HYMNS OF THE ATHARVAVEDA
RALPH T.H. GRIFFITH
(25.5.1826-1906)
HMYNS OF THE
ATHARVAVEDA
Translated with a Popular Commentary

Ralph T.H. Griffith

with introduction and new appendix by
Dr. S. R. SEHGAL
and a foreword by
Dr. SIDDHESHWAR VARMA

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नमो अर्थवर्णे।
नम: शौनकाय। नम: पैण्डुलाभाय।

त्रू नथ्यसे नवेंसे सुव्सताय साध्या पथः।

प्रतलव्र्र्द्ध रोच्या रचः। (ऋग्वेद ६. ६. ६)

(तूं दिन-प्रतिदिन नए और उस से शी नूनतनतर सुभाषित के लिए रास्ता बना और उस रास्ते को ऐसा प्रकाशक बना जैसे तुः से पहले विहान बनाते आए हैं।)

Make the paths ready for the hymn newer and newer evermore:
Make the lights shine as erst they shone. (Rgveda IX.9.8)

नम ऋक्षिम्यः पूर्वः। पवित्रक्रस्यो नमो नमः।
येः प्रवृत्तिःकार्यां भृगुवेदभृूणण मयंकः।
(सहगलोपाध्य सीतारामस्य)
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ABBREVIATIONS

The abbreviations of Vedic texts cited or referred to in the introduction are generally those of Drs. Bloomfield and Vishvabandhu in their *Vedic Concordances* and those employed by the author in his critical edition of the *Śāṅkhāyana Grhya Sūtram*. Our special abbreviations are as follows:

*AG*  
Āśvalāyana Grhya Sūtram.

*AGM*  
Āśvalāyana Grhya Mantra Vyākhyā.

*APM*  
Āpastamba-Mantrapaṭha.

*AV*  
Atharvaveda.

*AVP*  
AV. of Paippalāda school.

*AVŚ*  
Atharvaveda of Saunaka school.

*G*  
Griffith.

*GAV*  
AV Translated by Griffith.

*JAOS*  

*Kumāra*  
Kumārasaṁbham.

*KPS*  
Kapiśṭhala Saṁhitā.

*KŠ*  
Kāṭhaka Saṁhitā.

*Kauś*  
Kauśṭāka Grhya Sūtram.

*MG*  
Mānava Grhya Sūtram.

*MS*  
Maitrayanī Saṁhitā.

*MW*  
Monier William's Sanskrit-English Dictionary.

*PW*  
St. Petersburg Sanskrit-German Dictionary.

*PG*  
Pāraskara Grhya Sūtram.

*RV*  
Ṛgveda.

*Raghu*  
Raghuvaṅśam.

*SGS*  
Śāṅkhayana Grhya Sūtram.

*Śāk*  
Śākuntalam.

*ŚB*  
Śatapatha Brāhmaṇam.

*TA*  
Taittiriya Āraṇyaka.

*TB*  
Taittiriya Brāhmaṇa.

*W*  
Whitney.

*WI, WIRV*  
RV translated by Wilson.

*VV*  
Vedic Variants.

*VV/B*  
Vishvabandhu.

*Vait S*  
Vaitāna Sūtram.
The Atharvaveda, the fourth of the revealed collections of the Hindus is traditionally held in a place of high importance as it contains the duties to be performed by the Brahmā priests. Sāyaṇacārya, in his introduction to the commentary on the Atharvaveda Saṃhitā has very strongly advocated its importance in ritual performances and vehemently refuted its alleged *trayīvyatirikta*va. In spite of western scholars’ unanimously ascribing a lower antiquity to it than that of other saṃhitās, certain portions of it must be regarded as old as the Rgveda, if not more; besides it reveals a particular phase of the Aryan religion not to be met with in any other Saṃhitā. It reveals the religion practised by the common people with a view to achieving very many trivial objects of life, as well as getting rid of multifarious real and imaginary calamities. Hence, the modern vedic scholars have paid due attention to its study, and as a result, it has been translated and commented upon by quite a number of scholars. While the excellent translation of W.D. Whitney is too scholarly to be utilised by average readers and that of M. Bloomfield is only selective, the *metrical* translation by R.T.H. Griffith with a popular commentary best serves the purpose.

The present edition is embedded with a new introduction, a comparative study of the recensions—Saunaka and Paippalāda—belonging to the Atharvaveda and selected bibliography by Dr. S. R. Sehgal. Dr. Siddheswar Varma has written a foreword. We are grateful to both scholars for their contribution to enrich this volume. We hope that our present venture will be welcomed to find it up-to-date and more useful than other just reprints, for scholars and students.
FOREWORD

I am glad to write a foreword to the redaction and re-edition of Griffith's English Translation of the Atharvaveda by my pupil Dr. S.R. Sehgal with a supplementary introduction discussing new aspects viz, 'Discovery of Sanskrit in Europe, the Romance of the Word 'Veda', Is Vedic Tradition Infallible? Sensational Discovery of the Paippalāda Saṃhitā and its subsequent development, an appraisal of Griffith's translation, a comparative study of the two schools-Śaunaka and the Paippalāda and last a Select Bibliography'.

I am pleased to remark that the above aspects will enrich the field of vedic research and help the students in this direction. The discovery of the Paippalāda school was once sensational, assiduously pursued by Dr. Bühler in Kashmir. This was hailed by Dr. Roth of Germany. He trained Dr. Whitney of America, in this particular field of the Veda. His life-long researches on the Atharvaveda are the footprints for safe journey. His pupils—Bloomfield, Edgerton and Barret are today held in high esteem for their vedic researches. Since there is no critical edition of the Paippalāda, relentless efforts should be made on war footing by the Government of India and State Governments by deputing scholars to search out new MSS. in the country. The Sanskrit Board of the Government of India should plan trips for this historic work and enrich the cultural heritage by inspiring able scholars and encouraging publishers.

SIDDHESHWAR VARMA
PREFACE

The *Atharvaveda* is a comparatively late addition to the three ancient Vedas, the Rk, Yajus, and Sāman—the Vedas respectively of recited praise, sacrifice, and song or chanted hymn—which formed the foundation of the early religious belief and worship of the Hindus. Unlike these Vedas, the *Atharvaveda* derives the name by which it is generally known, not from the nature of its contents but from a personage of indefinitely remote antiquity named Atharvan, who is spoken of in the *Rgveda* as the ‘first priest who ‘rubbed Agni forth’ or produced fire by attrition, who first by sacrifices made the paths’ or established ways of communication between men and Gods, and overcame hostile demons by means of the miraculous powers which he had received from heaven. To the descendants of this Atharvan, associated with the Aṅgirases and the Bhṛrgus, members of other ancient priestly families often mentioned in the *Rgveda*, the collected hymns—called also the Atharvāṅgirasas and the Bhṛgvaṅgirasas, that is the Songs of the Atharvans and Aṅgirases and the Songs of the Bhṛrgus and Aṅgirases, and, in the Gopatha-Brāhmaṇa, the Ātharvaṇa Veda and the Aṅgirasa-veda—were it is said, originally revealed.

Yet another name of the collection of hymns is Brahma-veda, which is variously explained as (1) the Veda of the Brahman or chief sacrificial priest whose duty it was to supervise and direct the whole sacrifice and to remedy all faults of omission and commission in its performance, while the other Vedas are respectively those of the Hotar, the Adhvaryu, and the Udgātar who are regarded as the assistants and inferiors of the Brahman; (2) as the Knowledge of Prayers (brahmāṇi), including benediction, imprecation, spells and charms—the Veda which teaches to appease the Gods and secure their protecting favour, to bless friends, and to curse and destroy human and ghostly enemies, and all noxious creatures; (3) as the Knowledge or Doctrine of Brahma, the Supreme Self, Soul, or Spirit with which the soul of man is finally reintegrated; the followers of this Veda asserting its superiority to the three more ancient Vedas on the ground that,
while they teach men to fulfil the dharma or religious law, the Brahma-veda imparts the sublime and mysterious doctrine which enables those who study it to attain mokṣa, deliverance from further transmigration, and, in the end, complete absorption into the Absolute. The second of these explanations seems, from our point of view, to be the correct one, and the Atharva or Brahma-veda may be regarded as the Veda of Prayers, Charms, and Spells.

I have called the Atharvaveda a comparatively late addition to the three ancient Vedas, of which, it may be observed, one only, the Rgveda, is original and historical, the other two being merely liturgical compilations. The Atharva is alike the Rk, in the main historical and original, but its contents cannot, as a whole, lay claim to equal antiquity. Professor Whitney says: 'The greater portion of the hymns are plainly shown, both by their language and internal character, to be of much later date than the general contents of the other historic Veda, and even than its tenth book with which they stand nearly connected in import and origin.... This, however, would not imply that the main body of the Atharva hymns was not already in existence when the compilation of the Rk took place. Their character would be ground enough for their rejection and exclusion from the canon until other hands were found to undertake their separate gathering into an independent collection.' Professor Weber also observes: 'The origin of the Atharva-Saṁhitā dates from the period when Brahmanism had become dominant. It is in other respects perfectly analogous to the Rk-Saṁhitā, and contains the store of songs of this Brahmanical epoch. Many of these songs are to be found also in the last, that is the least ancient book of the Rk-Saṁhitā. In the latter they are the latest additions made at the time of its compilation; in the Atharvan they are the proper and natural utterances of the present. The spirit of the two collections is indeed widely different. In the Rk there breathes a lively natural feeling, a warm love for nature; while in the Atharvan there prevails, on the contrary, only an anxious dread of her evil spirits and their magical powers. In the Rk we find the people in a state of free activity and independence; in the Atharvan we see it bound in the fetters of the hierarchy and superstition. But the Atharva-Saṁhitā likewise contains pieces of great antiquity, which may perhaps have belonged more to the people proper, to its lower grades, whereas the songs of the Rk appear rather to have been the property of the higher families. It was not without a long struggle that the songs of the Atharvan were permitted to take their place as a fourth
Veda. There is no mention made of them in the more ancient portions of the Brāhmaṇas of the Rk, Sāman and Yajus." Still as Professor Max Müller says, "the songs known under the name of the Atharvāṅgirasas formed probably an additional part of the sacrifice from a very early time. They were chiefly intended to counteract the influence of any untoward event that might happen during the sacrifice. They also contained imprecations and blessings, and various formulas such as popular superstition would be sure to sanction at all times and in all countries. If once sanctioned, however, these magic verses would grow in importance, nay, the knowledge of the other Vedas would necessarily become useless without the power of remedying accidents, such as could hardly be avoided in so complicated a ceremonial as that of the Brahmans. As that power was believed to reside in the songs of the Atharvāṅgirasas, a knowledge of these songs became necessarily an essential part of the theological knowledge of Ancient India."

The Atharvaveda Samhitā or Collection is divided into twenty kāndas, Books or Sections, containing some seven hundred and sixty hymns and about six thousand verses. In Books I-VII, the hymns or pieces are arranged according to the number of their verses, without any reference to their subjects or the nature of their contents. The hymns of Book I, contain on an average four verses each; those of Book II, five; those of III six; those of IV seven; those of V from eight to eighteen; those of VI three; those of VII many single verses, and upwards to eleven. Books VIII-XX contain longer pieces, some of which extend to fifty, sixty, seventy, and even eighty verses. In Books I-XIII the contents are of the most heterogeneous description with no attempt at any kind of systematic arrangement of subjects. They consist principally of prayers, formulas, and charms for protection against evil spirits of all sorts and kinds, against sorcerers and sorceresses, diseases, snakes, and other noxious creatures, of benedictions and imprecations, invocations of magical herbs, prayers for children and long life, for general and special protection and prosperity, success in love, trade, and gambling, together with formulas

*For further information see von Roth’s Litteratur und Geschichte des Weda, pp. 12, 13, and his Abhandlung Über den Atharva-veda; Weber’s History of Indian Literature (Trübner’s Oriental Series), pp. 145-71; Whitney’s articles in the Journal of the American Oriental Society, IV; Max Müller’s Ancient Sanskrit Literature, pp. 445-55; Muir’s Original Sanskrit Texts, II, pp. 187-91 and 446-50; and Ludwig’s Der Rigveda, III, pp. 28, 29; or Chambers’s Encyclopaedia or the Encyclopaedia Britannica under Veda.
Hymns of the Atharvaveda

to be employed in all kinds of domestic occurrences. In Books XIV-XVIII the subjects are systematically arranged; XIV, treating of marriage ceremonies; XV of the glorification of the Vrātya or religious wandering mendicant; XVI and XVII of certain conjurations; XVIII of funeral rites and the offering of obsequial cakes to the Manes or spirits of departed ancestors. Book XIX contains a somewhat miscellaneous collection of supplementary hymns. Book XX consists with the exception of what is called the Kuntāpa Section, comprising hymns 127-136 of pieces addressed to Indra and taken entirely from the Ṛgveda. These two Books, which are not noticed in the Atharvaveda Prātiṣākhya—a grammatical treatise on the phonetic changes of words in the text—are manifestly a later addition to the Collection. Many of the Atharva hymns reappear in the Ṛgveda, about one-seventh of the Collection, sometimes unchanged and sometimes with important variations, being found in the older compilation. Interspersed in several of the Books are pieces of varying length consisting of curious cosmogonical and mystico-theological speculations, which are not without interest as containing the germs of religious and philosophical doctrines afterwards fully developed in the Brāhmaṇas and Upaniṣads.

In this strange collection of heterogeneous material there is much that is obscure, much that is unintelligible, much that is intolerably tedious, and not a little that is offensive and disgusting to European taste. Yet the spiritual portions of the work have sometimes a strange beauty and grandeur of their own which attracts and fascinates the orthodox Hindu, while the occasional glimpses of light which it throws upon the daily life, the toils and pleasures, the hopes and fears, the joys and sorrows of the average man invests it, I think, for the European reader with greater and more human interest than is possessed by the more ancient Veda. Setting aside the rivalries, wars, and conquests of kings and princes, and the lofty claims and powers of the hierarchy, we may follow the course of the middle-class Āryan’s life from the cradle to the funeral pile, and even accompany him to his final home in the world of the departed. We hear the benedictive charm pronounced over the expectant mother before her child is born, the blessing on the new-born infant, and in due time on the darling’s first two teeth. We attend the solemn ceremony in which the youth is invested with his toga virilis, the new garment whose assumption signifies his recognition as an adult member of the family with new responsibilities and new duties to perform. As his fancy turns to thoughts of love, we
hear him murmuring the charm which shall win him the maiden of his choice, and the lullaby which shall seal every eye but hers in his beloved's house and enable him to visit her without detection or suspicion. We follow him in his formal and somewhat unromantic wooing of a bride through a friend who acts as match-maker; we see the nuptial procession and the bride's introduction to her new home; we hear her benediction on the bridegroom, and the epithalamium pronounced over the wedded pair. The young husband is an agriculturist, and we see him in his field superintending the ploughmen and praying to Indra and Pūṣan and the Genii of agriculture to bless their labours. Anon, with propitiatory prayer, he is cutting a new channel to bring the water of the brook to the land which is ready for irrigation, or he is praying for rain and an abundant crop. Again, when the corn is ripe, he is busy among the men who gather in the harvest, invoking the aid of the good-natured goblins—the counterparts of our Robin Goodfellows—, and leaving on the ground some sheaves to remunerate their toil. At sunset he superintends the return of the cows, who have been grazing under the protection of the Wind-God in the breezy pastures, and their return under divine guidance, and the reunion of all the members of the household, are celebrated with symbolical mixed oblation, with milk and a brew of grain.

His wealth and family increase in answer to his repeated prayer for children and riches, and a new house must be built on a larger scale. The building is erected under the careful eye of the master and blessed and consecrated with prayers to the Gods and to the Queen of the Home. The mistress of the house brings forth the well-filled pitcher, all present are regaled with 'the stream of molten butter blended with nectar'—which seems to be a euphemistic name for some sort of good liquor—, and the householder enters and takes formal possession of his new dwelling with fire and water, the two most important necessaries of human life. The house, moreover—a wooden building with a thatched roof—has been specially assured against fire by a prayer to Agni, the God of that element, with the additional security offered by the immediate neighbourhood of a good stream or pool of water.

Such, or something like this, was the ordinary life of the average middle-class agriculturist. A devout believer in the Gods, he did not spend his substance on the performance of costly sacrifice, but was content with simple ceremonies and such humble offerings as he could well afford. His chief care was for the health and well-being of himself,
his wife, children, and dependents, for plentiful harvests, and for thriving and multiplying cattle; and these were blessings for which he most frequently prayed. His chief troubles were an occasional touch of malarial fever or rheumatism, a late or scanty rain-fall, a storm that lodged his ripe barley, lightning that struck his cattle, and similar mischances caused by the anger of the Gods or the malevolence of demons; and he was always armed with prayers and spells against the recurrence of such disasters. He was a man of importance in his village, and when he attended the Assembly—which may have been a kind of Municipal Committee or Parish Council—his great ambition was to command respect and attention as a speaker, and with this view he fortified himself with charm and magic herb that inspired eloquence and enabled him to overpower his opponents in debate. His life, on the whole, was somewhat monotonous and dull, but it seems to have suited him as he was continually praying that it might be extended to its full natural duration of a hundred years. At the end of that time, with his sons and his sons' children around him, he was ready to pass away to the felicity that awaited him in the world of the Fathers.

The small merchant or trader lived a less settled life and saw more of the world than the agriculturist. We see him on the point of starting on a journey for business purposes with his little stock of goods. He first propitiates Indra who is a merchant also, the God who trades and traffic with his worshippers, requiring and receiving prayer and oblations in exchange for the blessings which he sends, and who will now free the travelling merchant's path from wild beasts, robbers, and enemies of every kind. He prays also to many other deities that he may make rich profit and gain a hundred treasures, and commits the care of his children and cattle in his absence to Agni, the God of all Āryan men. His ritual is an extensive one as he may be about to journey to all points of the compass, and he must accordingly conciliate all the divine Warders of the heavenly regions. He has to recite some ten hymns of Book VI, invoking the aid of all protecting deities, not forgetting to consult the Weather-Prophet and to obtain from him the promise of auspicious mornings, noons, and nights. He bids an affectionate farewell to the houses of his village, and departs on his way encouraged by the hymn which ensures him a safe and successful journey. In due time he returns having bartered his wares for the treasures of distant places, for bdellium and other fragrant gums and unguents, for Kuṣṭha and other foreign plants and drugs of healing
Preface

virtue, for mother-of-pearl, ornaments for the women, and perhaps cloth of finer wool.

The merchant's object in life is gain, and he is not always very scrupulous in his dealings. If he is in debt, he would prefer to be freed by the intervention of a God, and not by his own exertions; and he is bold enough even to pray for release from debts which he has incurred without intending to pay them. He is probably the gambler who prays for success in play, and for pardon when he has been guilty of cheating.

We naturally see much less of the life of women in the Atharvaveda, but a fair proportion of the hymns, is devoted to them and their interests. We find interspersed among them the love-charms of enamoured maidens, the Bride Oracle or ceremony of finding a husband, the nuptial procession, and the bride's entry into her husband's house as its honoured mistress, the epithalamian benediction, and many spells and charms to ensure her safety and well-being. The mistress of the household had her share of duties, cares, and troubles as well as her quiet joys and pleasures, and she sometimes launches a furious and revengeful imprecation against her unfaithful husband, and with a solemn incantation invokes death and destruction upon her successful rivals.

The text of the Atharvaveda with 'some amendment of the numerous and obvious false readings of the manuscripts, and some attempts to bring sense out of the utter nonsense which constitutes part of the last two books', was published at Berlin, in 1856, by Professors Rudolf von Roth and W.D. Whitney. The intention of these distinguished scholars was to prepare and publish a second volume containing complete indexes, notes, and translation. Circumstances have unfortunately prevented the full execution of this project; but a most valuable portion of the intended work, Professor Whitney's Index Verborum to the published text, appeared in 1881 as vol. XII of the *Journal of

*Since the above was written, Professor Whitney, to the great loss of Sanskrit literature, has passed away to the Fathers. I learn from a notice of his life and labours reprinted from the New York Nation that he has left manuscript nearly ready for the press an annotated translation of the Atharvaveda, which will, I hope, soon be published.

After the demise of Dr. Whitney his manuscript material was revised, brought nearer to completion and edited by Dr. Lanman. The work was finally published in HOS as two volumes 7 and 8 in 1905. Americans might be proud of this scholar for he was one of the 'four faithful collaborators in the 'Sanskrit-German Dictionary next to Drs Böhtlingk, Roth and Grassmann who contributed most to the monumental work. (Editor)
Hymns of the Atharvaveda

The American Oriental Society. The Śaunakīyā Chaturādhyaśīyikā, or the Atharvaveda Prātiśākhya, text translation, and notes, was published by Professor Whitney, in 1862, in vol. VII of the same Society. Of the two existing ritual Śūtras of this Veda, an excellent edition of the Kauṣika, with extracts from the commentaries of Dārilā and Keśava, has been brought out as vol. XIV of the Journal of the American Oriental Society by Professor Maurice Bloomfield; and Dr. Richard Garbe has published a careful edition of the text of the Vaiṭāṇa, with critical notes and indexes, followed by a commented translation of the work. An Anukramaṇī or Index to the Atharvaveda is extant. I am indebted to Mr. W.H. Wright, Principal of Queen’s College, Benares and to the Librarian of the Sanskrit College, for the loan of a copy of this work borrowed from a gentleman of Benares.

Portions of a commentary ascribed—but without sufficient authority—to Śāyāṇa, were discovered, some fourteen years ago, by Rao Bahadur Shaṅkar Pāṇḍuraṅg Pandit of Bombay, and have been printed, but not published, in their incomplete state. The Pandit is still waiting—hopelessly, I fear—for the missing portions, of which no trace has as yet been found. I have not succeeded in obtaining the printed sheets, but Professor Whitney who has seen them says (Festgruss an Rudolf von Roth zum Doktor-Jubilaum, 1893, p. 96) : ‘What there is that is valuable in the Atharva-veda commentary apart from the various readings, is, on the whole, only what it derives and reports from the auxiliary literature to which we also have access. Independently, and as a commentary, I have not found that it anywhere makes important contribution to the understanding of the text.’ One Brāhmaṇa, the Gopatha (published in the Bibliotheca Indica, 1870-72), belongs to the Atharvaveda, and its Upaniṣads, many of which are of comparatively recent date, are said to number one hundred and forty-five.

There is no complete or nearly complete translation of the Atharva-veda in any European language. Professor von Roth has published versions of a few hymns in his History and Literature of the Veda and elsewhere. Professor Weber has published in Indische Studien, vols. IV, XIII, and XVII, an excellent translation, with exhaustive notes, of Books I-III, and in vol. V, the nuptial formulas contained in Book XIV, with a great variety of love-charms and similar formulas from other Books. Mr. Muir has translated some entire hymns and many fragments and detached verses and lines in his Original Sanskrit Texts especially in the fifth volume of that excellent work. Professor Ludwig has translated—unfortunately without a commentary—about two hundred and
thirty of the most important hymns. Dr. Grill in his *Hundert Lieder des Atharvaveda* has translated and annotated one hundred. M. Victor Henry has published a translation and commentary of Books VII and XIII. Herr Florenz has published a version of about half of Book VI. Dr. Lucian Scherman has translated and elucidated thirteen of the philosophical hymns, chiefly from Books X, XI, XIII and XIX and Professor Maurice Bloomfield has thoroughly discussed and partly translated seven hymns of Books I, II, and VI in the *American Journal of Philology*, vol. VII. 4.

I have not been able to obtain a copy of Herr Florenz's work, but with this exception I have derived the greatest possible benefit and assistance from all the translations and commentaries that I have mentioned, and I readily and thankfully acknowledge my general indebtedness to their authors independently of, and in addition to, special references in my notes and Index of Names, etc. I need hardly say that the great St. Petersburg Lexicon has been constantly referred to, as well as the dictionaries of Sir M. Monier-Williams and Professor Macdonell, von Roth's edition of the *Nirukta*, Th. Zachariae's edition of the *Anekārthasaṅgraha*, Delbrück's *Das Altindische Verbum*, and the *Vedische Studien* of Professors Pischel and Geldner. The *Index Verborum* edited by Professor Whitney, I have found of the very greatest service. Professor Zimmer's *Altindisches Leben* has also greatly assisted me, and much light has been thrown upon obscure passages by Professor Bloomfield's edition of the *Kauśika-Sūtra* and Dr. Garbe's *Vaitāna-Sūtra*.

My plan of translation is that previously adopted in my versions of the Hymns of the *Rgveda* and *Sāmaveda*. While aiming especially at close fidelity to the letter and spirit of the original, I have endeavoured to make my translation as readable and intelligible as the nature of subjects and other circumstances permit. I have also attempted to preserve something of the external form of the original hymns by rendering them—in general, so far as I found it possible or expedient—in syllabically commensurate hemistichs and verses. The prevailing metres of the original hymns are Gāyatrī, Anuṣṭup, Paṅkti, Trīṣṭup, and Jagati, consisting, the first three, of three, four, and five octosyllabic Pādas or divisions, and the last two of four hendecasyllabic and dodecasyllabic Pādas respectively. In translating the first set I have employed corresponding numbers of the common octosyllabic or dīmeṭer iambic line, and in the second of the ordinary hypercatalectic blank verse line and the Alexandrine. I have not attempted to repro-
duce the rhythm or tonic metre of the original: such a task, supposing its satisfactory execution to be possible, would require more skill than I possess, and more time and labour than I could spare for the purpose. Moreover, I have found it impossible to carry out universally my general plan of translation. Parts of the Atharvaveda, for instance Book XV, and the greater portion of XVI, are entirely in prose, and hymns, verses, and parts of verses in prose are found in other Books also. 'It is not possible,' as Professor Whitney observes, 'to draw everywhere a sharp line between metrical and non-metrical matter; prose and loose verse slide into one another sometimes in a perplexing manner, or are mixed up in the same stanza.'

I cannot conclude without publicly expressing my deep obligations to Messrs. E. J. Lazarus & Co. of Benares for their spirited liberality in undertaking of their own accord and at their own risk the publication of a costly work which is not likely to be pecuniarily remunerative.

R. T. H. GRIFFITH

KOTAGIRI, NILGIRI HILLS
1st November, 1884
INTRODUCTION

DISCOVERY OF SANSKRIT IN EUROPE

Sir William Jones (1746-1794) came to India as a judge of the Supreme Court at Calcutta in 1781. He sought to understand Indian life, literature and culture and he ventured to learn Sanskrit. He could not get a tutor. He was treated as *mlecch* by our Pandits. He tried some tutors who were socially boycotted by the community. But Jones fought odds to learn the magnificent language. At last Kavibhushan Ramlochan, a vaidya by profession, was recommended for the job. He was a widower and had no fear of social boycott.

After elementary lessons in grammar, the tutor cited some illustrations from Kālidāsa’s play *Śākuntalam*. This struck Jones deeply who studied Sanskrit through the play. Everyday he translated this masterpiece into English. Before coming to India he knew as many as twelve languages. In 1784 he laid the foundation of the Royal Asiatic Society of Bengal in Calcutta. In 1789 this august body published his English rendering of *Śākuntalam*. Besides, his contributions were in law through the translation of Manu, in Astronomy and in Mathematics and the invention of our numeral symbols, and a scientific system of transliteration of the Indian alphabet. It requires a great man to appreciate something great; he studied, he understood, he admired. He was the first link between the old that was India, and the new that was Europe. Like all great spirits he saw unity in diversity: and he stressed that Unity. In fact, in every branch of Indian studies in Europe his influence was great and lasting.

The first appearance of this beautiful specimen of dramatic art created a sensation throughout Europe and the most rapturous praise was bestowed upon it by men of high authority in matters of taste. At the same time the attention of the historian, and philosopher was roused to the fact that a complete literature had been discovered
in India which promised to open a new leaf in ancient history of humanity. This translation resulted in a serious study of Sanskrit Literature. This generated curiosity among intellectuals of Europe which lasted for more than one hundred years. The annual reports of the Royal Asiatic Society of Bengal by Jones were translated into French which were keenly awaited and read by Pandits of Europe. Among the countries which had taken active interest in Indian culture were England, France, Germany, Italy, Denmark, Sweden, Russia, and Greece. Within half a century Sanskrit gained a first-rate place in the republic of learning side by side with Greek and Latin. This created a second renaissance in Europe!

Today scholars like Kant, Schopenhaur, Burnouf and his pupils, Max Müller and Bopp, are world citizens and their contributions have enriched human heritage. Germany took leading part in this renaissance discovery and its gifted scholars were successful in illuminating the darkest spots in human history and culture. Kālidāsa’s Śākuntalam, fascinated the minds of some of the best intellectuals like Herder (1744-1803), which provided for him a complete picture of Indian life. He paid the highest tribute to the genius of our country in these words. “Don’t you agree with me that instead of religious books like the Vedas they would give us more useful and agreeable works of the Indian and specially their best poetry of every kind? It is here that the mind and character of a nation is best brought to life before us. I have received a truer and more real notion of the manner of thinking among the ancient Indians from the Śākuntalam than from all their ancient works.”

Thus the Śākuntalam, the great dramatic piece was rendered into German language in 1791 by Georg Forster (1754-1794) which fell into the hands of Goethe, the Tagore of Germany of his age. His tribute to Kālidāsa is well known to students of literature in the world but his indebtedness to India is lesser known to art-loving people. He modelled the prologue of his celebrated play Faust on the pattern provided by Kālidāsa in his play Śākuntalam.

For years this leader of European literature, as he was greeted by Napoleon, was struck with admiration for this unique work which brought about spiritual orientation in the evening of his life. He found in it the universal human content, woman’s love, father and mother united through their own off-spring. He called the play ‘the meeting point of Heaven and Earth’.

His tribute is not an exaggeration born of sentimentalism but the
matured judgment of a true enlightened critic. He had clearly brought out the point that beauty goes hand in hand with moral law. Beauty upheld by the halo of goodness is eternal. The love of man and woman is neither beautiful nor lasting so long as it remains self-centred and so long it does not yield fruit.

Georg Forster's introductory remarks in his German translation are immortal: "How poor we would remain if we confine ourselves to our own German or European culture! Every country has its own peculiarities which influence the spiritual powers and organisations of its people. If we compare these varying individualities and separate the general from the local, we shall arrive at the right understanding of mankind.... Here an entirely new vista of thoughts opens up before our mind and imagination; an extraordinarily beautiful individuality of the human character.... It is necessary that to set out clearly how the difference between Indian mythology, history and customs and the Greek, for instance, exhibit works of that country in an unusual form and appearance to us but also to show how the significant thing about such a work is, whether it consists of five or seven acts, but that the most delicate feelings which the human heart possesses can be just as finely expressed on the Ganges by the dark brown people as on the Rhine, or the Tiber by our white races."

Another great savant of Germany who learnt Sanskrit for the study of the Śākuntalam in the original was Prof. Schlegel. He loved to stay in Paris to study the language under Alexander Hamilton, an English employee of the East India Company. In one of his personal letters addressed to his brother, A. Schlegel on May 13, 1803, wrote:

"Every thing is going on smoothly. I have made progress not only in Persian but I am also sure of my Sanskrit studies. Within four months I shall read the Śākuntalam in the original. The study has been helped by an English man Hamilton and his Brahmin wife from Bengal."

Dr. Sten Konow, a Norwegian indologist, has given a statistical account of translations of Śākuntalam into European languages. In German language this play has been translated nearly thirty times. Similarly, French, Dutch, Polish, Russian, Swedish, Spanish, Hungarian scholars enriched their literary heritage by translations of translations and frequent adaptations. A special feature of these renderings lies in the fact that almost all translations appeared in
the nineteenth century. Critics and scholars were enticed by the lofty ideals and the play opened new horizons which proved a great inspiration to lovers of culture and civilization.

The Russian historian Dr. N. Keramzin translated some acts of the *Sākuntalam* in 1792. This work appeared under the title *Scenes from Sākuntalam—Indian drama*. Again in 1879 a complete translation of the play was undertaken by Prof. A. Putyata.

In America this play was published in the original as early as 1872. This was scholarly edited and nicely brought out in the Harvard Oriental Series by Prof. Richard Pischel, a German savant and Charles Rockwell Lanman, an American indologist, respectively. The best translation in English has been by Prof. Arthur W. Ryder of California University in 1912. The great translator evaluated the works of Kālidāsa in the most generous way. While paying his tribute to the son of Saraswati, Prof. Ryder said, "It is interesting to note that the centuries of intellectual darkness in Europe have sometimes coincided with centuries of light in India. The Vedas were composed for the most part before Homer. Kālidāsa and his contemporaries lived while Rome was tottering under barbarian assault." At another place the same authority adds, "Rarely has a man walked on this earth who observed the phenomena of living nature as accurately as he, though his accuracy was, of course, that of the poet, not that of scientist. It is Kālidāsa who for the first time in world literature wrote the *Cloud Messenger* whose theme is that of the creative artist".

Oriental spiritualism spread into Europe through the writings and lectures of Anquentil Duperron. He remained in India for more than eight years in the service of East India Company. He, therefore, succeeded in translating into Latin the Persian rendering of Upaniṣads by Prince Dara Shikoh. The missing pages of history were revealed by Prof. Jacques de Marquett in the lecture delivered recently at New Delhi under the auspices of the Federal Republic of Germany. He said that some friends who had regard for the genius of Duperron spoke to Friedrich II, the great king of Prussia, about his literary achievements. The king as an admirer of French culture, took keen interest in Duperron and his great pioneering work. He was offered an assignment to deliver lectures in Berlin on the Avesta and the Upaniṣads. His lectures were attended by scholars like Hegel (1770-1831), Schlegel (1772-1829), Schelling (1775-1854) and Schopenhauer (1788-1860).

The romantic revival movement in European literatures saw its
Introduction

Origin in Germany and, later on, in France the mother of all revolutions. German scholars were already working under the influence of Indian spiritualism. Kant, the Father of modern philosophy, supported his philosophical views with the help of the Gītā. The first edition of his works by Mrs. Eddy contained quotations from this classic. But in later additions these were expunged. Wordsworth, a leader of the Romantic Revival Movement in English literature, went to France at the end of 1791 and he remained there till the end of 1792 for the study of oriental languages pressed upon him as a lately means of advancement. His writings are resonant with the thought of Oriental spiritualism more articulate in Odes on Intimations of Immortality and Tintern Abbey.

Later researches have proved the fact that Shelley, a later Romantist poet, read the English translation of Śākuntalam by Sir William Jones and was profoundly influenced by the intrinsic beauty of the play. His poem Skylark contains echoes of Kālidāsa’s characteristic feature of peerless Upamā (Pūrnopamā-garland of similes) in not less than five couplets. Scholars like Loken Palit and Tagore felt that Shelley, the exponent of intellectual beauty, must have tasted sweet, fresh and soothing honey of Kālidāsa’s poetry. His bewitching portrayals of beautiful women must have provided inspiration to the kindred soul. The poem The Sensitive Plant has pointed reference to the blossoming of Aśoka tree at the touch of a lovely woman’s gentle feet immortalized in art as Śālabhaṇjikā.

Keats, the minstrel of immortal songs of beauty, was too influenced by Kālidāsa. His various poems, especially Endymion, contains echoes of the Śākuntalam. The seventh act of this most famous play in Sanskrit has beautiful description of the chariot of the god Indra which has found articulate expression in Keats’s Endymion. The Images of Kāma and Brahma in the same poem reveal remarkable similarities to those in Kālidāsa. Enlightened scholars like Abercrombie and Rawlinson have endorsed the view that Keats must have looked into English translation of Śākuntalam by Sir William Jones.

Abercrombie, the critic and poet, writes on this affinity in his book Theory of Art. ‘Inspired realization of this kind is perhaps’ says he, the commonest, as it is also perhaps the most useful of the working—of genius in poetry. There is a fine example in the beautiful Indian drama: the chariot of the god Indra driving through heaven passes over a cloud and at once the wetted rims of the wheels begin to spin moisture off the sparkling showers’.
To quote the lines of Keats from his poem *Endymion*:

'A silver car, air-borne,
whose silent wheels, fresh-wet from clouds of morn,
spun off a drizzling dew.'

The inspiring hemistich from Kālidāsa’s play is as follows:

And chariot-wheels that drip with spray—
A path o’er pregnant clouds betray.

गत्तमुपरि चनानां बारिमभृदरणां
पिङ्गुनयति रथस्ते शीकर-बिलन्न-नेमिः।। (VII.7)

**ROMANCE OF THE WORD ‘VEDA’**

The study of Kālidāsa’s play *Śākuntalam* in the original as well as in the translations prompted scholars in Europe to learn Sanskrit. And some of them learnt it and found that the *Rgveda* has preserved language of early Aryans. Some of them discovered that a few of its hymns undoubtedly belong to, or at least, indicate the conditions of the period anterior to the separation of the branch which finally settled itself in India, and thus have a far wider bearing and interest than anything in the purely Indian literature.

From times immemorial, the word Veda has gripped powerfully the minds of our ancient people in all walks of life. There was no occasion when it failed to inspire the great and small, high and low. The charm around it was so inescapable that people were influenced by the touch of this word. A recitation of its formula, no doubt, helped in surmounting conflicts. This gave rise to the concept of incantation in the world through the word ‘Veda’.

Not only this. Even Indo-European people were under its magic-spell. The history of the words like *Vision* and *Idea* speak of the enduring influence of this magic word. Both of these words are derived from the Sanskrit root *vid* which means (1) seeing (2) seeing with mind’s eye. Veda is ‘Intuitive knowledge.’ These twin words of English can only be explained by the Vedic root *Vid*, vision-short for Vid-sion and idea short for Vid-eas. Both these words mean that a man of (*Veda-Vidyā*) is not blinded by the fumes of passion and recurrent desires (*Vāsanās*). He is truly a seer or an ideal sage. Even words *wit* and *wisdom* are allied to the same root vid meaning ‘seeing’, i.e., to see things beforehand. Likewise, the word *Idol* stands for vid-ol and signifies a thing’ seen, a visible sign of a parti-
cular phenomenon. Idolatry does little harm to the few who can 'see' what is real and beneath religious rites and rituals but idolaters who blindly worship particular forms are in danger of losing the true path of divinity which is a precious gift to man as his independ-ence of thought.

A scholar from Czechoslovakia informed Dr. Mangal Deva Shastri during his visit to India that in his country the word Veda was a synonymous term for science and rightly so, as it is derived from the root vid meaning to see, to know.¹

Such are the flashes of words in our ancient languages like the first rays of the dawn which change the universe from darkness to light, evening to morning, a phantom to visit one's own home-town.

'What are the lessons of the Science of Language ?' expounds Prof. Max Müller in one of his lectures, 'It opens our eyes to the marvellousness of language and makes us see that the language which we speak, and which seems to us so very simple, so very familiar, is really something so magnificent, so wonderful, so different from everything else we have or do or know that some of the wisest of mankind could not help themselves but had to ascribe it to a divine service.'

Again adds the same, one of the most distinguished citizens of the world, 'It shows if carefully studied, discloses a simplicity more wonderful even than its supposed complexity. A chemistry has shown us that the whole universe, the sea and the mountains, the earth and the sun, the trees and the animals, the simplest protoplasm and the most highly organized brain, are all put together with about sixty simple substances. Comparative philology has taught us that with about 400 simple radical substances and a few demonstrative elements, the names and the knowledge of the whole universe have been elaborated. Only by being named does this universe become our universe, and all our knowledge, the accumulation of the labour of countless generations, is possible only because it could be handed down to us in the sacred shrine of language. Let us be humble, as much as you like; but on the other hand, let us not depreciate our inheritance. "Who made the language ?" explains the same authority "We have not made our language ourselves, we have received it. We are what we are by what those who came before us have done for us. Like the coral islands which have been built up by the silent and.

¹Bhāratīya Sanskriti kā Vikāsa,—Vedic Dhāra p. 56 f.
self-sacrificing industry of millions and millions of living beings, our languages have been enriched by the incessant labours of millions and millions of those who came before us. Whether those ancestors of ours were hairy, whether they had tails, whether they walked on all fours, or whether they climbed trees—what does that matter to us? Our body is a mere conglomerate of cells. It comes and goes, it is born and dies. It is not ours, it is not our own self. But whatever these prehistoric ancestors of ours may have been, they were able to bring to maturity and to compound in ever varying forms those intellectual cells which, for want of a better name we call roots, and which constitute a barrier between ourselves and all other living beings—a barrier which fortunately does not vanish by being ignored. The Science of Language, better than any other science, teaches us true position in the world”.

Dāṇḍī, a profound authority on rhetorics in India, has said in his celebrated classic, Kāvyādarśa. ‘The world would have been dark and dull had there been no language’. Man has inherited a unique gift in the form of language to communicate his ideas with his fellow-beings. Dr. Max Müller is right when he writes, ‘Language is the very embodiment of our true self. Take away language and we shall, indeed, be mere animals, and no more. And, besides that, it is language that binds individuals together into families, clans, and nations, and survives them all in its constant growth, thus enabling us to base our classification on general and permanent characteristics, and not on peculiarities which, for all we know, may be the result of diet, climate and heredity.’ A study of Linguistics has established a close relationship between Saṁskrit, Persian, Greek, Latin, Russian, German, French, English and Welsh. A Comparative Philology has emerged as a great science through the researches of Prof. Bopp of Germany who has paid a unique tribute to Saṁskrit: ‘The discovery of Saṁskrit roots has been one of the greatest discoveries of the 19th century and it will remain as a great discovery for generations to come’.

IS VEDIC TRADITION INFALLIBLE?

Critical studies have confirmed the view that Vedic tradition is not infallible, though it is safeguarded by aids like svara, padapāṭha, kramapāṭha etc. It has been affected which has further been perversely commented upon by commentators. Padapāṭha which serves a
dual purpose, namely, purity and exposition has, to a large extent, suffered in due course of oral tradition. Faults of memory have caused variations. Let us illustrate the point. The following is a well-known vedic mantra,

चित्र देवानामुदगानिकं चक्षुमित्रस्व वर्णस्यामेनः।
आप्रा दीवावृष्टिव भन्तिरिक्षं सूर्ये आत्मा जगत्तस्तस्युःश्च। ॥ (RV. I.115.1)

आप्राद् दीवावृष्टिव भन्तिरिक्षम् AVŚ. XIII.2.35(C)
(पदगता-आ। आप्राद्। दीवावृष्टिव भन्ति। भन्तिरिक्षम्।) XX.107.14
आप्रा दीवावृष्टिव भन्तिरिक्षम्......... AVP. XVIII.24.2(C)

AVŚ reads आ as against RV आ। Ancient scholars beginning with Yāska and followed by Skanda, Veṅkaṭamādhava and Sāyana on RV have interpreted it as a case of irregularity of person under the influence of padapātha. There is no ancient commentary on the AV.

Modern scholars like Dr. Whitney, Bloomfield and Edgerton (VV., 202) explain it as a case of sigmatic aorist 3rd person form आप्रा: (स>;) and to them AVŚ reading is of no value. However this is not convincing. Dr. VB is right when he contends that it should have been आप्रादीत्व and not आप्राद् in the light of Pāṇini (संग्रहोदयोत्तर्ते च VIII.2.29) AVŚ reading supports this time-honoured tradition. All padapāthas beginning with RV seem to be erroneous on this point.

1Compare this mantra at VS VII, 42; TS I; 4.43.I.; MS I.3.37; KS IV.9; Kaus III. 5.3; SB IV.3.4.; 10 TB II. 8.7.4.; AA III.3.10 TA 1.7.6.; Nir XII.16; MG VI. 1.7.;

2Comp. पदकारा: परानीव नावमुल्लति कानिनिचित्।
तेषामिपि स्वरेणिव कर्त्त्वयोध्विविनिष्ठय:॥ (वेदनुमाथवव:)

'Importance of Accent in the Vedas,' The Poona Orientalist, VI, 1-2, 1941
Dr. Roth's studies on the Padapātha translated from Kuhn's Zeitschrift Volume 26, pp 46-64; ABORI, XXXI, 1951

3Cf. प्रथम पुष्प १ इति कुत्ता पाठे। 'प्रादु रा'—'प्रादाय' हिन्दौनिह रूपय एको
dकाराच्यूत इति कुत्ता तत्तुरपक: शोधी ह्रण्यव:। तु-समानपाठे शी प्रभृ १ प्रादु इति पाठे,
बैंतु, सपा मासः ४, ५, ६, १०; ७, ८, २, २७ तत्त्रा २, ५, ७, ४ ऐवा ३, २, ३ शाबाः
४, ४ तत्त्रा ४, ५, ६; २, २१, १ या १२, १६ यत सर्वत्रापिष शोध:॥) एवं सिद्ध: ० प्रादु: इति पपा आप:। ० आ प्रादु—० आ प्रादु—०प्रादाय—यन्त हि तेव वाच एवं द्र:। बैंतु,
कृ. वेष. सा. PW प्रभृत्य: पुष्पवल्लय-दिशा एवं समृद्धका:। (वैष्ण १, ४० ६६३)
Hymns of the Atharvaveda

(B) In the Sāṅkhāyāna Gṛhya Sūtram a mantra occurs at III.2.9 in the Gṛhakarman:

(a) एनं कुमारस्ततः
(b) आ वसो भूवनस्परिः
(c) एनं परिस्खुतं कुम्भ्या
(d) आ दधः कलशैर्यमन् II

The Kauṭitaki Gṛhya Sūtram states at III.2.6 identical text except (b) आ वसो भूवनस्परिः (c) कुमं वाद दधः कलशैर्यमन्, part of the text (c) here is wanting. AG (II.8.16) reads corresponding text except (b) आ वसो जाताः सह (c) आ लवा परिष्कृतः कुम्भ (d) आ दधः कलशैर्यमन् इति.

Here the main source is of the AV. Both Drs. Stenzler and Oldenberg propose an amendment जगता सह for जाताः सह. Apte NRVAG, states that the amendment is too far removed and quotes AV(b) आ वसो जाताः सह which is nowhere found. AVP (III.20.6) reads the mantra in the following order:

आ लवा कुमारस्ततः आ वसो जाताः सह।
आ लवा परिष्कृतः कुम्भ आ दधः कलशैर्यम: यः II.

Here the traditional reading is (b) जाताः सह. This tradition is universally accepted in MG II.2.12. APML II.15.4 PG III.4.4 जगदः सह which seems to be the correct reading. (c) परिष्कृतः in PG is a correct form for AV परिष्कृतः is accepted by scholars. Sāyana rightly paraphrases परिष्कृतः परिस्खत: श्रीवत्सीशीलस्य मधुः: It is supported by AV Prātiśākhya (II.106) (b) आ वसो भूवनस्परिः a puzzle and Oldenberg does not translate this word and remarks, The word भूवनस्परिः gives no sense, PG perhaps records a true reading आ वसो जाताः सह. However the corresponding text of the KG gives a better reading भूवनस्परिः after the formation of कुमारस्ततः. In the vedic texts such forms have been used e.g. KPS (XXIX.I) भौवको भूवनस्परिः. KS (XVIII.12) reads 'भौवको भूवनस्परिः' प्रजापतिरियम् ते राहिमभे वनस्ति समन ं कुम्भ भूवनस्परिः त्वा ज्ञानाः त्वारदिच्चवाय नायुणेश्न कल्पताम्. The 'स्त' is a remnant of genetive 'स्त' i.e. भूवनस्परिः प्रजापतिरियम् ते राहिमभे वनस्ति.

The reading कुम्भाद् in KG is corruptly transmitted. No text of the Gṛhya sūtras supports it. The redactor of the KG has adopted an ablative case perhaps under the influence of दधः in place of कुम्भ्या an instrumental singular case.

Both these above forms i.e. भूवनस्परिः of SG and कुम्भाद् of KG are proofs that vedic tradition has undergone corruption and later on perversely commented upon by commentators.

A Study of an Atharvyan Word Apāmārgha

Griffith writes on page XVI (Preface) 'I need hardly say that the great St. Petersburg Lexicon has been constantly referred to as well as the
dictionaries of Sir Monier-Williams and A.A. Macdonell. This word occurs in the AVŚ (IV.18.7;8; VII.65.2,3; AVP V.23.7; 8.1X.8.22.). This is also found in the Mādhyandina-Saṃhitā at XXXV.II. The Padapāṭhas of the said Saṃhitās split up this compound as अपामार्गवल्यवस्त्र. From this analysis, it is evident that according to the ancient textual division the word is to be derived from the root √mrj with 'apa' as preposition and not from √mrj with two prepositions, namely 'apa' and a.' Padapāṭha tradition is supported by the Vājasneyi-Prātiśākhyā III.129; on which the commentator Anantabhaṭṭa annotates in the following way: पिता-परमाल्यादि अष्टसप्तविधिचिदि दीर्घाणि स्युः॥ Under V.21, the same scholiast states: एतानि पदानिःस्वास्वच्छ्याणि चर्चिति अपामार्गवल्यवस्त्र-पार्थि तथ्य अस्मात्। That this derivation is based on the ancient tradition may be clear from the comment of the Śatapatha-Brāhmaṇa अपामार्गवल्यवस्त्रमूः॥ अच्छेद्वच तदपमूः॥ (XIII.8.4.4). The Kātyāyana-Śrauta Śūtra which belongs to the same Vedic school reiterates this view अपामार्गवल्यवस्त्रमूः॥ (XXI.4.22).

Finally, there is an unimpeachable evidence to show that the Saṃhitā literature supports this traditional view. The following Atharvaveda passages clearly point to this derivation by the very nature of predication:

अपामार्गवल्यवस्त्र महत् अधिनिः शरणवच यः।
अपाह यातुवानसि सर्वो वराय्यः। (IV. 18.7)
अपमूःवल्यवस्त्र महत् अधिनिः शरणवच यः।
अपामार्गवल्यवस्त्र त्वाया बयं सर्वव तदप मूः॥ (IV. 18.8)
यदू हुष्टिः बच्छमल् यदू वा चेतिः पापया।
त्वाया तद् विष्ठत्तुपुनीतापामार्गवल्यवस्त्र मूः॥ (VII. 65.2)
थायवदता कनिंतिः ब्रजेन यस्त्रस्विस्तिः।
अपामार्गवल्यवस्त्र त्वाया बयं सर्वव तदप मूः॥ (VII. 65.3)

Thus, it is evident that the derivation of Apāmārga from √mrj with two prepositions by PW as well as MW and others runs counter to the unanimous finding of Vedic tradition on this point. This is defective. It is interesting to note in this connection that if proper attention had been paid to Pāṇini's general permissive rule उपसर्गस्य घट्यमनुष्यी-वहुतमभ (VI.3.122)¹ pointing to the important phenomenon of the final vowel

¹उपसर्गस्य घट्यमनुष्यी-वहुतमब्रह्माणि भवति। नीवलेद्। बीमार्गः।
अपामार्गः। etc. (काशिका)
of a preposition becoming long when followed by a primary derivative formed with the suffix 'ghaṇi' the proper clue to the traditional finding would have been found obviating the need for importing a second preposition 'ā' into the derivation.¹

THE MEANING OF THE WORD ATHARVAVEDA

The word Atharvaveda means the Veda of the Atharvan—the fire-priest. In the Avesta, the also word signifies a priest. Dr. Winternitz says, 'The Atharvans or fire-people of the Avesta correspond to the Indian Atharvans. The fire-cult played no less part in the daily life of the ancient Indians than that of the ancient Persians, so often designated as fire-worshippers, the priests of this very ancient fire-cult, however, were still like the Shamans of Northern Asia and the Medicinemen of the American Indians, 'priests of magic, "that is priest and wizard combined in one person, as in the word 'Magi'—as the Atharvans in Medea were called—the ideas of the wizard and priest are merged together.'

This Veda is also known by the composite term—'Atharvaṅgirasah', that is which combines both holy magic as well as hostile magic. The former part—Atharvan means a priest dealing with medicine for diseases while the latter part—Aṅgiras stand for curses directed against enemies. This designation occurs in both recensions of the Atharvaveda in the following verses:

यस्याद्वृत्तो अपाताक्षरो यजुर्विस्वादपार्कश्च।
सामानि यस्य लोमान्यथवांगिर्दर्शं मुखं स्कम्मं तं बृह्दि कलम् स्वदेबं सः॥

(ÀVS. X.7.20)

वेन पूता अवांगिर्दर्शं देवता: सह वेन पूता: ।
तेन सहस्त्रधार्यं पद्मान: पुतातु मामु:॥ (ÀVP. IX.23.11)

अवांगिर्दर्शं ब्रह्म सर्पपुष्पजनाश्च ये ।
उक्षिष्टैतज्जित्से सदैव दिब्वि देवा दिब्वि विभित:॥ (ÀVP. XVI.84.7)

Dr. Weber holds that Aṅgirasah belonged to Indo-Iranian period. Agni is often designated as 'Aṅgiras¹. They are connected with "Yama". In the Rgveda (II.23.18) Bṛhaspati is invoked as Aṅgiras.

¹Compare the note in बृन्द १, प. २६१ : गिरिसमासः, उत्तरपद्धतयां गृहिणी पूर्वपद्धत्यां दीर्घत्वं भाषादिस्वरूपः (यथाक्रमम् पा ३, ३, १२२ ; ६, ३, १२२; ६, २, १४४).
Introduction

In the _Atharvaveda_ a special feature of the Aṅgiras is their association with hostile witchcraft ( _AVP._ XVI.27.9, _AVŚ._ VIII.5.9) ‘All witchcraft of Aṅgirases, all witchcraft wrought by Asuras. All witchcraft self-originated, and all that others have prepared. May these depart to both remotest spaces, past ninety ample water-floods. To quote the texts—

ऽ कुल्या आज्ञुसोपयोः कुल्या आज्ञुसोपयोः।
कुल्या या स्वयंक्रिता या: उ चार्येविभिरामृतः।
उभयैस्त: परा यन्त्र परावृत्तो नवर्तति नाम्या अति॥

( _AVP._ XVI 27.9; _AVŚ._ VIII. 5.9)

Ritual texts of the _AV_ imply witchcraft or sorcery by the term Aṅgirasaḥ.

The third name of the _AV_ is ‘Bṛḍṛgaṇgiras. Bṛṛgu is another name of the family of fire-priests. This designation, according to Bloomfield, is restricted to Atharvan texts, ‘Though Bṛṛgu in this compound takes the place of Atharvan, the terms Bṛṛgavah or ‘Bṛṛguveda do not occur except that the _Chūlikā Upaniṣad_ designates the Atharvan collection of mantras as Bṛṛguvistāra school Bhārgavagrāntthāḥ. The term Bṛṛgaṇgiras almost and always in the compound Bṛṛgavaniyroid is the favourite designation of the _Atharvaveda_ in the Atharvan ritual texts ( _GB._ 1.1.28; 39;2.9.18) _Chūlikā Upaniṣad_ says, no Bṛṛgutamāḥ Atharvān’. The three words Atharvan, Aṅgiras and Bṛṛgu are, according to Dr. Bloomfield, in general equivalent, or closely related mythic names, concerned with the production, or the service of fire. Occasionally in the mantras (_RV._ X.14.6) they are found all together or Bṛṛgu is found in company with Atharvan (_RV._ X.92.10) or with Aṅgiras (_RV._ VIII. 43.13). This inter-relation continues in the Yajus and Brāhmaṇas in such a way that the juxtaposition of Bṛṛgu and Aṅgiras becomes exceedingly frequent, broaching on the complete synonymy reached in the _ŚB_ (IV.1.5.1.) where the sage Cyavana is designated either as Bhārgava or as an Aṅgirasa. Perhaps the frequency of this collocation suggested to the Atharva vedins a mode of freshening up the more trite compound Atharvaṅgirasāḥ, of any more conscious reason for the preference of the word ‘Bṛṛgu’ but the texts show no trace.’

The fourth name of the _Atharvaveda_ is Brahmaveda which occurs in the _SGS_ (1.16.3) e.g.

अमिना देवेन पृथिवीलोकेन लोकानामृतेवेदेन बेदानां तेन त्वा शम्याम्यसो स्वाहा।
वायुना देवानामत्तरिक्षलोकेन लोकां यजुवेदेन बेदानां त्वा शम्याम्यसो स्वाहा।
The word Brahaveda is also found variably in the *Atharvaveda* Pariśīṣṭa as Brahavedāya at II.111; XXXIII.I.I Brahmadeva XXIII. I.2 Brahavedajña II.2.3 Brahavedataḥ II.2.1 Brahmadevadīda III, 3.7. Vait S also uses this term at I.1.

It is an established tradition in the ritual literature that whenever the author refers to its own Saṁhitā-mantra the reference is by ‘Pratika’. *i.e.* initial words of the mantra. The *Rgveda* has three Gṛhya sūtras, namely, Śaṇkhāyana *GS*, Kauśītaka *GS* and the Āsvalāyana *GS*. The influence of the *RV*, should be relatively more frequent than the *AV*. However, there are instances in the Sālā-karma where mantras cited are chiefly from the *AV*. There is a quoted passage in these Gṛhya sūtras which shows a closer affinity with the *AV* than the text of the *RV*. For instance, the rite of the Gosṭhakarma states the following passage.

(1) आ गावी अर्थांनितिं च प्रत्यागतस्य (SG. III. 9.3) Nārāyaṇa, the commentator says ‘आ गावो अर्थांनिति सूक्तेन’ The cows have come (RV VI. 28) when they have come back (2) आ गावी अर्थांनितिं सतागतास्य (KG. III. 5.6) ‘आ गाव’ द्वितीयं सुतं संवृत्तं so comments its commentator— Bhavatrāta. ‘आगावोस्मेक्षे’ (AG. II. 10.7) आ गावो अर्थां इत्येतुं सूक्तेमेके इत्यतिति—Nārāyaṇa.

Haradatta, a commentator of the Āsvalāyana Gṛhya-mantra-Vyākhya says’ आगावीयम इत्यतिस सूक्तम अष्टार्कां गोदेवत्यां Bharadvājo Bārhaspatyo dadaṛsā. (AGM edited by K. Sambasiva Sastri TSS, 1938, p. 162). He comments upon eight verses of this sūkta. Both SG and AG prescribe the complete hymn which is supported by their commentators. The source of this passage is RV VI.28 where the sūkta consists of eight mantras. However, the school of KG differs from these two schools by reading ‘Sapta’ *i.e.* seven verses. Now a doubt arises as to the number of mantras. All annotators of the SG and AG have specifically mentioned eight verses. The specific variation of ‘Sapta’ in the KG is a problem in the context. Does it mean that only seven verses out of this hymn are prescribed in KG? This supposition is ruled out by an injunction of a complete hymn in SG and AG. The solution of the problem is found in a parallel context in the *Atharvaveda* (IV. 21) which reads seven mantras only in the hymn. This proves conclusively that the text of the Kauśītaka GS is influenced by the *AV* school in prescribing seven verses in the context—a clear case of perverted explanation.
Another instance in the SG is found at I.15.6 followed by KG in I.9.7 where both cite a mantra—‘खे रक्षस्य,’ in marriage rite. This verse occurs in the RV (VIII. 80.7) in non-marriage context. The AV records this mantra in the marriage context at XIV.1.41. Thus the tradition of the Grhya is more faithful to the AV than to its own Veda. The influence of the folklore and its popularity which is enshrined in the AV is responsible for such deviations.

THE DISCOVERY OF THE PAIPPALĀDA SAMHITĀ AND ITS DEVELOPMENT

Through the ceaseless efforts of Dr. Roth, one of the pioneers of Vedic studies in Germany, the MS. of the Paippalāda Samhita was discovered in Kashmir. He wrote a letter to the Government of India for discovering and procuring him a Nāgarī version of this Recension. It was Sir Ranbir Singh, the Maharaja of Jammu and Kashmir, who arranged the Nāgarī script in 1873, called ‘Roth’s Nāgarī Transcript’. He contributed an article in 1875, detailing an account of the revealing find, character and contents under the title ‘Der Atharvaveda in Kashmir’. This publication coincided with the birthday of the king in Berlin. He, later on, read a paper on this unique discovery before the International Congress of Orientalists in Florence in 1878.

This discovery created a sensation in Europe and Dr. Whitney, an American pupil of Prof. Roth, made the prophetic remarks:

‘The Paippalāda Samhita is one of the most important finds in Sanskrit literature of the last half-century’. Drs. Garbe of Germany and Bloomfield of America reproduced it through chromophotography. America was the centre of further investigations on the Atharvaveda. Bloomfield’s two pupils, namely Barret and Edgerton, worked jointly and individually on this Veda from 1906 to 1950. The results of their researches have appeared in the Journal of American Oriental Society.

It is worthwhile to trace the history of this school in earlier literature, Patañjali, one of the top grammarians of Ancient India circa 200 B.C.), records¹ that the Yajurveda has 101 recensions, the Sāmaveda

¹सर्वे देशाण्तरे। सर्वें कल्प्येते शन्द्रा देशाण्तरे प्रयुक्ते। न चैतं उपलभ्यते। उपलभ्यते? उपलभ्यते? उपलभ्यते? उपलभ्यते?

(भाषावैश्वास १, १)
I000, the *Rgveda* 21 schools and the *Atharvaveda* 9 śākhās only. The Carana Vyūha of the same Veda details these nine schools in the following way:

७४८ ५८७ ५७६ ५६५ ५६५ ५७६ ५१२ ५३१ ५३१

Among these nine recensions the Paippalāda School has been the most popular and its first verse शनि देवी: has left pervasive influence on the ritual texts. Later on, the ritualists, unmindful of the meaning of the verse have used this mantra in inappropriate rites. For instance, this verse was recited in the worship of nine planets¹ (nava grahapūjā) because the palatal sound in the beginning of the mantra was thought fit to propitiate the planet ‘Śani’ (Saturn). However, the viniyoga of the mantra or the sūkta connected with is the prayer of waters.

Griffith's English translation of the *Atharvaveda* belonging to the Śaunaka Śākhā was published with a popular commentary in 1895-6. This English rendering has made no reference to this discovery wherever he was confronted with doubts on ambiguous words nor the translator has touched this aspect in the introduction. However, Dr. Whitney, the devoted pupil of Roth, thoroughly made use of this sensational manuscript in his magnum opus—English Translation of the *Atharvaveda* belonging to the Śaunaka Recension with critical and Exegetical commentary. After his death in 1894 the MS. was revised and brought nearer to completion and edited by Prof. Lanman. It was brought out in two parts in the *Harvard Oriental Series* in 1905. Dr. Raghuvira produced the Nāgarī version in three parts from 1936 to 1942. As the text was mostly corrupt, stray efforts were continued in this direction. However, some articles in the journals prompted scholars to hunt for the fresh MSS. in Orissa, Bihar and Bengal. To mention some writings, namely

¹This is supported by the author of धार्मिक कर्म रहस्य aflating tradition in Bengal in the clearest terms:

\[\text{वायुही बन्धनो वर्धनो देवता परिकीतित: भ्राम्यक्षेत्रे चास्य विनियोगो मुनेन्मतः}!\]

\[\text{शनि नो इति मन्हे 'आप' इति पाठ: सामग्रानासापि तत्तत्वावसंह्यादी पाठात्}!\]

Compare also Gopatha Brāhmaṇa (I. 29) and Venkaṭamādhava in *RV* (VIII-I) ऐतरेयममाक्षे पायपलादमथवंशाम्


Introduction

'A copper plate grant of Vignahapāla III, (circa 1100 AD.)¹ excavated at Belwa in the district of Dinapur in North Bengal has been mentioned as belonging to a family of Brāhmaṇa rooted in the Paippalāda Śakhā as its donee.² Another article is by Nani Gopal Majumdar dealing with a copper plate of Laxman Sena (circa 1200 A.D.)² discovered at Madhainagar in² Pabna, Bangladesh. This mentions the donee as a student of the Paippalāda Atharvaveda. These references served as an inspiration to Dr. Durgamohan Bhaṭṭacārya. He toured villages after villages of Orissa where followers of Paippalāda school still live, who have preserved it in the characteristic selflessness which keeps the values eternal and enduring. These pandits recited various mantras of the Paippalāda school in the traditional way. At Baripada in the district of Mayurbhanja these Vedapāṭhins read to him the following mantra:

शिंय धातुमेयि ध्रेष्ठि श्रिया मात्यितार्ति कुण्डु ।
विशामीशाश्नो मघवानिमत्रो मा यशसा नयतु ॥ (AVP. XIX, 48, 17)

Dr. Raghuvirda's edition states the verse which makes no sense:

शिंय धातर् मयि ध्रेष्ठि श्रियाम् अधिपर्ति कुण्डु ।
याशामु ईशानो मघवानु इन्द्रो मा यशसानु दातु ॥

Here Barret’s amendment in the third pāda i.e. याशामु ईशानो मघवानु (Vide JAOS, 1940, p. 76) is meaningless. However, the reading विशामीशाश्नो मघवानु as is prevalent in Orissa is fully supported by the APŚ, VI.20.2. Dr. Baacṭhārya published its two volumes in 1964 and 1970 respectively. He reveals the fact that AVP has preserved better readings to suit the context. The APŚ has got inferior variants. For example in the game of dice AVŚ has ‘ghṛta’ for ‘kṛta in the AVP which is decidedly an appropriate reading. To quote the mantra:

अपसरस्व: सधमादं मधविन भविनमन्तरा सूर्य च ।
ता मे हस्तं संसूजन्तु घुतेन सपतन्ते मे कितवर रथयन्तु ॥ (AVŚ. VII. 109.3)
या अपसरस्व: सधमादं मदस्य अन्तरा हरिविनां सूर्य च ।
ता नो हस्तं कृतेन सं सूजन्तु सपतनानु न: कितवरं रथयन्तु ॥ (AVP. IV.9.4)

The stand of Dr. Bhaṭṭacārya becomes self-convincing when the following mantra enumerates the words like 'Dvāpara, Tretā Kali:

कृतं मे दक्षिणेहस्ते जयो मे सन्य आहितः ।
गोजिद्वृषासमवलिज्इ धनंजयो हृतम्यविद्धः ॥ (AVŚ. VII.50.8)

¹'Two New Pala Records’, JAS, 1951.
²Inscriptions of Bengal, III, p. 112.
Hymns of the Atharvaveda

आ भ्रमं द्वापरं भरस्युत त्रेतां परा कलिम्।
कृतं में हस्त बाहितम् स हि सोमनस्सो महान्॥ (AVP. I.49.2; 4)

'I have fetched the favourable Dvāpara, and Treta. I have avoided Kali. Kṛta is placed in my hand.'

This reading finds further support in the Mahābhārata (IV 45.23) which reads the words ‘Kṛta and Dvāpara’ in the following verse:

नावानु विषयति गाम्भीरं न कृतं द्वापरं न च।

He also records in his introduction that the first Kāṇḍa of the AVP has 468 mantras. Out of this number 250 verses are found both in AVŚ and AVP. About 62 stanzas are extant in vedic texts other than the AVŚ. His conclusion is that about 174 stanzas are not found in any Vedic work which is purely of AVP contribution. There is no doubt, that AVP’s fresh edition will enrich Vedic concordances and help in the proper understanding of the Atharvaveda.

His death consequently put an abrupt end to this vedic work. Recently this prospect was entrusted to an officer who is working as an editor of Orissa Oriental Texts Series and Tourism and Culture Directorate, Government of Orissa. A gist of his paper which he read at the International Congress of Orientalists in West Germany, has appeared in Vedavyāñi,1 a monthly journal in Hindi (Bahalgarh, Haryana). He has promised to bring out a critical edition of this important recension of the Atharvaveda. If it is closely studied and published correctly, it will be widely appreciated by students of Vedic literature.

Dr. Barret in his detailed analysis of the AVP has stated that it is richer than the school of AVŚ in Brāhmaṇa passages dealing with charms and incantations. The AVP records 6500 stanzas as opposed to the nearly 6000 verses of the AVŚ including the last two books namely XIX, XX.2 It is of fundamental importance to deal with funeral hymns. The Rgveda contains five funeral hymns in the tenth Book from 14th sūkta to the 18th sūkta continuously. There are about 72 verses which deal with the funeral rites. However the 18th sūkta is true to its spirit, grave and elevated in tone. It is characterized by the poetic beauty. It throws side-lights upon the rites as practised by Vedic Indians. A goat was sacrificed when the dead body in the pyre was lighted. The Atharvaveda (IX.5.1 and 3) refers to this practice in the following terms:

आ नवेत्तमा रमहेश्व सुक्तं लोकमपि गच्छतु प्रजाननः।
तीर्थवा तमसिसं बहुधा महात्म्यं नामन्ता क्रमतं तत्त्वमस्॥ (AVP. XVI.97.1; AVŚ. IX.5.1; 3)

1XXXI.9 (July 1979).
2Weber translated, explained and analysed AV. XVIIIth Book, Spaw 1895.
‘Seize him and bring him hither. Let him travel, foreknowing,’ to the regions of the pious. Crossing in many a place the mighty darkness, let the Goat mount to the third heaven above us, (1)

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु
तावस्मय दूरायें, सूयोग गर्भातांसुमोदेह भ्रम्र्।

(2) वेदां वेद सूयं फिद्म एतौ करिष्यत:।
बेदां वेद सूयं।

(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

(4) असंवाये पृथ्विम्बा उरी लोके न धीयस्व।

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु
tावस्मय दूरायें, सूयोग गर्भातांसुमोदेह भ्रम्र्।

(2) वेदां वेद सूयं।
बेदां वेद सूयं।

(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

(4) असंवाये पृथ्विम्बा उरी लोके न धीयस्व।

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु
tावस्मय दूरायें, सूयोग गर्भातांसुमोदेह भ्रम्र्।

(2) वेदां वेद सूयं।
बेदां वेद सूयं।

(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

(4) असंवाये पृथ्विम्बा उरी लोके न धीयस्व।

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु
tावस्मय दूरायें, सूयोग गर्भातांसुमोदेह भ्रम्र्।

(2) वेदां वेद सूयं।
बेदां वेद सूयं।

(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

(4) असंवाये पृथ्विम्बा उरी लोके न धीयस्व।

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु
tावस्मय दूरायें, सूयोग गर्भातांसुमोदेह भ्रम्र्।

(2) वेदां वेद सूयं।
बेदां वेद सूयं।

(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

(4) असंवाये पृथ्विम्बा उरी लोके न धीयस्व।

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु
tावस्मय दूरायें, सूयोग गर्भातांसुमोदेह भ्रम्र्।

(2) वेदां वेद सूयं।
बेदां वेद सूयं।

(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

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(3) ये युध्यस्ते प्रधनेषु शूरासो ये तनुवयजः।
वेदां वेद सूयं।

(4) असंवाये पृथ्विम्बा उरी लोके न धीयस्व।

(1) उँचासावसुतृप्तावृह्म्बलो यस्मय दूरी चरतो जनां अनु

(5) ये ते पूर्व परामता अपरे पितरश्र ये।
तेभ्य हृदस्त्म कुलादूत शतादिष्टा युन्दती। (AVŚ. XVIII.3.72)
ये ते पूर्व परामता अपरे पितरश्र ये।
तेभ्य हृदस्त्म कुलादूत शतादिष्टा युन्दती। (AVP. VIII.19.5 both identical)\(^1\)

(6) द्रष्ट्ववशकक्त पुरिवीमनु झामिमच योनिमनुवश पूर्वः।
समान्य योनिमु संचरत्तं द्रष्टं जुहोम्यनु सप्त होतः।
(AVŚ. XVIII.4.28; AVP. XX.12.7 both identical)\(^2\)

(7) सहस्त्रधारश शतादरमुसमक्ष्यत व्यच्चमान सलिलस्य पूर्णः।
ऊर्ज दुहानमयपपुरारतमुपसोटे पितरः स्वरंक्षभः। (AVŚ. XVIII.4.36)\(^3\)
शतादरश सहस्त्रधारमुसमक्ष्यत व्यच्चमान सलिलस्य मध्ये।
ऊर्ज दुहानम अनपपुरारतम उपासियोलु तुष्कां यत्ते लोकः।
(AVP. V.40.8)

(8) एष्मन्त विष्णुणा भद्रतो नो अनेन दत्ता सुदुर्दा बयोधः।
यौरने जीवानुपपुरणावति जरा पितृदण्य उपसंपरणायांविद्मान्।
(AVŚ. XVIII.4.50)\(^4\)
अधिजारशु मु (सू) स्वरः आ रोहस्य अनेन दत्ता सुदुर्दा बयोधः।
सहोजस्मभु दुहां शतादरसमर्वण्तमु अभृत्तम अभृत्तम लोको गुग सरस्मल।
(AVP. XI.5.4)

(9) चदन्नम अपस्तन्तरासुपणां धावते दिवः।
न वो हिरण्यनेमय: पदं विन्दनित विशुद्धो विशं मेघ्य रोद्दशी।
(AVŚ. XVIII.4.89; AVP. XVIII.32.14 both identical)\(^5\)

Moreover the rough textual correspondences between the two schools are as follows:

\[
\begin{array}{ll}
\text{AVŚ} & \text{AVP} \\
\text{BOOKS I-V} & \text{BOOKS I-IX} \\
\text{BOOKS VIII-XI} & \text{BOOKS XVI} \\
\text{BOOKS XII} & \text{BOOKS XVII} \\
\text{BOOKS XIII, XIV, XVI, XVII...BOOKS XVIII} & \text{BOOKS XIX, XX} \\
\end{array}
\]

\(^1\) KauŚ 86.2, 88.17; TÀ, 6.12,1.
\(^2\) RV. X.17.11; VS., XIII. 5; AdŚ., V.2.6; Vaitś, XVI. 17.
\(^3\) KauŚ 86.5.
\(^4\) KauŚ 82.41.
\(^5\) RV., I.105.1; SV., I.417; Vait S, XXX. 90; GB., I.2.9.
Introduction

There are numerous variants in the AVP. These variants\(^1\) agree on occasions with those of the RV, KS, MS. The author of the book *Aharvan Civilization* says on page 30 that accents are lacking in the AVP, which is not correct. There is sparing accentuation in the text vide Dr. Raghuvira’s edition:

Pages 6 (1.22) 7 (I.25) 17 (I.77) (I.84) 20 (I.96) 228 (I6.10.4) 272 (18.1) 18.2) 340 (20.31) 341 (20.33.)

Here only Udātta and Svarita are accentuated like the Kāṭhaka Sāṁhitā sparingly.\(^2\)

Macdonell and Winternitz have made no study of this most important recension of the *Aharvaveda* in their works, *History of Sanskrit Literature* except a casual reference in footnote on pp. 105 and 106 respectively. Afterwards in the writings of subsequent authors in the regional languages of India, its mention is almost wanting. Hindi translations of the AVŚ have made no allusion to this recension which after the discovery created sensation both in Germany and America.

However Dr. Visvabandhu Shastri’s encyclopaedic work *Vaidikapadānukrama-Kośa* has, significantly, recorded critical and exegetical notes on the doubtful nature of words in the AVP (Vide the word Akantaḥ AVP. I.43.2) is full of suggestions which have not received due attention of the present-day vedists; perhaps, the reason of this indifference is the medium of Sanskrit employed which has been neglected by scholars both in India and abroad.

A parallel table of both schools, namely, the Saunaka and the Paippalāda, has been drawn by Dr. Raghuvira in his edition from pp. 356 to 371. However, this table has created confusion. The conspectus records on page 364 that there are 120 sūktas in the 7th Kāṇḍa of the *Aharvaveda*, while the Berlin edition states 118 sūktas only, as opposed to the Bombay edition containing 123 sūktas. The following three mantras illustrate our point:

(I) उच्छल्ये नाम रूपम् on page 368 records the reference to AVŚ XI.9.1-10; AVP XVI 82.1-10 but on page 218 it reads with text a different reference to XI.7.1-10.

(II) चब्रारः: पञ्चचरः: p. 368 reads the reference to AVŚ XI.9.11-20; AVP XVI.83.1-10 but on page 219 it reads with text a different reference to XI.7.11-20.


\(^2\) LXXI (English) CXXI (Sanskrit)
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(III) शक्ति: सिक्ता अभ्यान: p. 368 it states the reference to AVS XI.9.21-23; AVP XVI.84.1-3 but on page 219 it reads a different reference to XI.7.21-23.

There is no introduction nor there is any appendix as promised by the editor which throws light on such enigmas.

RIVALRY BETWEEN ATHARVAVEDA AND OTHER VEDAS

There is, no doubt, that there existed a rivalry between the followers of  ‘Trayīvidyā and the Atharvaveda. The Rgveda deals with sacred verses in praise of various gods. Its verses were employed in Soma sacrifices. The Sāmaveda has no independent importance for its mantras except these were sung during various sacrifices. The Yajurveda is a manual for the performance of Śrauta sacrifices, mostly culled from the Rgveda. Half of its text is in prose dealing with spells. It is the earliest prose piece in Vedic literature and serves as a chief milestone for students of literay history in India. In the Puruṣasūkta of the Rgveda (X.90.9) the names of three Vedas are enumerated and there is no reference to the Atharvaveda. The tenth Mandala is a later addition to the compilation of the Rgveda. The AV deals with demon-world inhabited by lower gods. Both its language and matter speak of its later creation. Its Twentieth book is bodily taken from the Rgveda where its matter relates to the Soma ritual. This is entirely foreign to the spirit of Atharvaveda—a book of holy and witchcraft charms. Its Prātiśākhya does not deal with the last two books XIX, XX—a proof that both these books are of later addition.

Historians have recorded that there are about 6000 verses in the AV. out of which some 1200 are taken from the RV, chiefly from the books I, VIII, X, and a few from other books. The ritual to which its hymns were practically employed is, the same set of rites which are treated in the grhya sūtras e.g., birth, marriage, death, inauguration of kings. Its utility was immense in day to-day life in the society. The Śrauta sacrifices were complex and the rise of Jain and Buddhist movements forced the sages to synthesize the cult.

Yāska (500 BC) has recorded a reference in his Nirukta (I.18) that there was decay in vedic study and the need was felt to compile the Vedas and later sages wrote their commentaries thereon. Gitā has also stated how the masses had developed abhorrence against bloody sacrifices (II.42-43) and excess in torturing bodies (XVII.5-6). It also accepted the Middle path of the Bhāgavata Dharma.
So the discord which was going on among the followers of four Vedas narrowed down due to forces of syntheses among various schools. Atharvan-priests were, at last, accorded due place in the sacrifice, nay, the highest place called Brahmā-general superintendent during the sacrifice. The sages of the Atharvaveda developed a new meaning in the vedic mantra which provides incentive to its devotees. So says the Prasthānabhedā. It has extraordinary element in a mantra which is directed against enemies and as a holy charm for friends. Atharvaveda Parisīṣṭa (II.5) is not less eloquent on the subject, e.g.:

‘There is no need of any favourable date, nor of favourable star, nor of portent, nor of the moon, if there is achievement of the Atharvamantra’.\(^1\) It is not surprising if the texts of Grammar speak high of the Atharvaveda. Pāṇini (VI.4.174)\(^2\) states that a particular school prevailed where teachers devotedly taught the Atharvaveda to their students. He has also recorded a word from the AV (VI.16.3) which is treated both by accent as well as a verbal form. The verse is also found in the AVP (XIX. 5.9) e.g.

Patañjali (IV.2.63)\(^3\) also supports the existence of this school as well as adds its Dharmasūtra and a work on metre.

The sages of the medical science have reverentially recorded their high praise to this veda which is the source of curing diseases. Caraka, the father of Indian medicine, says, ‘A physician should have for his development, devotion to the study of four vedas namely the Rgveda, Yajurveda, Sāmaveda and the Atharvaveda (XXX, 21).

Kālidāsa, the prince among Sanskrit poets, has recorded his tribute to the lore of the Atharvaveda in his classics, namely, Kumārasambhavam, Raghuvamsam as well as the Śākuntalam, e.g.:

\(^{1}\) अयैयैवेद्वस्तु यज्ञानुपुयुक्तः: शान्तिपौण्डिकाक्षिरारदि कर्म प्रतिवादकर्ते नात्यमनः-विलक्षण एव \(\|\)

\(^{2}\) न तिथिममच नक्षत्रं न यशो न च चाद्रमा:।
अयैवेद्वस्तुः प्राप्त्यो द्वितिविधैवत्नि।

\(^{3}\) (पा ६, ४, १७४) अयैवेद्विनिति वसन्तादिषु पत्तचते। अयैवेद्विनिशत्युच्यति। तमिदेते य: स अयैवेद्विनिहिष्णु: (काशिका)

\(^{3}\) पत्न्यज्ञिकालीन भारत, लेखक डा. प्रसुद्याल अमितहिनी, पटना, १५६३.
Hymns of the Atharvaveda

Then moved by the sages, Angiras, the foremost in matters of speech, replied to the Mountain-Himalaya. (Kumāra. VI. 65)

The Lord of wealth, the best among the eloquent and by whom the enemies’ cities were conquered, spoke in words replete with sense before that repository of the Atharvaveda (the sage Vasiṣṭha).

(Raghu. I. 59)

In the Śākuntala there is a technical phrase—'Vaitānā vahnyaḥ' for Atharvaveda used in the marriage rite which significantly speaks of the high place accorded to this Veda, e.g.

In the śākuntala there is a technical phrase—'Vaitānā vahnyaḥ' for Atharvaveda used in the marriage rite which significantly speaks of the high place accorded to this Veda, e.g.

May these sacrificial fires, that have their places assigned around the altar, that are furnished with sacrificial fuel, that have Kuśa grass strewn at their edges and that drive away sin by means of the odours of oblations, purify you.' (Śāk. IV. 8).

Bhavabhūti, the poet and scholar holds second position among Sanskrit writers. His mastery over the Atharvaveda was unequal in his age. He knew the use of mantras for exorcism (अभिचार). In the third act of the play—Mahāvīra-Caritam one of his characters Śatānanda expresses his excellence in Atharvan practices. Viśvāmitra praises him in the following words:

न तस्य राज्यं न रिस्वति न जीवति
त् विद्वान् ब्राह्मणो यस्य राज्यं: पुरोहितं. (III. 18)

'अथर्वनिधि: अथर्वोज्ज्वल्लेक्सयं निवेदस्य सुने:। अथर्वनिधित्वयनेन पुरोहितं
कुलवा विज्ञातत्तु: तत् कमर्मवीज्ञात्कथवं मुनिन्तीति सुवचये:। वयाहर्म कामनं: नव्यं च
वदनीर्वयं: वु वकल्ल: स्वातं पुरोहितं।। अथर्वनिधित्वं कुर्यान्त: नित्यं शास्तिक पौष्टिकम्।।
(मल्लातायः)

राज्यान्त: राज्यजनपदं गोपायति रक्षातीति राज्यान्त: तत्तव: विज्ञातं: पुरोहितो श्रवं।।
न केवल: श्रीतस्मातंकर्मकं भवति तद्भविः:। किंतु राज्यविवेचयित्वीति भावं।। तस्य तथा
विवेचस्य सीताराजस्ते राज्यं न वययते कुताचित्विद्वै: न विमेति।। न रिस्वति न हिन्तस्ति,
परस्परमितिदेश:। दुष्य: पिषु हिसायस्य विश्वति च धातुपातः।। यद्या प्रेणांश्यत्यागादु: बाध्य: न
भवतीत्वर्त्यं।। हि हसा इति दुष्योपायदम्।। न जीवनेत्यकाले श्रीमत्यं न प्राप्नोति।। ज्युष्मान्य
विहार: इति धातुपादः।। (वीरराचवः)
Introduction

‘Never shall this State of King Janaka suffer, decrease or decay so long as a learned Brāhmaṇa like you is his priest to protect it.’

Out of fire and fury he burst out the following words:

‘Fie upon us, upon our penance, upon our Brāhmaṇa profession and upon our Āṅgiras heritage if we live to see him insulted by anybody’. Vasiṣṭha pacified and assured him to find a way out of that crisis. His specific advice was to make offerings to fire for peace, along with Jābali and other sages as well as with sage Vāmadeva and chant Śūktas, Sāmans and Anuvākas for the success. To quote the peerless verse:

यत् कल्याणं किमपि मनसा तद्यं वर्त्यामथसु
त्वं जाबालिः-प्रभृति-सहितः शान्तिमध्यपनिकुमयः।
जेतुं जैवानं नुजलु जपनसुक्त-सामान्यानवकान्तः
अस्मिचिद्यः: सह्म स भगवानं वामदेवो गुणातु ॥ (III. 23)

Daṇḍin, one of the celebrated prose writers of the 6th century A.D. has done an inestimable service to his times by recording its dark and dismal side which caused the social and political decline. No society in the world is above such dark aspects. The religious harmony, under the strong Central Government of Imperial Guptas continued till the 5th century A.D. in India. Nālandā University was a shining example where all different systems of education were taught. The Buddhists studied Vedic texts and the Vedic students learnt the Buddhist system. A comparative study of all schools was the source of tolerance in the country.

In the world of Daṇḍin we meet face to face with characters, hardest thieves and sinners, intriguing kings, shrewd and selfish officials, smugglers and fraudulent magicians who indulged in double standards. There is a reference to an Āṇdhra King made to believe that with his body metamorphosed by taking bath in a pond purified by him with certain magical rituals, he would stand to combat the spirit occupying the girl of his choice. The Mantras were recited during emergencies by the priests to win the divine favour for kings. The use of incantations was intended for malevolent purposes. The Mantravādins could grill a
person with the noose of their charms and make him inactive.¹ Mention is also made of women infatuated by the force of the Mantras. It also states the details of a Mantravādin of Kāpālika sect, who wore a string of bright fragments of human bones, whose body was besmeared with matted hair. He poured into fire, aflame with fuel of various kinds of sesame and mustard seeds that often crackled a sound. His follower at his command brought the princess of the Kaliṅga State² from her palace for offering her as a sacrifice. People had developed credulity towards oceans and portents.³

Dāndin uses the technical terms like ‘Trāyī,’⁴ ‘Saṣadāṅgāni,’⁵ cā chantāmsi in appropriate places’. Here ‘Chantāmsi’ signifies four Vedas namely the Rgveda, Yajurveda, Sāmaveda, and Atharvaveda.⁶ Such references unfold to us the very spirit of the times through the ideas, attitudes of the people. Words imply all our histories, all our philosophical systems. It is the nutshell in the fairy tale, out of which the endless web is forthcoming, unrolling fold after fold marvellous designs and matchless variety of colour.

²¹ भद्धा सुभावया काले रक्षणयातर्वतः विद्वानं सर्वभवायम्। भवेत् भवेत् भवेत् परमात्मेनां कालेन भवेत्
²² न च तत्त्व तत्त्व तत्त्वात्मेनां कालेन भवेत् भवेत् भवेत् परात्मेनां कालेन भवेत्
²³ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
²⁴ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
²⁵ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
²⁶ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
²⁷ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
²⁸ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
²⁹ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁰ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³¹ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³² तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³³ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁴ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁵ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁶ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁷ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁸ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
³⁹ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴₀ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴₁ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴² तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴³ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴⁴ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴⁵ तु भवेत् भवेत् भवेत् भवेत् भवेत् भवेत् भवेत्
⁴⁶ तु भवेत् भवेत् भवेत् भवेत्
⁴⁷ तु भवेत् भवेत्
⁴⁸ तु भवेत्
⁴⁹ तु
⁵₀ तु
In the portrait of Bhairavacārya Bāṇa\(^1\) has left an inimitable picture of Pāṣupata sect. He describes the Ācārya who has taken bath early in the morning, presented eight handful of flowers to worship Śiva, performed his ‘Agnihotra’ (daily sacrificial offerings), with head hair knotted and fastened on it strings made of small conches and rudrākṣa beads, his forehead marked with ashes, the forearm bedecked with a bit of shell and bound with a charm-thread of various herbs and incantations’.

In this description, the poet records corrupt practices of Kāpālika sect of Śaivas who were designated as Mahāvratins. One of them traded in Mahāmāṁsavikraya-public sale of the flesh of a corpse,’ intended for the recovery of a royal person from the fatal illness. The sale

\(^{1}\)प्रातरेव स्नातम्, दत्ताष्ट्रगुप्तिकम्, अनुपदलालिनिकायम्, महामांस-विक्रयकृतेन मनः-शिलापञ्जनेव शिश्यलोकं लिम्पतम्, जटीकृत-देशलम्बमान-द्राक्षाश्चु- गुटिकेन्द्रव्यं विश्वासेन वन्नतमिव,...बद्विनिहिंदीधिमन्त्रवृत्तमश्रुपिन्ना... भेरवााःप्रयददाः (हर्षचरितम्, पृ. १६६, १७३, चौखम्बा विद्याभवन, वाराणसी, १६५५)
Hymns of the Atharvaveda

THE WORD THERAPY ECHOES ATHARVAN BHAISHAJYA-KARMA

Buddhist Philosophy unlike that of the Jain did not believe in physical torture of body for the attainment of Nirvana. It had, however, evolved a philosophy of a balanced approach in life. Buddha himself adopted the middle path as the way for his salvation called-Madhyaama Marga. This was also called the Aryan eightfold path—right beliefs, right aspirations, right speech, right conduct, right mode of livelihood, right effort, right-mindedness and right rapture.\(^1\) Life succeeds if a person develops himself along the above said lines. He is a conqueror. This vibrant conviction has turned a noble saying, ‘Not even a god can change into defeat or victory of a man who has vanquished himself.’

By adopting the Middle Course Buddha saved his waning body from sure early death by accepting the curds and milk offered by Sujata, as he set under a Pipala tree at Uruvela, who took him to be a god. Thus nourished, he sat cross-legged in meditation resolved not to rise from his seat until he had attained enlightenment. Thereafter he adopted a missionary’s life with all its attendant dangers of poverty, unpopularity and opposition. First he converted five disciples who had kept his company during the years of asceticism and in the deer park, at what is now called Saranatha, he preached his first sermon. Soon more disciples: ‘gathered around him, including the beloved Ananda, who remained the companion of all his wanderings. One day he told his disciples: ‘Go now and wander for the gain of many, for the welfare of many, out of compassion for the world, for the good, for the gain and for the welfare of gods and men. Let not two of you go the same way. Preach the doctrine which is glorious in the end, in the spirit and in the letter: proclaim a consummate, perfect and pure life of happiness!’\(^2\)

\(^1\) Compare

युत्तात्सहर-विहारस्य युक्त-चेष्टस्य कर्मेण्।
युक्त-स्वभ्रस्वतोभव्यस्य योगो भवति दुः। ह्रा। (गीता ६, १७)

इष्वाच्छयन-दानानि तपः सत्यं श्रमं दया।

अलोभ इति मार्गोवः धर्मस्यास्तिकविधः स्मृतः। (महाभारत ३, २, ७५)

\(^2\)चरय भिक्षवे, चारिक बहु-जननिहिताय बहु-जनमुखाय लोकानुकम्पाय अत्याचार हिताय सुखाय देवमनुसाराय। ...अहं पि भिक्षवे, येन उच्चवेला येन सेनानिगमो तेनुपस्थ-मिस्तामि धम्मदेवसाया इति। (महाभारत १, २, ५, १)
As medicine plays an important part in alleviating the sufferings of beings Buddha’s followers were well adept in this branch of learning. This finds an unmistakable evidence through a discovery of an ancient Sanskrit manuscript containing seven texts in Kucha, Chinese Turkistan in 1890 buried in a Buddhist relic-mound. Palaeographers have dated it about 350 A.D. Three of the seven texts are medical. Caraka, the great authority on medicine was, according to the Chinese translation of the Buddhist Tripitaka, the official physician of King Kaniska in the first century A.D.

Not only this. Devanāṁ Priyadarśi Aśoka declared his state policy, consonant with the teachings of Dharma to see to the welfare of all peoples of other lands beyond the borders of his Empire. His welfare scheme included the happiness of men as well as animals. His Government provided for the medical treatment of men and animals, arranged medical roots and herbs to the foreign countries. He was one of the most remarkable Emperors in the annals of the world who changed the course of history from bloody and brutal violence to non-violence through thought, word and deed. His second Rock Edict at Girnar contains his immortal words which eloquently express his missionary spirit.

To quote text of the edict:

1. सर्वत्र विजितकार्यं देवानं प्रियस्य प्रियदितिनो राजं
   (सर्वत्र विजिते देवानां प्रियस्य प्रियदितिनः राजः)

2. एवमपि प्रत्यक्षमु यथा चोडः पाण्डा सतियुपो वेनरुपो वातंब
   (एवमपि प्रत्यक्षमु यथा चोला: पाण्डचा: सतियुपः, वेनरुपः वातंबः)
Hymns of the Atharvaveda

3. पंथी अंतियको योनराजा ये वा नि तस अंतियकस सामीपा
   (पंथी अंतियक: योनराज: ये वा अनि तस्य अंतियकस्य सामीप:)

4. राजानी सर्वथा देवानामियस्य प्रयदिनी राजो द्वे
   (राजान:—सर्वथा देवानामियस्य प्रयदिनिन: राज: द्वे)
   चिकिष्ठा करता (चिकिष्ठे करते)

5. मनुस्विकीषा च पंसुच्चिकीषा च भोस्वालन च यानि
   (मनुस्व:—चिकिष्ठा च पशुचिकिष्ठा च। भोस्वालन: च यानि)
   मनुस्विपािन च (मनुस्विपािन च)

6. पसोपािन च यत्वनाि नास्ति सर्वथा हारापितानि च
   (पशुपािन च यत्वनाि न सनि, सर्वथा हारितानि च)
   रोपाितानि च (रोपितानि च)

7. मूलानि च फलानि च यत्वनाि नास्ति सर्वथा हारापितानि च
   (मूलानि च फलानि च यत्वनाि न सनि सर्वथा हारितानि च)
   रोपाितानि च (रोपितानि च)

8. पंचेसु कृपा च खानािता ब्रह्म च रोपािता परिभोगाय
   (पशुपु कृपा च खानिता; ब्रह्म: च रोपिता: परिभोगाय)
   पशुपुनुसानि (पशु—पनुस्यायाय)

Before the birth of Islam, Arabs had developed their contacts with India. Buddhist monks had already propagated the teachings of Buddha among Arabs. History has recorded that there was a medical institution in Senna of Southern Arabia. Dr. Lassen, a German scholar, has proved the fact that Harith-bin-Kaladah was the director of this institution who had received his education in India. With the conquest of Sindha, the doors of India were open to the people of Arabia. There was a regular communication between these two parts of the world. At the time of Harun-Al-Rashid Buddhist monks had occupied the highest positions in his Court. There were Indian Vaidyas enjoying fame for their expert knowledge in medicine. There was one Saleh-bin-Bhela son of Bhela teacher who had successfully cured one Ebrahim, a-relative of Harun. He was declared dead by Greek physician-Gabriel.

Among Sanskrit classics on medicine translated into Arabic were
Caraka, Suśruta, Aṣṭāṅgahṛidaya, Mādhavanidāna etc. A Hindu lady Rusa was an author of a booklet on the diseases of women. Arabic medicine was considered authoritative for Europe. Arabs were, thus, retailers of Indian medical lore for European countries.¹

The travel-accounts of I-tsing (700 A.D.) who visited India after his fellow travellers has stated eight divisions of ever progressive medical science which are as follows: (a) sores-inward and outward (b) diseases above the neck (c) below the neck (d) demonic diseases due to attack of evil spirits (e) antidote to poisons (f) diseases of children embryo stage to the sixteen year (g) the means of lengthening life and (h) the method of invigorating the legs and body.

The same Chinese traveller has recorded that Buddhists showed partiality for the study of medicine. Among celebrated authorities on medicine are Nāgārjuna, and Vāgbhāṭa. These holy men have left indelible impact on various countries where their mark thrives on customs, myths, traditions, scriptures, architecture and literature like the immortal splendour that often shines between the lines of a great poem.²

Recently some revealing facts have been unfolded by the excavations in Boghaz Koi in Iraq known as Mesopotamia in ancient times which dealt with the treaties between the king of Hittites and the king of Mitani at the inception of 14th of century BC. The gods of

¹The effect of Hindu Medical Science upon the Arabs after about 700 A.D. was considerable, for the Khalifs of Bagdad caused several books on the subject to be translated. The works of Caraka and Suśruta probably not later than the fourth century A.D. were rendered into Arabic at the close of the eight century, and are quoted as authorities by the celebrated Arabic physician Al-Razi, who died in 932 A.D. Arabic medicine in its turn became the chief authority, down to the seventeenth century, of European physicians. By the latter Indian medical authors must have been thought highly of, for Caraka is repeatedly mentioned in the Latin translations of the Arab writers Ibn Sina, Al-Razi, and Ibn Sarafyun. In modern days European surgery has borrowed the operation of rhinoplasty, or formation of artificial noses, from India, when Englishmen became acquainted with the art in the last century. (Macdonell's History of Sanskrit Literature, pp. 426-27).

²The University of Nālandā was not confined to Buddhism alone. The Brahmi- nical subjects were also taught. For example, the sacred and secular study of the Vedas and the Atharvaveda, Śabdavidya (grammar and philology, Cikitśāvidya (medicine) Sāṅkhya. Nyāya Yoga-Śastra under Chancellor Śilabhadrā-the highest authority on the subject. Nālandā was the ideal university which provided full freedom in learning and kept its doors open to all shades of thinking and not a sectarian denominational school. (Mookerji's, Harṣa, p. 132).
both kingdoms were invoked as guardians of the treaties. It included the names of Mitra, Varuna, Indra, Asvini Kumāras, Dasra and Nāsatya. There is a reference to Asvini Kumāras’ myth that they taught Āyurveda to Indra. He disseminated it to Brigu, Atri, Vasiṣṭha, Kaśyapa and Agastya.

The history of certain words also supports the thesis that Āyurveda was very popular in the neighbouring countries like Gandhāra, Central Asia, Iran, and Burma etc. The Sanskrit words Bhisak and Bhesaja are the same though phonetically changed into Bijijk-doctor, and Beshaj in Pahalvi language of Persia. The same words migrated to Armenia and are known as Bhiyisk and Bheshaj respectively. Dr. Baden is of the view that many words of the seals excavated in Sumeria are from Sanskrit. For instance, Brigu, Bhrāgava, Garga and Janaka are changed to Vrigu, Vargava, Gurgu and Hanaka respectively.

As already referred to, the disciples of Lord Buddha preached their Dhamma in countries like Egypt, Mesopotamia and Assyria. First they tended the weak and the sick. Such monks residing in Egypt were known as therapeutics. This word was adopted as a term, therapeutics in the west.

Recent researches have also demonstrated the fact that about 250 texts of Āyurveda have been found in Bali-an island of Indonesia. The Medical system of Tibet is drawn from Āyurveda. It migrated to Mongolia and North-Eastern Siberia. The Kumbum Monastery of Sinkiang was the leading centre for the propagation of Āyurveda. The Students from Tibet, Mongolia and around Volga river were drawn to this dynamic place of medical education.

It is most astonishing that the sage Ghora Anḍirasa, who was dreadful and used terrible spells for the destruction of enemies became an exponent of healing art. He was the teacher of Kṛṣṇa, the greatest incarnation of Hinduism. The sage taught him to recite the following three mantras at the time of final departure from this world:

(i) अतिरितसि Thou art indestructible.
(ii) अच्छुतसि Thou art unshakable.
(iii) प्राणसंशितसि Thou art the subtlest essence of life.¹

¹तद् नैतः घोर आंक्षिरसः कृष्णाय देवकीपुत्रायोक्तवृंदापारसु एव स बभूव। सोप्रात्वेलायामेतः तव प्रमयेत्—अतिरितसि, अच्छुतसि, प्राणसंशितसिद्यति।

(छात्रीयोपनिषद् ३, १७, ६)
In short, the word ‘Therapy’ speaks of Hindu ethos. Buddhist monks are called in Pali ‘Thera’ drawn from Sanskrit word ‘Sthavira’. If ideas are great forces, infinite, too, is the power of personality. A union of the two always makes history. ‘Therapy’ is a shining example of this principle. Buddhist monks practised the art of healing. In Greece the same word of India was accepted in their language called—‘Therapeutic, and to-day it is used in compound with other words.

These Buddhist Bhikhus, no doubt, resurrected the ideals of the sages of the Atharvaveda who proclaimed values of non-violence, love and friendship through their sublimest prayers:

यदिः चोरं यदिः कूरं यदिः पापम्।
तत्त्वात् तत्त्वत्वं सर्वं सद्वेशं शरस्तु नः।

‘What there is terrible, what there is cruel, what here is evil, be that appeased, be that propitious, be everything also well-being for us. (AV. XIX. 9.14).

A COMPARATIVE STUDY OF ENGLISH TRANSLATION OF THE ATHARVAVEDA

Griffith’s English translations of the four Vedas were out by the close of the 19th century. These renderings did awaken curiosity about India’s thought, and culture in Europe. Those who did not know this magnificent language of the country availed of these pioneering attempts in English translations.¹ We reproduce some translations for a comparative study.

¹These translations did good service to humanity when Asia was a sealed book to Europe. English was not a developed language. Consequently these translators tried their best to widen the scope of English which was confined to limited numbers of meanings and nuances in their language. Rgveda was earlier translated into European languages namely German and French. All these languages suffered from deficiency of requisite vocabulary, especially in the field of Philosophy. Christianity did not have words for Brahman, Jívátma, Paramátmã, Sthúla Šarira, Súkṣma Šarira, Káraṇa Šarira, Liṅga Šarira, Nirvána, Mukti. Nay even Judicial words were not there. H.H. Wilson, who, in 1850 had already translated the Rgveda into English compiled A Glossary of Judicial and Revenue Terms and of the Useful Words occurring in official documents relating to the administration of the Government of British India. London, 1855, reprinted, New Delhi, 4968. Adoption of Indian words into English was the most legitimate need of the administration.
Hymns of the Atharvaveda

A

अम्बवयो यस्त्यध्वनिमित्तमो अध्वरीयताम्
पूर्वकचलस्य दुहुः। (I.4.1)

(WI) Mothers to us, who are desirous of sacrificing, the kindred (waters) flow by the paths (of sacrifice) qualifying the milk (of kine) with sweetness. (RV. I. 23.16)

(G) Along their paths the Mothers go, sisters of priestly ministers. Blending their water with the mead.

(W) The mothers go on their ways, sisters of them that make sacrifice, mixing milk with honey.

अमृत्या उप सूर्यं यामिनीं सूर्यं: सहं
लाभो हिमवत्वश्वरम्॥ (I.4.2)

(WI) May those waters which are contiguous to the sun, and those with which the sun is associated, be propitious to drink our rite. (RV. I.23.17) (RV. quench their thirst)

(G) May yonder waters near the sun, or those wherewith the sun is joined.

Send forth this sacrifice of ours. (RV. Speed forth)

However this was not accepted by the authorities of the East India Company who directed their servants to use English words wherever possible, and to have recourse to the native word only when it could not be avoided. On page 32 William Foster has written in his book, The English Factories in India (1624-1629). 'We have forbidden the several Factoryes from wrighting words in this language and refrayned it ourselves, though in books of coppyes we feare there are many which by wante of tyme for perusall we cannot rectifie or expresse.'

The above quotation is important as it throws light on the development of English in respect of style, spellings and their meanings in the 17th century. A writer who writes in more than 2 or three languages is faced with a difficulty in spellings often in English. For this language is most irregular. Mostly in English we do not speak what we write and what we speak we do not write. The pattern of two words i.e. but and put, in English is identical but their pronunciation is different. This difficulty, though found in most of the languages in Europe, yet in French this has been obviated to some extent, by the frequent use of Liaison—the very breath of French language which is perhaps akin to Savarana Sāndhi a phenomenon of Sanskrit Grammar. All linguists, therefore, bow down to Pāṇini—the greatest linguist of the age, nay of all ages. Prof. Th. Stcherbatsky of Leningrad greeted him as 'one of the greatest production of the human mind.' Kerala linguists call their Grammar 'Kerala Pāṇiniyām' reverence shown silently to the North West frontier by the South.
They who are yonder at the sun, or together with whom is the sun—let them further our sacrifice
अयो देवीरूप हृदये यत्र गाव: पिबनि न: ।
सिस्तस्य स्वरस: कल्य जूििि्ि: ॥ (I.4.3)

I invoke the divine waters in which our cattle drink:
offer oblations to the flowing (streams). (RV I.23.18).

I call the waters, Goddesses, hitherward where our cattle drink. The streams must share the sacrifice. (RV Oblations to the streams be given.)

The heavenly waters I call on, where our kine drink to the rivers (Sindhu) is to be made oblation.
अत्यन्तरमूतमस्तु भेषजम्
अपामुत प्रशस्तिभिरवा
भवच वाजिनो गावो भवच वाजिनी: ॥ I.4.4

Ambrosia is in the waters, in the waters are medicinal herbs.
Therefore, divine (priests) be prompt in their praise.
(RV. 1.23.19)

Amrit is in the Waters, in the Waters balm. (RV. in the Waters there is healing balm).
Yea, through our praises of the Floods, O horses. be ye fleet and strong, and, O ye kine, be full of strength. (RV Be swift, ye Gods, to give them praise.)

Within the waters is ambrosia (aṁṭta), in the waters is remedy, and by the praises (praśasti) of the waters ye become vigorous (vājin) horses, ye become vigorous kine.

The hymn is in praise of Waters.

AV. translations both by Griffith (G) as well as Whitney (W) have been reproduced above.

This is a comparative study of the translation of four mantras from the Atharvaveda, (1.4.1-4). The corresponding parallel text in the Rgveda is found at 1.23.16-19 and has been translated by Wilson, (WI) a predecessor of Griffith. He has the following note thereon:

‘Stanzas 1-3 and the first line of the stanza 4 are taken from Rgveda 1.23.16-19 attributed to Risi Medhātithi.’

The above note means that the second hemistich or pāda of the fourth mantra is non-Rgvedic. This presumption is not correct. Here the main influence is of the Rgveda. Both Bloomfield’s Vedic Concordance as well as Vishvabandhu’s A Vedic Word-Concordance have ope-
ned doors to the corridor of researches. Basic influence of the Rgveda can be easily traced with the help of these aids. Here the variant ‘prāśasti bhīh’ for ‘prāśastaye of the Rgveda and the additional pāda is an amplification of the third verse which refers to ‘gāvaḥ’ (yatraya pibantī naḥ). The entire hymn thus traced, proves clearly the influence of the Rgveda. (Vide Dr. Apte’s article on the ‘Non-Rgvedic Mantras in the Āśvalāyaṇa Grhya Sūtra’, New Indian Antiquary, 1940-41). His words are worth quoting on the subject:

‘This is a clear illustration of the liberty taken in the different Vedic schools in the adaptation of mantras or parts of mantras by alterations in words etc. to suit the particular interest in hand. (p. 19)’

Griffith has cautiously, translated the Atharvaveda wherever it is slightly different from that of the Rgveda. For example:

**B**

The Rgveda at VI. 28.7 reads;

प्रजावती सूयवस्त्र रिखन्ति: शुद्धा अप: सुप्रमाणे पिबन्ति: ।

मा व: स्तेन ईशत माघवांस: परि वो हेर्ती खदस्य वृजया: ॥

Crop goodly pasturage and be prolific: drink pure sweet water at good drinking places.

Never be thief or sinful man your master, and may the dart of Rudra still avoid.

But the Atharvaveda (IV. 21.7) states slightly different text:

प्रजावती सूयवस्त्र रिखन्ति: शुद्धा अप: सुप्रमाणे पिबन्ति: ।

मा व: स्तेन ईशत माघवांस: परि वो हेर्ती खदस्य हेर्ति वृजयाटु ॥

In goodly pasturage, bright-hued prolific, drinking pure water at fair drinking places.

Never be thief or sinful man your master, and may the dart of Rudra still avoid you’.

But Whitney’s translation is clear and chaste. Compare:

‘Rich in progeny, shining in good pasture, drinking clear waters at a good watering-place-let not the thief master you, nor the evil-plotter, let Rudra’s weapon avoid you’.

And his notes are illuminating:

The translation of (A) follows our text, though the false accent ruśantīs (TB. has the same reading) shows that the word is only a
corruption of the *RV*. reading *rśantīs* cropping, grazing. ‘The comm. though reading *ruśantīs* renders it ‘*trṇam bhakṣayantīs*. (The *TB*. comm. in both editions reads *rśantīs*) Both the other texts have in a) *sūyavasam*, and at the end heti rudrasya *vṛjyāḥ* (*TB*. *vṛṇjyāt*) (With our *CD*) compare also *TS*. I. I. I. (differing only in the order of words in D (rudrasya hetiḥ pari vo vṛṇaktu, which is metrically much better than our *AV* order, albeit the *RV*. order is as good as that of *TS* if we pronounce *rudṛ* asya). The commentary supplies to aghaśan- saḥ in C *vyāghrādir duṣṭamṛgah*. Perhaps Whitney forgets to record that this verse is wanting in *AVP*.

**C**

इदं विष्णुवि चक्रमेव वेद्या निः दर्षे पदम् ।
समूहस्वय पांसुरे ॥ (*RV*. I.22.17; *AV*. VII 26.4)

(WIRV) Viṣṇu traversed this (World): three times he planted his foot, and the whole (World) was collected in the dust of his (footsteps).

(GAV) Through all this world strode Viṣṇu: thrice his foot he planted, and the whole. Was gathered in his footsteps’s dust.

त्रीणि पदा वि चक्रमेव विष्णुरीवर्त्य अदाम्यः ।
अतो धर्माणि धारयनु || (*RV*. I.22.18; *AV*. VII.26.5)

(WIRV) Viṣṇu, the preserver, the uninjurable, stepped three steps, upholding thereby righteous acts.

(GAV) Viṣṇu the guardian, he whom none deceiveth, made three steps, thenceforth. Establishing these high decrees.

विष्णो: कर्माणि पवयत यतो व्रतानि परम्परे ।
इन्द्रस्य युज्यः सवा ॥ (*RV*. I.22.19; *AV*. VII.26.6)

(WIRV) Behold the deeds of Viṣṇu, through which the (worshipper has accomplished (pious) vows: he is the worthy friend of Indra.

(GAV) Look ye on Viṣṇu’s works, whereby the close friend of Indra, close-allied. Has let his holy ways be seen.
Wilson (WI) has translated only the \textit{Rgveda} as early as 1850 and Griffith (G) has rendered all four Vedas of which superiority lies in metrical rendering. He does not afresh translate the verses of the \textit{Rgveda} if these verses reoccur in other texts of the Vedas. This AV-rendering of Griffith is therefore, the same as it is found in the \textit{Rgveda}. Here we do not see any improvement except metrical rendering.

\textit{(AVS V-5-AVP VI. 4)}

\begin{quote}
\textbf{D}

राजी माता नभः पितायमा ते पितामहः।
सिलाची नाम वा असि सा देवानामसि स्वसा। ॥ १ ॥

यस्य्या पितबृजी वीव्यू जायसे पुरुषः त्वम्।
भक्ति हि श्रव्यतामसि जनानां च न्यायवची। ॥ २ ॥

वृष्व-वृक्षस्मारोहिसि वृष्वप्रकाशी नलयः।
जयती प्रत्यातिह्नति स्पर्शी नाम वा असि। ॥ ३ ॥

यदृ दश्देह ददिज्या ददृवाःहेरसा कुजतम्।
तस्य त्वमसि निष्कृतिः: सेंम निष्कृतं पूवसम्। ॥ ४ ॥

भद्रात् प्लवान्तित्वस्यवशतानां खवदरात् धवात्।
भद्रायन्यानावत् यत्तैः सा न एहरुङ्गति। ॥ ५ ॥

भद्रा प्लवान्तित्वस्यश्च खवदिरे धवे।
भद्रा न्यायोधे पण्णा सा न एहरुङ्गतिः। ॥ ६ ॥ \textit{(AVP only)}

हिरुण्यवर्णौ सुभो गुरुवर्णौ वपुस्ते।
सत्त स्व च्छाससि निष्कृते निष्कृतिनाम स असि। ॥ ६ ॥

हिरुण्यवर्तुः सुभो गुरुवर्णौ वपुस्ते।
सत्त स्व च्छाससि निष्कृते सेंम निष्कृतं पूवसम्। ॥ ७ ॥ \textit{(AVP only)}

हिरुण्यवर्णौ सुभो गुरुवर्णौ लोमश्रविषेण।
अपायसि स्वसा लासे वातो हारामा भवुः ते। ॥ ७ ॥

सिलाची नाम कानीनोज्जव्यः, पिता तव।
अश्वो यमस्य व: यमस्यवाण्यार्वयुक्तसि। ॥ ८ ॥

अश्वस्थानसं: संप्रविताः सा वृश्वा अभिः सिव्यदे।
सरा पतत्रिणी मूःत्वा सा न एहरुङ्गति। ॥ ९ ॥

घुताचे क्रामस्तिव विसुच्यां अन्नतिः।
यास्तुर्भ गमः चासनसि त्वम् अन्तु निष्कृतिः। ॥ १० ॥ \textit{(AVP only)}

यत्ते जगवि पिताबृजेतरे ताशूर्योपायसि पुनः।
लामाय त्वा विशेषभ्जीरे देवभिस्नाताय सहा। ॥ ११ ॥ \textit{(AVP only)}
\end{quote}
A Hymn to Lākṣā AVŚ (V. 5)-AVP (VI. 4)

(i) (G) ARYAMAN is thy grandsire. Night the mother, and the
Cloud thy sire. Thy name is called Silācī. Thou, thyself, art sister of the gods.
(W) Night (is thy) Mother, cloud (nabhas) (thy) father, Arya-
man thy grandfather, Silācī, verily, by name art thou, thou art sister of gods.
(V) The night is thy mother, the day thy father, Aryaman thy
grandfather, Silācī, surely (by) name art (thou) that art the
sister of gods.

(ii) (G) Whoever drinketh thee has life: thou savest and protect-
est man. As nursing mother of mankind, thou takest all
upon thy lap.
(W) He who drinketh thee liveth, thou rescuest a man, for thou
art a sustainer (bhartrī) of all, and a hiding place? (nyañ-
caṇī) of people.
(V) He that drinks thee, lives, mankind thou dost preserve, For
being the binder (of their) bodies, (thou) art the healer of
men with wounds.

(iii) (G) Thou clingest close to every tree, as a fond damsel clasps
her love. Thy name is called The Conqueror, She who
Stands Fast, The Rescuer.
(W) Tree after tree thou climbest, like a lustful girl, conquering,
standing by (? pratyā-,sthā), winner (sparaṇī) verily by name-
art thou.
(V) Conquering and standing fast against, thou besiegest tree-
after tree like a girl lusting after a mate. Sparaṇī (by) name-
thou art, indeed.

(iv) (G) Whatever wound the arrow, or the staff, or violence in-
flicts, Thereof thou art the remedy: as such restore this man
to health.
(W) If (yat) by a staff, if by an arrow, or if by flame (? haras) a
sore is made, of that thou art relief; relieve thou this man.
(V) The wound that is caused by a rod, an arrow or a (cutting)
weapon, of that thou art the binder. Do that (thou) bind
(the wound of this) man.

(v) (G) Thou springest from blest Plaxa, or Aśvattha, Dhava,
Khadira, Parṇa, or blest Nyagrodha, so come thou to use,
Arundhatī!
(W) Out of the excellent plakṣa thou arisest, out of the Aśvattha the Khadira, the Dhava, the excellent danyan (Nyagrodha), the parṇa; do thou come to us, O Arundhatī.


(vi) (G) Gold-coloured, bringing happy fate, most lovely, brilliant as the Sun, Mayst thou, O Healing! come unto the fracture: Healing is thy name.

(W) Thou gold-colored, fortunate, sun-colored one, of most wonderous forms; mayest thou go to the hurt (? ruta), O relief; relief, verily, by name art thou.

(V) O gold-coloured, very lustrous, sun-coloured (one) with most brilliant form, mayest (thou), Binder, close up the wound; (for) Binder (by) name (thou) art, indeed.

(vii) (G) Gold-coloured, bringing happy fate, odorous, hairy-bodied one, The sister of the Waters art thou, Lākṣā! and thy soul is Wind.

(W) Thou gold-coloured, fortunate, vehement (? śuṣma), hairy-bellied one-sister of the waters art thou, O Lākṣā; the wind was thy soul.

(V) O Lākṣā, that (art) gold-holder, sewer, gluer (and possessor of) binding wax-paste; (thou) art the sister of the waters; the wind, verily, became thy solidifier.

(viii) (G) Silācī is thy name: thy sire, O goat-brown! is a damsel's son. Thou hast been sprinkled by the mouth of Yama's tawny-coloured horse.

(W) Silācī by name—thy father, O goat-brown one, is a maid's son; Yama's horse that is dark brown (śyāva)—with its mouth (? blood?) art thou sprinkled.

(V) And, O brown (one), stone-born silājit, (by) name, is thy father; Yama's horse, that (is) dark, by him, indeed, art (thou) borne in mouth.

(ix) (G) Issuing from the horse's blood away she glided to the trees. Become a winged water-brook, and come to us, Arundhatī!

(W) Fallen from the horse's mouth, she invaded the trees; having become a winged brook (? sarā), do thou come to us, O Arundhatī.

(V) That (Lākṣā) fell from the mouth of the horse (and) dropped (right) towards the trees (as If, when) fallen, (it)
had become a bird. That (thou), O, Wound-binder, (do) come to us.

Verse X (AVP. only)

O (that art) bitumen-like, (that art) wound-healer, (that hast) brilliance of lightning (and, that art) wound-binder, as (soon as thou, shalt go to the patient, surely, shalt thou heal (him) (V)

Verse XI (AVP. only)

(O patient), what of thee is seized by the Demons, that (same) may now become perfect again; along with the Gods, may Lākṣā, the plenicure, save thee. (V)

ĀVS states at V.5 nine verses while the Atharvaveda of the Paippaladas reads st. VI. 4 eleven verses. The order of mantras differ in both recensions. Kauṣ (XXVIII. 14) enjoins the hymn to be recited along with a decoction of Lākṣā in milk which the wounded person drinks for curing the wound. Both commentators Keśava and Dārila prescribe the recitation of the hymn directed towards Lākṣā and not a plant as is held by Griffith in the following words:

The hymn is a charm, addressed to a plant, to mend a broken bone'.

AVP reads the order differently e.g. 1. 2. 4. 5. 3. 7. 6. 8. 9.

Verse I. (नम:) cloud (G) (W) but VB takes it as ‘day’ and rightly so. The vedic pair implies or typology implies ‘If mother (माता) is night (रात्रि i.e. dark) the father (पिता) must be bright. Compare the typology ‘Dyau-, Prthvī, Sūrya-Candra, Satya-Anṛta. So the meaning of ‘Nabhaḥ’ as cloud is against all canons of Vedic imagery.

Sīlāci’ (G): Usually called Arundhati as in stanzas 5 and 9, a medicinal plant formerly supplied in cases of severe contusion or fracture.’ VB explains it as an archaic form of ‘Lākṣā’ with the evidence of a cognate term in English ‘Shellac’. To quote his words, The phonetic transformation involved might have been, on the one hand, λ Sīlākṣā—> λ Sīlākṣikā— λ Sīlāchī—> Sīlāci and, on the other, λ Sīlākṣā < λ Slākṣā > Lākṣā. A still another phonetic process might have been λ s (ṣ)lākṣā—> λ Lākṣikā—> λ lāśi— λ lāḍ (d)ī,— (as read in AVP i.e). Similarly, the English word’ Shellac’ might be an old cognate of λ Slākṣā and not, as generally explained (cf. Wyld, The Universal Dictionary of the English Language s.v.) a compound of shell and lac. Etymologically, this series of words may be connected with OIA. ...sā, ...si, ...siv, ...sliṣ, Śalākā—,
sirī—, sulya—, sutrā—, sūcī—and NIA. ...sidānā, sīnā, silānā, silāi—,
silma—, etc., all primarily relating the sense of binding, uniting,
joining or stitching’. Or, else, brightness (i.e. redness) might have
been the primary significance of the ultimate base, that was connected
with the bases like ...bhās, ...brasj ...ruc, ...rus and ...suc with
kindred meaning. It is also possible that the word may be of compo-
site nature with lāksā—as the second component and λ sitā—in the
sense of ‘bright’ (i.e. red’) or of ‘binding’) as the first one.

Verse 2. श्रव्ण nursing (G) sustainer (W) binder (VB). He derives it
from the root...bhr’ (NIA bharanā—(filling up) of a cavity.

Verse 3. आरोहस्य ‘clingest’ (G) Climbest (W) ’besiegest’ (VB). His
phonetic explanation is from ‘ā ... rudh meaning impede, blockade,
besiege’.

Verse 4 अहस्सु violence (G) sore (W) weapon (VB). He writes
अहस्सु is derivable from *ar λ or in the sense of hurt, injure. This ...ar
is probably to be treated as a de-aspirate variant of ...λ har being
itself a variant of (λ gha) han han ‘injure, hurt’. It is from this root
that the instrument noun haras—here, seems to have been derived in
the sense of ‘that by which a cut is made’ i.e. ‘a weapon’ etc. hala—,
plough’. The second member λ gala in lāṅgala—(λ īlām—gala),
(λ khaḍ—in khaḍga—, ...kr’injure (along with its extended forms
...kṛt and ...kṛp both in the sense of cut’ and ...λ ghr (—λ gharo as
probably in (λ gharata—>) ghāta—’injure’ seem etymologically,
to be members of one and the same group. The employment, in the
same context, of daṅḍa—and iṣū—, both— instruments of injury,
indicates similar connotation of haras—and makes the rendering
'violence' as advanced by Griffith and fire or flame' as wanted by Bloomfield and Whitney, improbable. The latter, however, may plausibly be said to be supported by the inclusion of 'agnidāha—in Kesāva's last of injuries that are curable by lākṣā'.

Verse 5. अरुणदत्तः Arundhatī a name of a tree(G,W) an epithet and not another name of Lākṣā. VB's note on this word seems to be revealing. Cf 'Probably, it is to be derived from ā ...ruh (rudh) 'close up, bind and the derivative process may be shown as ā ároha(m) ā—da (dhi>) dhi—> ā arundhatī—> arvandhatī—> arundhatī. This meaning of the epithet is in consonance with the description in the verse 3, of lākṣā—as 'clasping tree after tree' and its employment in AV. IV. 12.1 in relation to another name of lākṣā—i.e. rohanī—which itself is connected with the same aforesaid root, namely, .. rud (dh). This adjectival base is to be distinguished from the substantive base arundhatī—which denotes a febrifugal and milk-increasing herb (Cf. AV. VI. 59. 1-3) and etymologically, might be derived as ā aroga(m) n—da(dhi>) (— ā arondadhī— arundhatī—The description of lākṣā—as tree-climbing plant or a product derived from the arundhatī plant (MK Vedic-Index) is obviously based on the confusion between the substantive arundhatī—and the adjective arundhati—and on taking ā ...ruh in our verse 3 in the sense of 'climbing'."

Verse 6. C. rutam fracture (G) According to Whitney AVP states rutam from the root ru’ to cry out': come to our call. wound (VB). He derives from the ...rut (being a fuller form of ru (Dhātu 1.984) 'injure, strike, (i.e. pratighāta cf. Dhātu I.748). His explanation of ṭam in AVP is' originally it might have been ā hrutam (— ā ḍṛ injure, hurt cf. note on hāras—in verse 4 above) for which our rutam (λ hṛutam) may be a dialectical variation (cf. the Mahāraṣṭrā and Gujrāta pronunciation of ḍ as ru against ra or ri in North India.). gacchāsi, close up. It is to be related to OIA. roots gad—, gand—,garth—, granth—, gras—and grah—; NIA. gath—, gadh—, Eng. clasp clutch—, grasp—, garip—,grapple—, all in the sense of 'binding', closing, closing up, or joining. 'The subjunctive form from grath. (i.e. gratsāsi) seems to have been phonetically reduced into (grachāsi) gacchāsi.

Verse 7. B. suṣme. odorous (G) vehement (W) gluer (VB). He derives from .. λ slus—slīṣ cf. NIA sureś glue, Latin glus—glue German schlieszen 'shut, schlus—shutting, anschlus—'joining stucken, stick, patch, English...solder, shut, close sluṣmā. It is thus differentiated,
as required by the context’ from the adjective suṣma—as understood by others.

D. ātman soul (G) and (W) solidifier (VB). His phonetic explanation is worth quoting’ The rendering of ātaman—implies its being a phonetic reduction from (badh bind Dhātu 1.998) λ bādhmaṇ—.. λ bhādhaman— * ha (<ā) d (>t) man—and, thus, being distinct from the two other phonetic convergents, the one found in AV.V.9.7 in the sense of ‘body’, trunk’ and the other in RV. X. 16.3 in the sense of breath...confused by western scholars with the homonymic occurrence in RV)

Verse 8. ab. silaci (G) (W) Silajit (VB) Kāñīnāḥ a damsels’s son (G) a maid’s son. stone-born(VB) Ajababhru O goat brown (W) And, O brown (one) (VB). He explains ‘It consists of two words, the conjunctive particle atha and the vocative form (babhru—). This explanation is not convincing and is far-fetched. Vedic Mythology forces to read ‘aja (a goat with—yama) and not at—babhru. Vide AV. XVIII. 2.8-9:

अजो भागस्तपस्सति तपस्व (8)
अज यन्तमनुता: समृवेत्ताम (9)

in the Funeral hymn.

Verse 9. c. sarā water-brook (G) brook? (W) fallen (VB). He derives it from λ srastā—(...λ srathā) ...λ sa (th>ḍ (cf. AVP) ...ḍ.>rā and is an adjective and not a substantive (in—the sense of ‘brook’ from ...sṛ to move.) Patatriṅi is a substantive (bird) as opposed to adjective (winged) held by (G and W). He significantly cautions readers on the interpretation of such cases’. The variation between vrkṣān and bhātvā of our text and parṇam (sic ān) d and āṣī (sic. āṣih) of AVP, respectively, is, apparently, not of phonetic origin, and stands, along with other numerous similar cases, in need of further much deeper study towards determination of the relationship between the two recensions.’ (VB)

Verses 10, 11. Both verses are wanting in the AVŚ which shows that AVP represents longer text. If the text of the AVP is scientifically edited with new MSS and some commentary if found thereon, the understanding of the Atharvaveda would be nearer the truth. That it is where we are, at present, groping in the darkness.

From the above study it can be safely concluded that reliance on tradition is safer than the Western method of interpretation of Vedic texts. Why? Because the modern philological system is restricted to the
meaning of the word. This is not all. The Spirit which permeates the whole verse, nay, the whole hymn is more important than mere word-meaning. To understand the essence which echoes in the meaning of the verse, it is necessary to go to the tradition of the country, history and commentaries. Pre-Sāyaṇa and post-Sāyaṇa commentaries have been discovered, critically edited and minutely studied, which reveal the fact that Sāyaṇa represents reliable tradition-unbroken (akhaṇḍita pramāṇa) Among ancient commentators Veṇkaṭamādhava and Bhaṭṭabhaṭṭākara offer scientific explanations of doubtful nature of words. Drs. Vishva Bandhu, Sarup, Kunhan Raja, and Veṇkaṭasubbiah—all noted vedists are of the view that ever since the time of Yāska, there has been an unbroken, more or less uniform continuous vedic exegesis. And the Western method should be tried as supplementary aid in this behalf.

It is heartening to recall that this fact was realized by the German school of orientalists who had learnt Sanskrit by staying in Kāśi—the eternal home of learning and then read the Śāstras in the original. Among these scholars Drs. Bühler and Kielhorn are remembered as sages for their stay in India and their most valuable contributions to indology. Not only this. Max Müller’s Sacred Books of the East Series, Bühler’s Encyclopaedia of Indo-Aryan Research Series in many languages and Böhtlingk and Roth’s Sanskrit-German Dictionary in 7 parts, St. Petersburg, 1852-75 are simply amazing which have added new dimensions to man’s thinking. However, these works, too, need revision in the light of the above observations.
HYMNS OF THE ATHARVAVEDA

BOOK I

HYMN I

1. Now may Vāchaspati assign to me the strength and powers of Those
   Who, wearing every shape and form, the triple seven, are
   wandering round.

2. Come thou again, Vāchaspati, come with divine intelligence.
   Vasoshaṭpati, repose thou here. In me be Knowledge, yea, in me.

3. Here, even here, spread sheltering arms like the two bow-ends
   strained with cord.
   This let Vāchaspati confirm. In me be Knowledge, yea, in me.

4. Vāchaspati hath been invoked: may he invite us in reply.
   May we adhere to Sacred Lore. Never may I be reft thereof.

The hymn, which is introductory to the whole Book, is a prayer addressed to Vāchaspati for divine help, favour, and illumination. The metre is Anushtub, consisting of four equal octosyllabic pādas, divisions, or quarter-verses. The name means, perhaps, 'the 'After-step,' because each line was stamped regularly after the other, possibly by two choruses, each side taking its turn.' see M. Müller, Vedic Hymns, part I, p. xcvi.

1. Vāchaspati: or, Lord of Speech; the God or Genius of human life which lasts as long as the power of speech remains in the body. The name occurs in the Ṛgveda, X. 166.3: 'Press down these men, Vāchaspati, (or, O Lord of Speech) that they may humbly speak to me;' and stanzas 17-19 of Atharvaveda, XIII.I are addressed to this God. In Ṛgveda, IX.26.4 and 101.5 the name is applied to Soma as the exhilarating drink which makes men eloquent and inspires the song. Vāchaspati is classed in the Nirukta among the deities of the firmament or middle sphere between heaven and earth. His name, being compounded with pa'ti', indicates a more recent deification than that of the great Powers of Nature whose presence and superhuman influence were immediately seen and felt.

Those: the Gods in general; or the Maruts or Storm-Gods.

The triple seven: trishapitāḥ; a fanciful expression for an indefinite number. So trih saptā' vishpulingakā the three times seven bright sparks of fire; and trih saptā
mayūryāḥ, the peahens three times seven (Ṛgveda, I.191.12, 14). In Atharvaveda, XIII.1.3 the Maruts, who are said to form nine troops of seven each, are called the triple seven, trishaptās or marutaḥ, instead of the thrice-three seven; and these powerful deities may be intended here also. Professor Weber would derive the word from the root sap, a secondary form of sāch, to cleave to, to follow, of which sapta would be the past participle passive used in the sense of combination, and trishaptāḥ might then mean triply combined, 'Gods of three spheres,' the three classes of deities whose spheres of activity are respectively heaven, atmosphere or firmament, and earth. The St. Petersburg Dictionary translates trishaptāḥ in this passage by 'zu Dutzenden, in dozens.'

2. Vasoshpati: Lord of Treasure, that is, of wealth and food, according to Durga, the commentator of the Nirukta. Vasoshpati is not mentioned elsewhere in the Veda.

'Knowledge: Srutam; that which was heard (from the beginning), the Veda, revelation, or sacred knowledge. According to the St. Petersburg Dictionary, 'Gēhör,' means hearing. The Nirukta, X.18 has ni rāmaya māyyeva tanā'am maś'ma, 'maintain my self within me,' keep my body and soul together, that I may enjoy the possessions of which thou, Vasoshpati, art the controller.

Book I has been excellently translated and fully annotated by Weber in Indische Studien, IV, pp. 393-430. Professor Ludwig, also has translated fifteen of the hymns in Der Rigveda, III and Dr. Grill has translated and annotated five.

**HYMN II**

1. We know the father of the shaft, Parjanya, liberal nourisher,
   Know well his mother: Prithivi, Earth with her manifold designs.
2. Do thou, O Bowstring, bend thyself around us: make my body stone.
   Firm in thy strength drive far away malignities and hateful things.
3. When, closely clinging round the wood, the bowstring sings triumph to the swift and whizzing arrow,
   Indra, ward off from us the shaft, the missile.
4. As in its flight the arrow's point hangs between earth and firmament,
   So stand this Muñja grass between ailment and dysenteric ill!

This hymn is a charm against acute diarrhoea or dysentery. The metre is Dvipadā Trishṭup, consisting of three pādās or divisions of eleven syllables each, in stanza 3, and Anushṭup in the rest.

1. Parjanya: derived probably from an original root parj, to sprinkle or moisten, is the rain-cloud and the divine power, or God, that animates it, the generator and nourisher of plants and animal life. Parjanya has been identified with the
Lituanian Perkūnas, the God of thunder: see Max Müller, *India, What can it Teach us?*, pp. 183 sqq. See also *The Hymns of the Rgveda*, general index, for hymns addressed to this deity. Parjanya is called the father of the shaft or arrow, which is to be employed in the charm, on account of the rapid growth, in the rainy season, of the ārā (Saccharum Sara), the reed of which arrows were made, ārā meaning, like the Latin arundo, both reed and arrow.

Priithivi: for priithvī, broad Earth personified as the mother of all beings. *With her manifold designs*: with her countless inventions and productions. According to others bhārivarpaśam means many-shaped, ‘presenting many appearances’ Cf. Spencer’s ‘the daedale earth.’

2. Bowstring: which is to be twisted round the patient’s body during the recitation of the charm, *Stone*: sound and strong.

3. The wood: literally, the tree, meaning the bow. *Indra*: addressed as being the God of battle and the chief tutelary deity of the Aryans.


Muñja grass: muñja (Saccharum Munja) is a sort of rush or grass which grows to the height of about ten feet. It is used in the basketwork, and the mekhala or girdle worn by Brāhmans is made from it. It appears from the *Kauṭika Śūtra*, XXV.6. and Dārila’s commentary thereon, that the head of a stalk of Muñja grass is to be tied with a cord, then, perhaps, to be suspended from the neck of the patient or to be otherwise attached to his body. As the discharged arrow hangs between heaven and earth, so the grass is to stand between the patient’s ailment and āsrāvā, diarrhoea in an acute form, or dysentery, that is, to prevent the indisposition from developing into serious disease. The word āsrāvā, from srut, to flow, +ā, has been translated differently by Professors Ludwig and Zimmer, but there can be no doubt that Dārila has correctly explained it by atisāra, diarrhoea or dysentery. According to the *Kauṭika Śūtra* the patient has also to drink a mixture containing earth taken from a field and a lump full of ants, and is to be anointed with sacrificial molten butter, with yet further treatment. See remarks on this hymn by Professor Maurice Bloomfield (to whom we are indebted for an excellent edition of the *Kauṭika Śūtra*) in the *American Journal of Phitology*, VII, pp. 466-69.

**HYMN III**

1. We know the father of the shaft, Parjanya, strong with hundred powers:
   By this may I bring health unto thy body: let the channels pour
   their burthen freely as of old.

2. We know the father of the shaft, Mitra, the Lord of hundred
   powers:
   By this, etc.

3. We know the father of the shaft, Varuṇa, strong with hundred
   powers:
By this, etc.

4. We know the father of the shaft, the Moon endowed with hundred powers:
   By this, etc.

5. We know the father of the shaft, the Sun endowed with hundred powers:
   By this may I bring health unto thy body: let the channels pour their burthen freely as of old.

6. Whate'er hath gathered, as it flowed, in bowels, bladder, or in groins,—
   Thus let the conduit, free from check, pour all its burthen as of old.

7. I lay the passage open as one cleaves the dam that bars the lake:
   Thus let, etc.

8. Now hath the portal been unclosed as of the sea that holds the flood:
   Thus let, etc.

9. Even as the arrow flies away when loosened from the archer's bow,
   Thus let the burthen be discharged from channels that are checked no more.

The hymn is a charm against constipation and suppression of urine. It closely resembles Hymn II in its adoption of the formula. We know the father of the shaft; and in the symbolical discharge of the arrow in stanza 9. The metre is Pankti, consisting of five octosyllabic pādas.

1. Parjanya: see preceding hymn, note on stanza 1. By this: with the aid of this arrow. Let the channels pour: my translation of the latter part of this refrain is not literal: In terram dejecta cadant tua cum sonitu bāl, would, though barbarous, be a closer version: bāl is an interjection imitative of the sound of a falling substance.

2. Mitra: the Friend, the gracious God, the Zend Mithra. See Hymns of the Ṛgveda, general index, Mitra is, perhaps, called the father of the shaft because it grows by day over which that deity as a form of the Sun presides.

3. Varuna: the Coverer or Encompasser; originally the visible starry heaven. Varuna's connexion with the shaft or reed is not very obvious. The growth of the future arrow by night, over which Varuna presides, may, perhaps, be the ground of relationship.

4. The Moon: the influence of the Moon on the sap and growth of plants, of which Soma (another name of the Moon) is the King, is frequently alluded to.

8. The portal: vastibilam: literally, the orifice of the bladder.

9. The arrow: here, says the Kauśika Sūtra, XXV.14, ishum viṣrijati, 'he (the
operator) discharges an arrow, symbolizing thereby the free passage of the loosened contents of the stomach and bladder of the patient. Other operations are to be performed, and a decoction of medicinal herbs is to be administered.

HYMN IV

1. Along their paths the Mothers go, sisters of priestly ministrants,
   Blending their water with the mead.
2. May yonder Waters near the Sun, or those wherewith the Sun is joined,
   Send forth this sacrifice of ours.
3. I call the Waters, Goddesses, hitherward where our cattle drink:
   The streams must share the sacrifice.
4. Amrit is in the Waters, in the Waters balm.
   Yea, through our praises of the Floods, O horses, be ye fleet and strong, and, O ye kine, be full of strength.

Stanzas 1-3 and the first line of stanza 4 are taken from Ṛgveda, I. 23.16-19, attributed to the Rishi Medhatithi.

1. The Mothers: the maternal Waters, the Āpah or waters of the firmament regarded as divinities who give and cherish life. Sisters: closely connected with the priests who officiate at sacrifices as water is mingled with the ingredients of the Soma libation. With the mead: mādhunā; maḍhu meaning sweetness or any sweet or pleasant drink, especially, as here, the expressed juice of the Soma plant.

3. The streams: the divine Waters of the ocean of air.
4. Amrit: nectar, the drink of the Gods that confers immortality or immortality itself.

In the Ṛgveda the partly-corresponding stanza is in the Pura-ushṇih metre, consisting of three pādas, the first of which contains twelve, and the second and third eight syllables each. The stanza here has an additional octosyllabic pāda. For the second line of the stanza, as translated above, the reading of the Ṛgveda: apām utā prāṣastaye devā bhāvata vājīnaḥ: Yea, be ye powerful, ye Gods, to celebrate the Waters’ praise. The metre in stanzas 1–3 is Gāyatri, consisting of three octosyllabic pādas or divisions.

HYMN V

1. Ye, Waters, truly bring us bliss: so help ye us to strength and power
That we may look on great delight.

2. Here grant to us a share of dew, that most auspicious dew of yours,
Like mothers in their longing love.

3. For you we fain would go to him to whose abode ye send us forth,
And, Waters, give us procreant strength.

4. I pray the Floods to send us balm, those who bear rule o'er precious things,
And have supreme control of men.

The hymn is taken from \textit{Rgveda}, X. 9. 1-3, 5, ascribed to Sindhudvipa, son of Ambarishha, or to Trijiras, son of Tvash\text{"t}ar. The same stanzas form a hymn of the \textit{S\text{"a}maveda} (II. 9. II. 10).

1. \textit{Waters} : see the preceding hymn, note on stanza I. \textit{Great delight} : meaning, according to the Scholiast, perfect knowledge of Brahma.

2. \textit{Dew} : r\text{"a}s\text{"a}h; any fluid, here meaning water.

3. The purport of the stanza appears to be—if you direct us and strengthen us for the work, we are ready and willing to visit any worshipper of yours in whose house we may perform sacrifice in your honour. \textit{Give us procreant strength} : ye give us power to generate, that is, to produce or perform the sacrifice which may be regarded as the offspring of the officiating priests. Professor Grassmann translates the p\text{"a}da by: —‘Ihr Wasser machet kraftig uns.’ Ye waters make us powerful. But the force of \textit{jan}—in \textit{jan\text{"o}yat\text{"a}h}, signifying generation, procreation, should be preserved. Professor Weber translates the first line differently,—‘We bear you thither to the man whose habitation ye befriend.’ S\text{"a}ya\text{"a}a's authority (Commentary on \textit{S\text{"a}maveda}, II. 9. II. 10. 3) supports this interpretation of \textit{gam\text{"a}ma} as causative—\textit{gamay\text{"a}ma}; but it is not in accordance with Vedic use. Benfey, (\textit{Die Hymnen des S\text{"a}maveda}, n. 2, p. 223 says) I now take \textit{aram gam} a meaning to go adorning, to go in order to adorn, to glorify, and accordingly he translates stanza 3 of this Hymn in the \textit{S\text{"a}maveda}, ‘Diesen euren erheben wir, dessen Herrschaft ihr huldreichseid, und machet fruchtbar, Wasser uns.’ We glorify this man of yours, the man whose lordship ye befriend, and, Waters, make us rich in fruit. My version of the stanza is based on Ludwig’s, translation and commentary, \textit{Der Rigveda}, I, p. 189 and IV, p. 180.

The first three stanzas of the hymn are to be repeated by Br\text{"a}hmans at their morning ablutions: see Colebrooke’s \textit{Essays}, I, On the Religious Ceremonies of the Hindus.

\textbf{HYMN VI}

1. The Waters be to us for drink, Goddesses, for our aid and bliss:
Let them stream health and wealth to us.

2. Within the Waters—Soma thus hath told me—dwell all balms that heal,
And Agni, he who blesseth all.

3. O Waters, teem with medicine to keep my body safe from harm,
So that I long may see the Sun.

4. The Waters bless us, all that rise in desert lands or marshy pools!
Bless us the Waters dug from earth, bless us the Waters brought in jars, bless us the Waters of the Rains!

Stanzas 1-3 are taken from *Rgveda*, X.9.4.6.7, the two latter being repeated from I.23.20, 21, forming a continuation of Hymn IV, of this book.

2. *Soma* : the God; the juice of the Soma plant personified and regarded as an all-powerful deity. *Agni* : the God of fire. See *Hymns of the Rgveda*, general index, for both deities. The meaning is that the poet, under the inspiration produced by draughts of Soma juice, has perceived that water possesses healing virtue, and that the waters of the firmament—that is, clouds—contain purifying and health-giving fire or Agni in the shape of lightning.

The hymn is a prayer to Agni and Indra for the direction and destruction of evil spirits. The metre changes in stanza 5 from Anushṭup to Trishṭup which consists of four pādas of eleven syllables each, M. Müller explains 'its name 'Three-step' by the fact that the three last syllables —, which form the characteristic feature of that metre, and may be called its real vṛtta or turn, were audibly stamped at the end of each turn or strophe:' *Vedic Hymns*, part I, p. xcvi. The hendecasyllabic metre in which I render the Trishṭup stanza here and wherever it occurs does not profess to be more than a substitute for the original metre : retaining the number of syllables, it does not attempt to preserve the exact rhythm of the Trishṭup which, I think, is not satisfactorily reproducible in English verse.

HYMN VII

1. Bring the Kimīdīn hither, bring the Yātudhāna self-declared
For Agni, God, thou, lauded, hast become the Dasyu’s slaughterer.

2. O Jātavedas, Lord Supreme, controller of our bodies, taste
The butter, Agni, taste the oil : make thou the Yātudhānas mourn.

3. Let Yātudhānas mourn, let all greedy Kimīdins weep and wail:
And, Agni, Indra, may ye both accept this sacrifice of ours.
4. May Agni seize upon them first, may strong-armed Indra drive them forth:
   Let every wicked sorcerer come hither and say, Here am I.
5. Let us behold thy strength, O Jātavedas. Viewer of men, tell us the Yātudhānas.
   Burnt by thy heat and making declaration let all approach this sacrifice before thee.
6. O Jātavedas, seize, on them: for our advantage art thou born:
   Agni, be thou our messenger and make the Yātudhānas wail.
7. O Agni, bring thou hitherward the Yātudhānas bound and chained.
   And afterward let Indra tear their heads off with his thunder-bolt.

1. *The Kimidin*: one of a class of malignant spirits. According to the *Nirukta*, VI.11 the word originally means one who goes about crying *Kim idāntm*, Quid nunc? What now? or *Kim idam*? What is this? Literally, a quidnunc; a vile and treacherous spy and informer. *The Yātudhāna*: one of a class of evil spirits, demons, or sorcerers, explained by Śāyaṇa as Rākshasas, but in the Veda apparently distinct from those violent and voracious ogres. In *Ṛgveda*, VII.104 and X.87 there are two long series of imprecations directed against Rākshasas and Yātudhānas. *The Dasyu's slaughterer*: Dasyus is the general name of a class of powerful superhuman beings hostile to Gods and men, comprising the malignant demons of the air, the withholders of the seasonable rain. Indra as the chief tutelary God of the Aryans is sometimes called—as Agni is here—the slayer of the Dasyu: 'Thou (Indra) from of old wast born to strike the Dasyus dead': *Ṛgveda*, I. 51.6. *He... who slays the Dasyus, He, O men, is Indra*: *Ṛgveda*, II.12.10. The name of Dasyus was also sometimes given to the wild indigenous races who opposed the immigration of the Aryans and later, to all people who did not follow the Vedic ritual or observe the essential Brāhmaṇical ceremonies.

2. *Jātavedas*: the wise, the sapient; a frequently occurring designation of Agni: see *Vedische Studien*, I, pp. 94-95. *The butter*: ājya: butter melted or clarified, used for oblations, or for pouring into the holy fire at the sacrifice, or for anointing anything sacrificed; sometimes also oil and milk used instead of clarified butter at a sacrifice. *The oil*: taila; oil expressed from the seeds of the tila or sesame plant (Sesamum Indicum). This oil was not usually offered in oblation; but, besides this special detective sacrifice, it appears to have been sometimes used in sacrifices to the Fathers or Manes: see *Atharvaveda*, XVIII. 4.32.

   The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 523.

**HYMN VIII**

1. This sacrifice shall bring the Yātudhānas as the flood brings foam:
Here let the doer of this deed woman or man, acknowledge it.

2. This one hath come confessing all: do ye receive him eagerly.
   Master him thou, Bṛhaspati; Agni and Soma, pierce him through.

3. O Soma-drinker, strike and bring the Yātudhāna’s progeny:
   Make the confessing sinner’s eyes fall from his head, both right
   and left.

4. As thou, O Agni Jātavedas, knowest the races of these secret
   greedy beings,
   So strengthened by the power of prayer, O Agni, crushing them
down a hundred times destroy them.

The hymn is a continuation of Hymn VII. The sacrifice has proved effectual
(stanza 2), and a Yātudhāna or sorcerer has been forced to come forward and
confess. The metre changes in stanza 4 from Anuṣṭup to Trishṭup.

1. This deed: some act of sorcery. Woman or man: sorceress or sorcerer;
   Yātudhāni or Yātudhāna.

2. Bṛhaspati: or, O Lord of Prayer. ‘Bṛhaspati, alternating with Brahmaṇa-
   spati, is the name of a deity in whom the action of the worshipper upon the gods is
   personified. He is the suppliant, the priest who intercedes with the gods for
   men; and protects them against the wicked. Hence he appears as the proto-
   type of the priests and the priestly order, and is also designated as the Purohita
   [High Priest] of the divine community. The essential difference between the
   original idea represented in this God and those expressed in most of the other
   and older deities of the Veda consists in the fact that the latter are personifications
   of various departments of nature, or of physical forces, while the former is the
   product of moral ideas, and an impersonation of the power of devotion.’—Muir,
   *Original Sanskrit Texts*, V, p. 272. For hymns addressed to Bṛhaspati and Brahma-
   spati, see *Hymns of the Rgveda*, general index, I.

3. Soma-drinker: Indra, who is especially the Lord of Soma and the chief
   drinker of libations made of its juice—‘Known as the Soma-drinker, armed with
   thunder, who wields the bolt. He, O ye men, is Indra’: *Rgveda*, II.12.13. This
   appellation of Indra will be found in most of the many *Rgveda* Hymns addressed
   to this deity. Right and left: pāram utā āvaram; literally, upper and lower. Weber
   suggests the possibility of Yātudhānas being credited with additional eyes.

   The hymn has been translated by Ludwig, *Der Rgveda*, III, p. 523.

**HYMN IX**

1. May Indra, Pūshan, Varuṇa, Mitra, Agni, benignant Gods,
   maintain this man in riches.

   May the Ādityas and the Viṣve Devas set and support him in
   supremest lustre.
2. May light, O Gods, be under his dominion, Agni, the Sun, all that is bright and golden. Prostrate beneath our feet his foes and rivals. Uplift him to the loftiest cope of heaven.

3. Through that most mighty prayer, O Jātavedas, wherewith thou broughtest milk to strengthen Indra, Even therewith exalt this man, O Agni, and give him highest rank among his kinsmen.

4. I have assumed their sacrifice, O Agni, their hopes, their glory, and their riches’ fulness. Prostrate beneath our feet his foes and rivals. Uplift him to the loftiest cope of heaven.

The occasion of the hymn is an Abhisheka or inauguration by sprinkling orunction of a Rājā or King who appears to have been elected from among the members of a princely family. The metre is Trishūp.

1. Pūshan: a God who protects and multiplies cattle and human possessions. Generally, in character he is a solar deity, and a guide on roads and journeys. As a form of the Sun he beholds the entire universe. The name is derived from push, to nourish. For hymns to Pūshan see Hymns of the Rgveda, general index I, p. xxvii. The Ādityas: literally, the sons of Aditi, Infinity or Eternity. There (in the highest heaven) dwell and reign those gods who bear in common the name of Ādityas. We must, however, if we would discover their earliest character, abandon the conceptions which in a later age, and even in that of the heroic poems, were entertained regarding these deities. According to this conception they were twelve Sun-gods, bearing evident reference to the twelve months. But for the most ancient period we must hold fast the primary signification of their name. They are the inviolable, imperishable, eternal beings. Aditi, eternity or the eternal, is the element which sustains them and is sustained by them... The eternal and inviolable element in which the Ādityas dwell, and which forms their essence, is the celestial light... The Ādityas, the gods of this light, do not therefore by any means coincide with any of the forms in which light is manifested in the universe. They are neither sun, nor stars, nor dawn, but the eternal sustainers of this luminous life, which exists, as it were, behind all these phenomena:’ Roth, quoted by Muir, Original Sanskrit Texts, V, p. 56. For hymns addressed to these deities see Hymns of the Rgveda, general index I, p. xxvii. The Viśve Devas: viśve devāḥ, viśvedevāḥ; the All-Gods, Universal Gods, Collective Gods; all the Gods together. See Hymns of the Rgveda, general index I, p. xxvii.

2. Loftiest cope of heaven: highest pitch of earthly happiness.

3. Thou broughtest milk: the allusion is obscure. Jātavedas, the sapient Agni, appears to have strengthened Indra at some critical time with milk or Soma juice, but the particulars appear to be undiscoverable.

There is a somewhat similar benediction of a newly elected king in Rgveda, X.153.
The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 256.

**HYMN X**

1. This Lord is the Gods' ruler; for the wishes of Varuṇa the King must be accomplished. Therefore, triumphant with the prayer I utter, I rescue this man from the Fierce One's anger.

2. Homage be paid, King Varuṇa, to thine anger; for thou, dread God, detectest every falsehood. I send a thousand others forth together: let this thy servant live a hundred autumns.

3. Whatever falsehood thou hast told, much evil spoken with the tongue, I liberate thee from the noose of Varuṇa the righteous King.

4. I free thee from Vaiṣṇṇara, from the great surging flood of sin. Call thou thy brothers, Awful One! and pay attention to our prayer.

After intercession with Varuṇa, a priest absolves a sinner who has offended that deity. The metre is Trishtub in 1, 2 and Anushtub in 3, 4.

1. *This Lord*: Varuṇa appears as the Asura, divine Being or Lord *par excellence*, the Ahura Mazda. 'This god is one of the most interesting creations of the Hindu mind, because though we can still perceive the physical background from which he rises, the vast, starry brilliant expanse above, his features, more than those of any of the Vedic gods, have become completely transfigured, and he stands before us a god who watches over the world, punishes the evil-doer, and even forgives the sins of those who implore his pardon:' M. Müller, *India, What can it Teach us?*, p. 195.

2. *I send a thousand others forth*: I intercede for this man only. I resign to thee all others to punish as thou wilt.

3. *The noose*: borne by Varuṇa as the moral Governor of the world, to entangle and capture the evil-doer.

4. *Vaiṣṇṇara*: belonging to, or ruling all men; here meaning Varuṇa. *Call thou thy brothers*: call the other Ādityas that they may see that thou hast pardoned the penitent and restored him to favour.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 445.

**HYMN XI**

1. Vashat to thee. O Puṣhan! At this birth let Aryaman the Sage perform as Hotar-priest,
As one who bears in season let this dame be ready to bring forth her child.

2. Four are the regions of the sky, and four the regions of the earth:
The Gods have brought the babe; let them prepare the woman for the birth.

The hymn is a charm to be used at child-birth. The details given in stanzas 3-6 are strictly obstetric and not presentable in English: see Appendix. The text appears to be mutilated in some places, and the metre is irregular.

1. Vashaś: is a sacrificial exclamation uttered by the Hotar or chief priest at the end of the 'Yajya' or sacrificial verse, whereupon the oblation is cast into the fire by the Adhvaryu, the priest who performs the practical part of the ceremony, O Pāshan: addressed as the multiplier and nourisher of human beings: see 1.9.1. Aryanām: meaning the bosom friend, one of the Ādityas who is commonly invoked together with Varuṇa and Mitra: see 1.9.1. Hotar-priest: or Hotar; meaning the Sacrificer (from hū, to sacrifice,) or the Invoker (from hve, to call); the chief priest who presents the oblation or burnt-offering, or who recites the prayers and invites the Gods to attend the sacrifice.

2. Have brought the babe: from those distant regions. Cf. 'Where do you come from, baby, dear? Out of the everywhere into here.—G. MacDonald, Baby.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 478.

HYMN XII

1. Born from the womb, brought forth from wind and from the cloud, the first red bull comes onward thundering with the rain.

Our bodies may he spare who, cleaving, goes straight on; he who, a single force, divides himself in three.

2. Bending to thee who clingest to each limb with heat, fain would we worship thee with offered sacrifice,

Worship with sacrifice the bends and curves of thee who with a vigorous grasp hast seized on this one's limbs.

3. Do thou release this man from headache, free him from cough which has entered into all his limbs and joints.

May he, the child of cloud, the offspring of the wind, the whizzing lighting, strike the mountains and the trees.

4. Well be it with my upper frame, well be it with my lower parts. With my four limbs let it be well. Let all my body be in health.
This hymn has been discussed by Professor Bloomfield, *American Journal of Philology*, VII, pp. 469-72, who entitles it a Prayer to Lightning, conceived as the cause of fever, headache, and coughs. It appears to have been placed immediately after Hymn XI simply because it begins with the word *jarāyuḥ*, and *jarāy* is the penultimate word of that hymn. The metre is Jagati, consisting of four pādas of twelve syllables each, in 1-3, and Anushṭup in 4.

1. *Born from the womb*: literally, from the placenta; that is, from the womb of the cloud. *Brought forth from wind and from the cloud*: *vātabhrajaś* emended to *vātabhrajās* by Bloomfield. The *first red bull*: the lightning. According to Weber, puerperal fever is meant—'A red bull, the first product of the afterbirth, comes on thundering with rain, with glowing breath of wind.'


In the Anukramaṇi the hymn is designated as a *yakṣhmannāpanam sūktam*, a hymn which cures consumption. In the *Kauśika Sūtra* it is employed as a charm against thunderstorms, and in a performance which is described by the Commentator Dārila as a cure for headache. For further information see Professor Bloomfield's remarks referred to above.

**HYMN XIII**

1. Homage to thee, the Lightning's flash, homage to thee, the Thunder's roar!
   Homage to thee, the Stone which thou hurlest against the undevout!

2. Homage to thee, Child of the Flood whence thou collectest fervent heat!
   Be gracious to our bodies, give our children happiness and joy.

3. Yea, homage be to thee, O Offspring of the Flood! Homage we pay to thee, the dart and fiery flame:
   For well we know thy secret and sublimest home, where thou as central point art buried in the sea.

4. Thou, Arrow, which the host of Gods created, making it strong and mighty for the shooting,
   Be gracious, lauded thus, to our assembly. To thee, that Arrow, be our homage, Goddess!

The hymn is a prayer to Lightning personified and deified.

2. *Child of the Flood*: sprung from the waters or watery clouds of the ocean of air. According to others, Child of the Height, that is, the firmament. For an exhaustive discussion of the meaning of pravat, see Pischel, *Vedische Studien*, II, pp. 63-76.

3. *In the sea*: in ocean of air.

HYMN XIV

1. As from the tree a wreath, have I assumed her fortune and her fame:
   Among her kinsfolk long may she dwell, like a mountain broadly-based.
2. King Yama, let this maiden be surrendered as a wife to thee:
   Bound let her be meanwhile within, her mother's, brother's, father's house.
3. Queen of thy race is she, O King: to thee do we deliver her.
   Long with her kinsfolk may she sit, until her hair be white with age.
4. With Asita's and Kasyapa's and Gaya's incantation, thus
   As sisters pack within a chest, I bind and tie thy fortune up.

Prof. Bloomfield has shown, American Journal of Philology, VII, pp. 473-76 by quotations from the Kaūṭika Sūtra that, when that ritual was composed, this hymn was regarded and treated not as a marriage song, as Weber, Ludwig, and Zimmer have interpreted it, but as a woman's incantation against a rival. 'But,' says Prof. Bloomfield, 'it seems to me that traces of a more original application are not wanting. The word pitṛśu, translated above doubtingly by 'with her relatives,' means naturally 'among the fathers or manes.' The third stanza of the hymn, considered independently, would be easily explained as one uttered at the funeral of a maiden, and it seems possible that the entire hymn represents similar material somewhat worked over for the occasion.'

1. The woman who employs the incantation speaks: 'I have taken to myself the fortune and fame of my rival as one takes a wreath from a tree: long may she remain unmarried, a fixture in her relatives' house.' Weber, Zimmer, and apparently, Ludwig assign the stanza to the bridegroom, 'her fortune' meaning the fortune of the bride and pitṛīṣu meaning 'my parents,' or rather 'my kinsfolk.'

2. The woman devotes her rival hereafter to Yama, King of the Departed. According to Weber, Zimmer, and Ludwig, the stanza is the reply of the bride's relatives to the bridegroom who is addressed as king and yama, that is, controller, the word being derived from yam, to restrain. According to this interpretation 'her mother's' would be 'thy mother's.'

3. The incantation is continued, Queen of thy race: kulapā: 'guardian of thy house:' Ludwig. 'Thy housekeeper:' Bloomfield. Her kinsfolk: pitṛīṣu; Literally, fathers, meaning the father and his brothers or other near relatives. The pronoun not expressed in the text, would be 'thy' according to the inter-
pretation given by Weber, Ludwig, and Zimmer. Until her hair be white with age: this is a conjectural rendering, suggested in the St. Peters burg Dictionary and adopted doubtfully by Zimmer, of the probably corrupt samōpyāt of the text. According to Weber opyāt is the precative from the verb vap to sow, +ā, that is, may she sow or scatter blessings from her head. Ludwig translates similarly.

4. Asita, Kasypa, and Gaya are ancient Rishis, the seers or authors of various hymns of the Rgveda. Incantation: or, prayer. The woman is still the speaker. According to Weber, Ludwig, and Zimmer, the stanza is the bridegroom’s reply. Zimmer adds that the sisters are those of the bride, who pack her dowry within the chest.

For details of the ceremony which, according to the Kausika Sūtra, accompanies the recitation of the hymn, see Bloomfield as quoted above. Zimmer’s translation is to be found in his Altindisches Leben, p. 314; and Ludwig’s in his Der Rigveda, III, p. 459.

HYMN XV

1. Let the streams, flow together, let the winds and birds assembled come.
   Let this my sacrifice delight them always. I offer it with duly mixt oblation.

2. Come to my call, Blent Offerings, come ye very nigh. And, singers, do ye strengthen and increase this man.
   Hither come every animal: with this man let all wealth abide.

3. All river founts that blend their streams for ever inexhaustible—With all these confluent streams of mine we make abundant riches flow.

4. All streams of melted butter, and all streams of water and of milk—
   With all these confluent streams of mine we make abundant riches flow.

A sacrifice is performed, and prayer is offered for the prosperity of a patron. The metre is mixed. In stanza 1 the first line is Anushṭup and the second Trishtub. In stanza 2, line 1 is Jagati and line 2 Anushṭup. Stanzas 3 and 4 are Anushṭup.


2. This man: some wealthy householder who pays the expenses of the sacrifice and rewards the officiating priests. Animal: domestic animal; cow, horse, goat, sheep.
The Blent Offerings, or Mixt Oblation, are called *samsrāvanās*, from *samsrā*, together, and *srū*, to flow, and every line but one of the stanza contains a word or words of the same derivation.

**HYMN XVI**

1. May potent Agni who destroys the demons bless and shelter us. From greedy fiends who rise in troops at night-time when the moon is dark.
2. Varuṇa’s benison hath blessed the lead, and Agni strengthens it. Indra hath given me the lead: this verily repels the fiends.
3. This overcomes Vishkandha, this drives the voracious fiends away:
   By means of this have I, o’erthrown all the Piśāchi’s demon brood.
4. If thou destroy a cow of ours, a human being, or a steed,
   We pierce thee with this piece of lead so that thou mayst not slay our men.

The hymn is a prayer and charm against demons.

1. *The demons*: Yātus, evil spirits, fiends, or sorcerers who, like the Yātu-
dhānas (I. VII. 1), assume a variety of shapes and plague and injure men and cattle. *Greedy fiends*: *atriṅas*: ‘tusky fiends’; M. Müller. *At night-time when the moon is dark*: *amāväṣyām rā’trim*: during the night of new moon, the first night of the first quarter when the moon is invisible.

2. *The lead*: a piece of this metal employed as a charm against demons and sorcery: see Book XII.2.1.19, 20, 53. So in England a horseshoe was in former times generally regarded as a protection against witches, and is still sometimes nailed on or over the door of a house or stable. Iron in other forms also was used as a charm for stables—‘Hang up hooks and shears to scare. Hence the hag that rides the mare till they be all over wet with the mire and the sweat. This observed, the manes shall be, Of your horses, all knot-free’—Herrick, *Charms and Ceremonies*, LXVIII.

3. *Vishkandha*: from *vi*, apart, and *skandha*, shoulder; drawing asunder or raking the shoulders; apparently acute rheumatism in the shoulders and neck. Vishkandha is frequently mentioned in the *Atharvaveda*, but nowhere clearly defined. The Commentator attributes its attacks to the malice of fiends and evil spirits. *The Piśāchi’s demon brood*: Piśāchi is the feminine of Piśāchi (*Ṛgveda*, I. 133.5). or Piśācha, the name of a class of fierce and malignant imps or goblins. Piśāch in Hindi and Piśāchi in Tamil are still in common use as general terms for goblins or fiends. The feminine in Hindi is Piśāchini.

The hymn has been translated and annotated by Julius Grill, *Hundert Lieder des Atharvaveda*, pp. 1, 75.
HYMN XVII

1. Those maidens there, the veins, who run their course in robes of ruddy hue,
   Must now stand quiet, reft of power, like sisters who are brotherless.
2. Stay still, thou upper vein, stay still, thou lower, stay, thou midmost one,
   The smallest one of all stands still: let the great vessel e'en be still.
3. Among a thousand vessels charged with blood, among a thousand veins,
   Even these the middlemost stand still and their extremities have rest.
4. A mighty rampart built of sand hath circled and encompassed you:
   Be still, and quietly take rest.

The hymn is a charm to be employed when venesection is performed.
1. Brotherless: unsupported and helpless, when their father is dead, and they have no brother on whom the duty of protecting and finding husbands for them would naturally devolve.
2. Vessels charged with blood: see Wise, commentary on the Hindu System of Medicine, pp. 63-64.
3. Rampart built of sand: the bandage was probably filled with wet sand to compress and cool the vein.


HYMN XVIII

1. We drive away the Spotted Hag, Misfortune, and Malignity:
   All blessings to our children then! We chase Malignity away.
2. Let Savitar, Mitra, Varuṇa, and Aryaman drive away Stinginess from both the hands and feet:
   May Favour, granting us her bounties, drive her off. The Gods created Favour for our happiness.
3. Each fearful sign upon thy body, in thyself, each inauspicious mark seen in thy hair, thy face,
   All this we drive away and banish with our speech. May Savitar the God graciously further thee.
4. Antelope-foot, and Bullock-tooth, Cow-terrifier, Vapour-form,
The Licker, and the Spotted Hag, all these we drive away from us.

The hymn is a charm to avert evil spirits of misfortune and wickedness, to
remove ill-omened personal marks, and to secure prosperity.
The metre is Anushṭup in stanzas 1 (with an irregularity in line 2) and 4, and
Jagati in stanzas 2 and 3.

1. The Spotted Hag : or Lalāmi. Misfortune : or, Lakṣmī ; Fortuna, Fortune ;
the Goddess of good and ill luck, more usually the former. Malignity : or Arāti.
To our children : Ludwig reads niir, out, instead of prajāyā to our children,
which mars the metre : Then let all happy things be ours.'

2. Savitar : the Sun, especially the morning Sun whose light drives away witches
and evil spirits. Stinginess : Arāṇi. From the hands and feet : on which Arāṇi may
have impressed her ill-omened signs. The charm was probably recited over a young
child. Favour : Anumati ; divine Grace, personified as a Goddess representing
the Gods' favourable acceptance of worship and oblations.

3. With our speech : vāchā ; with the voice; with the spell which we utter:

Cow-terrifier : Goshedhā ; probably from go+sedhā, sidh, meaning to drive away:
Cow tailed, according to Weber. Vapour-form : Vidhamā ; the exact meaning of
the word here is uncertain. The Licker : Vileḍhī. All these are names or epithets
of sorceresses, witches, or female fiends of various forms.

Professor Geldner argues with great ingenuity that the subject of the hymn is
some semi-domesticated animal, in all probability a house cat, and that the
object of the charm is to banish its original wild and fiendish nature, and to retain
and improve all its inherent good qualities and make it a friend and a blessing to
The hymn has been translated by Ludwig, Der Rigveda, III, p. 498.

HYMN XIX

1. Let not the piercers find us, nor let those who wound discover
us.
O Indra, make the arrows fall, turned, far from us, to every
side.

2. Turned from us let the arrows fall, those shot and those that will
be shot.
Shafts of the Gods and shafts of men, strike and transfix mine
enemies!

3. Whoever treateth us as foes, be he our own or strange to us, a
kinsman or a foreigner,
May Rudra with his arrows pierce and slay these enemies of
mine.
4. The rival and non-rival, he who in his hatred curses us—
May all the deities injure him! My nearest, closest mail is prayer.

The hymn is a prayer for protection from arrows and for the punishment of enemies in general. The metre is Anuṣṭūp, with an additional pāda in line 1 of stanza 3.

1. Piercers: vyādhīnas; hostile archers.
2. Rudra: usually derived from rud, to howl or roar, the Howler, the Roarer; but more probably from a lost root rud, to be red or ruddy, the Red, the Brilliant. Rudra is a God of thunder, storm, and tempest, and the father and leader of the Rudras, Maruts or Storm-Gods. He is represented as a terrible deity whose arrows bring disease or destruction on men and cattle, but is also sometimes addressed as benevolent and auspicious, a healer and a saviour, inasmuch as his thunderstorms after long drought purify the air, dispel miasma, and bring health and vigour to everything that has life. ‘Far be thy dart that killeth men or cattle: thy bliss be with us, O thou Lord of heroes!’ Rgveda, I.114.10. ‘Where is that gracious hand of thine, O Rudra, the hand that giveth health and bringeth comfort, Remover of the woe the Gods have sent us? Look thou on me, O mighty, with compassion.’ Rgveda, II.34.7. For hymns to Rudra, see Hymns of the Rgveda, general index I.
3. My nearest, closest mail is prayer: these words are the concluding pāda of Hymn 75, Book VI of the Rgveda, entitled Weapons of War.

HYMN XX

1. May it glide harmless by in this our sacrifice, O Soma, God! Maruts, be gracious unto us.
Let not disaster, let not malison find us out; let not abominable guiles discover us.

2. Mitra and Varuṇa, ye twain, turn carefully away from us
The deadly dart that flies to-day, the missile of the wicked ones.

3. Ward off from this side and from that, O Varuṇa, the deadly dart:
Give us thy great protection, turn the lethal weapon far away.

4. A mighty Ruler thus art thou, unconquered, vanquisher of foes,
Even thou whose friend is never slain, whose friend is never overcome.

The hymn is a prayer, accompanying sacrifice, for protection from enemies. The metre is Jaṅgāti in stanza I, and Anuṣṭūp in the rest of the hymn.
Hymns of the Atharvaveda

1. It: that is, the deadly dart, vadhas, of stanza 2, Soma: see I.VI.2. Maruts: the sons of Rudra, Gods of the winds and tempests, frequently invoked not only as the senders of storm and rain but as all-powerful protecting deities. 'We invoke with prayer the offspring of Rudra, the brisk, the pure, the worshipful, the active. Cling for happiness-sake to the strong company of the Maruts, the chasers of the sky, the powerful, impetuous.' Rgveda, I.64.12: see M. Müller's Vedic Hymns, part I, p. 107.

4. This stanza is taken from Rgveda, X.152.1, a hymn addressed to Indra and ascribed to a Rishi Śāsa (Ruler) of the family of Bharadvāja.

HYMN XXI

1. Lord of the clans, giver of bliss, fiend-slayer, mighty o'er the foe,
May Indra, Soma-drinker, go before us, Bull, who brings us peace.

2. Indra, subdue our enemies, lay low the men who fight with us:
Down into nether darkness send the man who shows us enmity:

3. Strike down the fiend, strike down the foes, break thou asunder Vṛitra's jaws.
O Indra, Vṛitra-slayer, quell the wrath of the assailing foe.

4. Turn thou the foeman's thought away, his dart who fain would conquer us:
Grant us thy great protection; keep his deadly weapon far away.

The hymn is a prayer to Indra for protection from enemies. It is taken, with slight variations, from Rgveda, X.152.2-5, the first stanza of which concludes the preceding hymn XX.

1 Lord of the clans: viṣām patis; or Lord of (Aryan) men in general, King—vispatis. The Rgveda has viṣās patis. Lord of the clan or tribe. Fiend-slayer; vṛitraḥā; slayer of fiends and foes in general, or slayer of Vṛitra the fiend and foe par excellence, the Vedic personification of the malignant power which takes possession of the clouds and withholds the seasonable rain. Indra battles with this chief demon of drought, shatters him and his cloud-castles with his thunder-bolt and releases the imprisoned waters. Bull; vṛiṣṭhā; the original meaning of the word was male, masculine, then strong, powerful, then especially bull, stallion, hero. Śāyaṇa explains vṛiṣṭhā by 'showerer of benefits.' See Vedic Hymns, part I, pp. 318 sqq.

HYMN XXII

1. As the Sun rises, let thy sore disease and yellowness depart.
We compass and surround thee with the colour of a ruddy ox.

2. With ruddy hues we compass thee that thou mayst live a lengthened life:
   So that this man be free from harm, and cast his yellow tint away.

3. Devatās that are red of hue, yea, and the ruddy-coloured kine,
   Each several form, each several force—with these we compass thee about.

4. To parrots and to starlings we transfer thy sickly yellowness:
   Now in the yellow-coloured birds we lay this yellowness of thine.

The hymn is a charm against Jaundice.

1. *As the Sun rises*; so, in Ṛgveda, 1. 50.11. Sūrya, the Sun, is entreated to remove, as he rises, the sore disease and yellow hue of the afflicted suppliant. *Sore disease; hṛiddyotas*; from hṛd, the heart, and dyut, to be broken; any severe internal malady. *Yellowness*: yellowish white colour of the skin, and yellowness of the eyes, teeth, and nails, are the most unmistakeable visible signs of pāṇḍu or jaundice which must be the disease intended here. *Ruddy*: see stanzas 2 and 3.

2. *With ruddy hues*: the patient is surrounded with red or ruddy-coloured objects in order to combat the yellow which is symptomatic of the disease: should the patient see everything yellow he will not soon get well; *Wise, Hindu System of Medicine*, p. 248. *Cast yellow tint away*: āharito bhūvat; Weber divides ahar īto ‘his new life may now begin.’

3. *Devatās*; the meaning is uncertain. Weber translates, doubtfully, by ‘Götterkräfte,’ divine powers. The St. Petersburg Dictionary leaves the word unexplained with the remark that animals of some kind must be intended, if the reading is correct. The word does not occur elsewhere.

4. The stanza is taken from Ṛgveda 1.50.12, and is the second stanza of a *stricia* or triplet, the repetition of which, with due formalities, is considered to be curative of disease. *To parrots, and to starlings*: birds with more or less greenish yellow tints or marks. Similarly among the Romans, people with the jaundice were called icterici’ according to Pliny (H.N. XXX. 11), from the fanciful notion that the disease was cured by looking at the icterus, one of the many varieties of the Sturnidae or starling family. The bird died instead of the patient. In the *yellow-coloured birds*: hārīdraveshu: so explained in the St. Petersburg Dictionary. According to Sāyana ‘in the Haritāla-trees,’ but no tree of that name appears to exist.

**HYMN XXIII**

1. O Plant, thou strangest up at night, dusky, dark-coloured, black in hue!
So, Rajant, re-colour thou these ashy spots, this leprosy.

2. Expel the leprosy, remove from him the spots and ashy hue:
   Let thine own colour come to thee; drive far away the specks of white.

3. Dark is the place of thy repose, dark is the place thou dwellest in:
   Dusky and dark, O Plant, art thou: remove from him each speck and spot.

4. I with my spell have chased away the pallid sign of leprosy,
   Caused by infection, on the skin, sprung from the body, from the bones.

The hymn is a charm against Leprosy. Suśruta describes seven severe forms of this terrible disease, and mentions eleven slighter varieties: see Wise, Hindu System of Medicine, pp. 258 sqq.

1. Rajant: Rajani is the name of the Curcuma Longa which may have been one of the plants used in the treatment of leprosy; but the word is probably used here on account of its derivation from raññ, to colour: 'So, Colourer, re-colour thou,' 'O du Farbereiche,' 'O thou Colour-rich: Weber.

2. Let thine own colour come to thee: addressed to the patient. According to Dr. Grill, the address to the Plant is continued: 'Let the peculiar colour of the disease enter into thee, that is, absorb it, so that the patient may recover.'

4. Caused by infection: two varieties of the disease appear to be meant, (1) communicated by contact, breathing the same air, eating with, or wearing the clothes or ornaments of a leper, and (2) caused by the sufferer's own sins, irregularities in eating and fasting, indigestible food, mental agitation, excessive fatigue, etc.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 506, and, with annotations, by Dr. Grill, Hundert Lieder des Atharva-veda, pp. 19, 77.

HYMN XXIV

1. First, before all, the strong-winged Bird was born; thou wast the gall thereof.
   Conquered in fight, the Āsurī took then the shape and form of plants.

2. The Āsurī made, first of all, this medicine for leprosy, this banisher of leprosy.
   She banished leprosy, and gave one general colour to the skin.

3. One-coloured, is thy mother's name, One-coloured is thy father called:
   One-colour-maker, Plant! art thou: give thou one colour to this man.
4. Sāmā who gives one general hue was formed and fashioned from the earth:
Further this work efficiently. Restore the colours that were his.

The hymn is a charm against Leprosy. See 1.23.

1. The first stanza is difficult. Whatever the ‘strong-winged Bird’ may be, Śāmā the plant to which the charm is addressed is said to have been its gall, probably because both the gall and the Plant were regarded as remedies for leprosy. The Āsuri, the female personification of the fiendish darkness of night, being conquered by the Sun, took refuge in the gloom of the forest, and assumed the form of a plant in her offspring, the herb which is addressed: compare, ‘O Plant, thou sprangest up at night’ (I.23.1). According to Weber the ‘strong-winged Bird’ is the Sun.

2. The banisher of leprosy: this pāda is probably an explanatory gloss. By omitting it and resolving prathamedaṁ into prathamā’iddaṁ the regular Anushṭup metre is restored.

3. One coloured: contrasting with the patient’s spotted skin.

4. Śāmā: the plant to which this name or epithet is given is not identifiable. As an adjective derived from the verb śam the word would mean ‘curative; ‘heilkräftig;’ Weber. ‘Instead of śāmā’ the Paippāḷaṇa recension reads svaṁā (the dusky); with which compare 1.23.1; so also Shankar Pandit according to 2 MSS. Observe also śaṁka=ṣvāṁka in Kauśīkā-Sūtra, VIII. 11. svaṁā is the name of various plants (see St. Petersburg Dictionary, s.v.):’ Grill.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 509, and, with annotations, by Dr. Grill, Hundert Lieder, pp. 19, 20, 77, 78.

HYMN XXV

1. When Agni blazed when he had pierced the Waters, whereat the Law-observers paid him homage,
There, men assever, was thy loftiest birthplace: O Fever, yielding to our prayer avoid us.

2. If thou be fiery glow, or inflammation, or if thy birthplace call for chips of fuel,
Rack is thy name, God of the sickly yellow! O Fever, yielding to our prayer avoid us.

3. Be thou distress, or agonizing torment, be thou the son King Varuṇa hath begotten,
Rack is thy name, God of the sickly yellow! O Fever, yielding to our prayer avoid us.

4. I offer homage to the chilly Fever, to his fierce burning glow I offer homage.
Be adoration paid to Fever coming each other day, the third, or two days running.

The hymn is a charm against Fever. The metre is Trishṭup.

1. The meaning of the stanza is that fevers begin to be prevalent at the commencement of the annual Rains, when Agni the God of Fire descends in his form of lightning from the Waters of the firmament and falls with the rain into the waters of the earth. The Law-observers: the Gods who observe and maintain the everlasting statutes of moral and natural order. The allusion is to the flight of Agni, and his pursuit and discovery by the Gods:—‘Him (Agni) the unerring ones (the Gods), observant, found in floods, couched like a lion in his lair’: Ṛgveda, III. 9.4: compare Ṛgveda, I. 45. 1. O Fever: takman, derived from tak, to fly at, to pounce upon, meaning that which suddenly seizes, is explained in the St. Petersburg Dictionary as a kind of diseases, or probably a whole class of diseases, accompanied by eruptions on the skin. But a comparison of the passages of the Atharvaveda in which the word occurs is sufficient to prove that fever in its many varieties, especially malarial fever, is the disease that is intended. The word does not occur in the Ṛgveda, nor—barring the Kauśika-Śūtra—is it found in works later than the Atharva-veda. Fever, says Suṣruta, is the king of diseases. With fever man is born, and with fever he departs from this world. For an exhaustive excursus on Takman, see Grohmann, Medicinisches aus dem Atharvaveda, Indische Studien, IX, pp. 3, 81-423, and compare Wise, Hindu System of Medicine, under Fevers (Jwara), pp. 219-233.

Takman, or Fever, is addressed in the hymn as a devā, a supernatural being or God, to whose influence the disease may be attributed.

2. If thy birthplace call for chips of fuel: If thou be caused by an internal fire which consumes the vital forces, like flame that requires fragments of wood to feed it. Rack is thy name: hrāṇu, from hrud, to draw or contract; cramp or spasm: ‘Krampt ist dein name’: Ludwig.

God of the sickly yellow: or, of the yellow colour; a symptom of Paittik Jwara or bilious fever: see Wise, p. 225.

3. The son King Varuṇa hath begotten: if thou hast come from the God Varuna, sent by him, as the moral Governor of the world, to punish sin.

4 Chilly Fever: coldness of the body and shivering fits are among the symptoms mentioned in the Hindu System of Medicine. The names of the three varieties, of intermittent fever mentioned in the second line are, in the text, anyeyu’s trit-yakas (tetrician), and ubhayadyu’s recurring on both, that is, two successive days.

HYMN XXVI

1. Let that Destructive Weapon be far distant from us, O ye Gods; far be the Stone ye wont to hurl.

2. Our friend be that Celestial Grace, Indra and Bhaga be our friends, and Savitar with splendid Wealth.
3. Thou, Offspring of the waterfall, ye Maruts, with your sun-bright skins, give us protection reaching far.
4. Further us rightly, favour ye our bodies with your gracious love. Give thou our children happiness.

The hymn is a prayer for protection, guidance, and prosperity.
2. Bhaga : Baga in Old Persian, Bogâ in Old Slavonic; Bhaga is the gracious Lord and protector and the bestower of wealth. His name is frequently mentioned in the Rgveda with that of Savitar, and he is invoked together with Pûshan and the Ādityas, Mitra, Varuṇa, and Aryaman. See Hymns of the Rgveda, general index, II.
3. Offspring of the Waterflood : pravato napāt. Lightning is so called in I.13.2. 3:‘Child of the Flood.’ Here Agni is intended, sprung in the form of lightning from the clouds or waters of the firmament : pravāt te agne jānīmā, ‘Agni, thy birth is from the flood.’ Rgveda, X. 142.2. With your sun-bright skins : ‘O Maruts, strong and wise, with sun-bright skins :’ Rgveda, VII. 59.11;
4. Our bodies : ourselves, as separate from our children. Thou : Agni.

HYMN XXVII

1. There on the bank those Vipers lie, thrice-seven, having cast their skins:
   Now we with their discarded sloughs bind close and cover up the eyes of the malicious highway thief.
2. Far let her go, cutting her way, brandishing, as it were, a club:
   Diverted be the new-born’s mind: ne’er are the wicked prosperous.
3. Not many have had power enough; the feeble ones have not prevailed,
   Like scattered fragments of a reed: ne’er are the wicked prosperous.
4. Go forward, feet, press quickly on, bring to the house of him who pays.
   Unconquered and unplundered, let Indrāṇi, foremost, lead the way.
   A charm in which snakes’ skins are employed.

   1 Vipers : the Pṛḍāku, a venomous snake, adder or viper, is frequently mentioned in the Atharva-veda. Thrice-seven : trishaptās; indefinitely for a considerable number. According to Weber, ‘thrice-coiled ’; see I. 1, 1. note. Bind close : the sloughs are to make the travellers invisible to robbers. John Aubrey, the English antiquary, who lived in the seventeenth century, recommends the powder obtained from a snake which has been caught at midnight of Midsummer Eve, killed, skinned, and dried in the shade, as a means to procure invisibility.
2. Let her go: meaning the mother snake. Cutting her way: through her old skin. A club: her head, raised for attack. The new-born's mind: the attention of the snake who has cast her old skin and got a new one.
3. Scattered fragments of a reed: venō'radgās; or, 'scattered stalks around a reed.' The word ādga is said to mean an oblation of melted butter; or a sacrificial cake.
4. Go forward, feet: the speaker of the charm addresses his own feet. He wishes to press on to the house of the man who will pay him for what he brings. Indrāṅgi the Consort of Indra. The Goddess will guide him. Unplundered: with reference to the charm which the man possesses.

HYMN XXVIII

1. God Agni hath come forth to us, fiend-slayer, chaser of disease, Burning the Yātudhānas up, Kimdins, and deceitful ones.
2. Consume the Yātudhānas, God! meet the Kimdins with thy flame: Burn up the Yātudhānis as they face thee, thou whose path is black!
3. She who hath cursed us with a curse, or hath conceived a murderous sin; Or seized our son to take his blood, let her devour the child she bare.
4. Let her, the Yātudhāni eat son, sister, and her daughter's child.
Now let the twain by turns destroy the wild-haired Yātudhānis and crush down Arāyis to the earth!

A prayer for the destruction of demons.
1. Yātudhānas... Kimdins: see I. 7. 1.
2. Thou whose path is black: the same epithet, krishnāvartani, is given to Agni in the Rgveda, VIII. 23.19.
4. The twain: Agni and Indra, or Agni and Soma; both Indra and Soma being associated with Agni as allies in the destruction of demons. Arāyis: Arāyī is originally the personification as a female fiend of the illiberal impiety which refuses to give oblations to the Gods and guerdon to the priests. The word was afterwards used as the designation of a class of malevolent spirits: 'Arāyī, one-eyed, limping hag, fly ever-screeching to the hill.' Rgveda, X. 155. 1.

HYMN XXIX

1. With that victorious Amulet which strengthened Indra's power and might
Do thou, O Brahmanaspati, increase our strength for kingly sway.

2. Subduing those who rival us, subduing all malignities,
Withstand the man who menaces, and him who seeks to injure us.

3. Soma and Savitar the God have strengthened and exalted thee:
All elements have aided thee, to make thee general conqueror.

4. Slayer of rivals, vanquisher, may that victorious Amulet
Be bound on me for regal sway and conquest of mine enemies.

5. Yon Sun hath mounted up on high, and this my word hath mounted up
That I may smite my foes and be slayer of rivals, rivalless.

6. Destroyer of my rivals, strong, victorious, with royal sway,
May I be ruler of these men, and King and sovran of the folk.

The hymn, which is a charm to secure the supremacy and success of a dethroned King on his restoration to power, is an adaptation of Hymn X. 174 of the Rgveda.

1. Amulet: instead of maṣṭiṇā the Rgveda reading is havi'ṣhā: 'With that victorious sacrifice,' an oblation which secures success against one's enemies. Brahmanaspati: Lord of Prayer: another name of Bṛhaspati: see 1. 8. 2, note.

2. This and the following stanza are addressed to the amulet, which reminds one of the old Teutonic Siegerstein or Stone of Victory.

5. The first line is taken, with one variation, from Rgveda, X. 159. 1. My Word: the Rgveda reading is māmakō bhāgah, my happy fate, instead of māmakāṁ vāchas,

**HYMN XXX**

1. Guard and protect this man, all Gods and Vasus. Over him keep ye watch and ward, Ādityas.
Let not death reach him from the hands of brothers from hands of aliens, or of human beings.

2. Listen, one-minded, to the word I, utter, the sons, O Gods, among you, and the fathers!
I trust this man to all of you: preserve him happily, and to length of days conduct him.

3. All Gods who dwell on earth or in the heavens, in air, within the plants, the beasts, the waters,
Grant this man life to full old age, and let him escape the hundred other ways of dying.
The occasion of the hymn is the consecration of a King. Cf. I. 9.

1. *Vasus*: Gods, frequently mentioned with the Ṛdityas and the Rudras: personifications of the powers of nature, especially of those that are bright and celestial, and sometimes almost synonymous with the Devas.

2. *Full old age*: extending to at least a hundred years Prayers for life to last for a hundred winters or autumns are of frequent occurrence in the *Rgveda* : see Hymns of the *Rgveda*, general index, II, under Hundred winters. The *hundred other ways*: see II. 28.1. and VIII. 2.27.

3. *Anuyājas or Prayājas*: Prayājas consist of texts and oblations forming part of the introductory ceremony at a Soma sacrifice, and Anuyājas are the secondary or final offerings: Voropfer and Nachopfer: Weber. *Heaven's five regions*: the regions of the sky are, in the Veda, more usually said to be four or six: see I. 31. 1.2. *Companions at his sacred sessions*: *satrasadas*: feast-companions, or assistants at the *sattr̥* or *satra* (from *sād*, to sit), a long sacrifice, sacrificial session, or Soma ceremony, lasting more than twelve days and conducted by many officiating priests.

The hymn has been translated by Ludwig, *Der Rigveda*, p. 430.

**HYMN XXXI**

1. Here will we serve with sacrifice the great Controllers of the world,
The four immortal Warders who protect the regions of the sky.

2. Ye, Guardians of the regions, Gods who keep the quarters of the heavens,
Rescue and free us from the bonds of Nirṛiti, from grief and woe!

3. I, free from stiffness, serve thee with oblation, not lame I sacrifice with oil and fatness.
Let the strong Warder God, who keeps the regions bring to us hither safety and well-being.

4. Well be it with our mother and our father, well be it with our cows, and beasts, and people.
Ours be all happy fortune, grace, and favour. Long, very long may we behold the sunlight.

The hymn is a prayer for protection and general prosperity.

1. *The four-immortal warders*: according to a passage in the *Shaṭvinśa-Brāh-
maṇa, Agni is guardian of the east, Yama of the south, Varuṇa of the west, and Soma of the north. According to Manu, V. 96, there are eight Lokapālas or World-protectors who preside over the eight points, cardinal and intermediate, of the compass: these are Indra, Agni, Yama, Sūrya, Varuṇa, Pavana or Vāyu, the God of Wind, Kuvera, the God of Riches, and Soma or Chandra the Moon-God. The word in the text, āsāpālās, does not occur again in the hymns of the Veda.
2. Nirritī: Decay or Destruction personified; the Goddess of Misfortune, Death and Corruption.
3. Free from stiffness . . . . not lame: in full possession of my bodily powers and active in thy service. Thee: Agni, the strong Warder God of the next line.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 372.

HYMN XXXII

1. Ye people, hear and mark this well: he will pronounce a mighty prayer:
   That which gives breathing to the Plants is not on earth nor in the heaven.
2. Their station, as of those who rest when weary, is in midmost air:
   The base whereon this world is built, the sages know or know it not.
3. What the two trembling hemispheres and ground produced and fashioned forth.
   This All, is ever fresh to-day, even as the currents of the sea.
4. This All hath compassed round the one, and on the other lies at rest.
   To Earth and all-possessing Heaven mine adoration have I paid.

The hymn is in honour of Heaven and Earth, the Universal Father and Mother. See Max Müller, India, What can it Teach us?, pp. 158-62.
1 He: the priest. Will pronounce a mighty prayer: according to Weber: 'Of mighty Brahman (The Absolute) will he speak.' The Plants: virādhah; meaning here especially medicinal herbs.
2 Their station . . . . is in midmost air: the Plants, or medicinal herbs, are said (Rigveda, X. 97.1) to have been produced 'three ages earlier than the Gods,' devebhivas triyugam purā, and in stanza 15 of the same hymn they are called brīhaspātiprastās, commissioned by Brīhaspati, who is a diety of the middle air and as the Lord of Prayer presides also over mantras or spells and charms.
3 Trembling: not yet firmly established. Hemispheres: rodast: a dual meaning heaven and earth, without the antariksha, or intermediate air. Ground: bhūmis; here the land as a portion of the whole earth. Weber gives the word in this place the meaning of air or firmament. Produced and fashioned forth: nirātakshatam: the construction of a dual verb with three subjects appears to be somewhat irregular; but bhūmischa may perhaps be regarded as parenthetical. This All: Universal Creation.
HYMN XXXIII

1. May they, the golden-hued, the bright, the splendid, they wherein Savitar was born and Agni,
   They who took Agni as a germ, fair-coloured, the Waters, bring felicity and bless us!

2. They in the midst whereof King Varuṇa moveth, viewing men's righteous and unrighteous dealing.
   They who took Agni as a germ, fair-coloured,—those Waters bring felicity and bless us!

3. Whom the Gods make their beverage in heaven, they who wax manifold in air's mid-region,
   They who took Agni as a germ, fair-coloured,—those Waters bring felicity and bless us!

4. Ye Waters, with auspicious eye behold me: touch ye my skin with your auspicious body.
   May they, the bright and pure, distilling fatness, those Waters, bring felicity and bless us.

The hymn is a prayer to the divine Waters (cf I. 4. 1) for health and happiness.

1. Savitar, the Sun, is born in the mists and vapours of the early morning:
   and Agni springs in his form of lightning from the clouds or waters of the sea of air. Varuṇa: originally the same as the Greek Ouranos, the visible sky, and afterwards the great God beyond it, the moral Governor of the world. The water in which he moves are the atmosphere of firmament.

4. Distilling fatness: gṛitaśeḥūtas; literally, dropping gṛita, melted and clarified butter or oil, used figuratively for fertility and prosperity:
   Ween I washed my steps with butter; And the rock poured me out rivers of oil: 'job. 29, 6: and 'Thou crownest the year with thy goodness: And thy paths drop fatness.' Psalm LXV. 11.

HYMN XXXIV

1. From honey sprang this Plant to life; with honey now we dig thee up.
   Make us as sweet as honey, for from honey hast thou been produced.

2. My tongue hath honey at the tip, and sweetest honey at the root:
Thou yieldest to my wish and will, and shalt be mine and only mine.

3. My coming in is honey-sweet and honey-sweet, my going forth:
   My voice and words are sweet: I fain would be like honey in my look.

4. Sweeter am I than honey, yet more full of sweets than licorice:
   So mayst thou love me as a branch full of all sweets, and only me.

5. Around thee have I girt a zone of sugar-cane to banish hate.
   That thou mayst be in love with me, my darling never to depart.

The hymn is a charm to win and secure a girl's love.

1. *This Plant*: sugar-cane; see stanza 5. *With honey*: with the sweetness which thou containest; or perhaps, as Dr. Grill suggests, with a spade or mattock smeared with honey, which would make the charm more effectual.

3. *My coming in . . . . my going forth*: all my doings; my general conduct.

4. *Licorice*: madu'gha is an unspecified shrub or plant that yields a sweet juice: see VI. 102. 3 for its employment in combination with other sweet plants.

5. *To banish hate*: and, of course, to inspire love. *My darling, never to depart*: more literally: 'that thou mayst never go away,' or become alienated from me. So in the Eddic Háva-mál, the Lay of the High One, Woden says: 'The seventeenth (song or charm) I know: That the young maid shall never forsake me.'

The second line of the stanza recurs in similar love-songs: see II. 30. 1, and VI. 8. 1-3.

The hymn is one of Dr. Grill's *Hundert Lieder*.

**HYMN XXXV**

1. This Ornament of Gold which Daksha's children bound, with benevolent thoughts, on Śatānīka,
   This do I bind on thee for life, for glory, for long life lasting through a hundred autumns.

2. This man no fiends may conquer, no Piṣāchas, for this is might of Gods, their primal offspring.
   Whoever wears the Gold of Daksha's children hath a long lengthened life among the living.

3. The light, the power, the lustre of the Waters, the strength of Trees, and all their forceful vigour,
   We lay on him as powers abide in Indra: so let him wear this Gold and show his valour.

4. With monthly and six-monthly times and seasons, with the full year's sweet essence do we fill thee,
May Indra, Agni, and all Gods together, showing no anger, grant thee what thou wishest.

The hymn is a charm accompanying investiture with an amulet of gold.

1. *Daksha's children*: dākshāyaṇās; Daksha is in the Veda a creative power associated with Aditi (Infinity or Eternity), the mother of the Ādityas. In post-vedic literature he is generally regarded as the son of Brahmā, and placed at the head of the Prajāpatis or Lords of Created Beings. The Dākshāyaṇas, or descendants of Daksha, are mentioned also in the Śatapatha-Brāhmaṇa. The investiture of Śatānīka must be an occurrence of ancient times of which no particulars have been preserved. *A hundred autumns*: regarded as the natural duration of human life; an expression frequently occurring in the *Rigveda*, alternating with 'a hundred winters.' Cf. Isaiah, LXV. 20: There shall be no more thence an infant of days, nor an old man that hath not filled his days: for the child shall die a hundred years old.

2. *Piśāchas*: imps or goblins; see I. 16. 3, note.

Professor Ludwig has translated this hymn; *Der Rigveda*, III, p. 457.

BOOK II

HYMN I

1. Vena beholds That Highest which lies hidden, wherein this All resumes one form and fashion.
   Thence Prišni milked all life that had existence: the hosts that know the light with songs extolled her.

2. Knowing Eternity, may the Gandharva declare to us that highest secret station.
   Three steps thereof lie hidden in the darkness: he who knows these shall be the father's father.

3. He is our kinsman, father, and begetter: he knows all beings and all Ordinances.
   He only gave the Gods their appellations: all creatures go to him to ask direction.

4. I have gone forth around the earth and heaven, I have approached the first-born Son of Order.
   He, putting voice, as 'twere, within the speaker, stands in the world, he, verily is Agni.

5. I round the circumjacent worlds have travelled to see the far-extended thread of Order.
   Wherein the Gods, obtaining life eternal, have risen upward to one common birthplace.

The hymn is a glorification of the Prime Cause of all things.

1. Vena: Vena, 'the loving Sun' of Ṛgveda I. 83. 5, kāntaḥ or 'the beloved,' is said by the Scholiast to be madhyastāno devaḥ, a God of the middle region of the air. He is, apparently, the Sun as he rises in the mists of the morning: see Ṛgveda, X. 123. 1. 2. Weber translates Vena by 'der Scher, the Seer, connecting the word with the Zend root vaēn, to see. That Highest: the Supreme First Cause. Prišni: usually the Speckled Cow, the variegated cloud, regarded as the mother of the Maruts. Here she appears, like the cow Audhumbla of Scandinavian mythology, to represent the creative power of Nature. All life that had existence: jāyamānāḥ, the feminine plural stands without a substantive; prajāḥ, creatures, may perhaps be understood; or, as Weber suggests, vrāḥ, hosts, from the second pāda of the line. The hosts: either the beings called into life by this act of Prišni, or already existing beings produced by an earlier act of creation. So when the foundations of
the earth were laid: The morning stars sang together, And all the sons of God shouted for joy.—Job, 38.7.

2. The Gandharva: Vena, the rising Sun. According to Weber, 'the sage.' Three steps: according to Mahidhara, the three padāni, steps, or conditions, are production, existence, and disappearance; or the Absolute (Brahma), the Demiurgus or Creator, and the individual soul. Weber suggests that the reference is to the Purusha Sūkta (Ṛgveda, X. 90. 3. 4): 'All creatures are one-fourth of him, three-fourths immortal life in heaven. With three-fourths Purusha went up: one-fourth of him again was here.' The father's father: wiser than, and able to instruct, his elders.

3. He: the Almighty Creator. The stanza is taken, with variations, from Ṛgveda, X. 82. 3. To ask direction: or, for information; to learn who is the Supreme God; or what their several functions and duties are.

4. Order (ṛita) in the eternal Law of the Universe, and the first-born son thereof is Prajāpati, the Creator, who is in this stanza identified with Agni.

5. Obtaining life immortal: Agni alone, it is said, was originally eternal, and the other Gods obtained immortality through him. See (Ṛgveda, V. 3. 4; VI. 7. 4; VII. 13. 2. According to other texts (Ṛgveda IV. 54. 2. and IX. 106. 8), immortality is conferred on them by Savitar and by Soma. The whole of this Book has been translated, with copious explanatory notes, by Professor Weber, Indische Studien, XIII, pp. 129-216. Sixteen of the hymns have been translated by Professor Ludwig, in Der Rigveda, III, and thirteen by Dr. Grill in his Hundert Lieder des Atharva-veda.

HYMN II

1. Lord of the World, divine Gandharva, only he should be honoured in the Tribes and worshipped.
   Fast with my spell, celestial God, I hold thee. Homage to thee!
   Thy home is in the heavens.

2. Sky-reaching, like the Sun in brightness, holy, he who averts from us the Gods' displeasure.
   Lord of the World, may the Gandharva bless us, the friendly God who only must be worshipped.

3. I came, I met these faultless, blameless beings: among the Apsaras was the Gandharva.
   Their home is in the sea—so men have told me,—whence they come quickly hitherward and vanish.

4. Thou, Cloudy! ye who follow the Gandharva Viśvā-vasu, ye, Starry! Lightning-Flasher!
   You, O ye Goddesses, I truly worship.

5. Haunters of darkness, shrill in voice, dice-lovers, maddeners of the mind—
   To these have I paid homage, the Gandharva's wives, Apsaras.
The hymn is a charm to win success in gambling.

1. **Gandharva** : called Viśvāvasu or Lord of all Wealth in stanza 5, not identified here with the Sun as in II. 1. His especial duty is to guard the heavenly Soma, which the Gods obtain through his permission. The glorification of which he is the subject in this gambler’s hymn is grossly exaggerated. The Tribes : five in number, which constitute the Āryan community.

3. **Apsarasas** : (perhaps from *ap*, water, and *sṛi*, to go) celestial nymphs who dwell among the clouds, the waters of the sea of air, the consorts of the Gandharva or of the class of Gandharvas.

4. **Thou, Cloudy** : six other names of Apsarasas are given in *Ṛgveda*, X. 95. 6.

5. **Haun ters of darkness** : loving the dark woods when they visit the earth. 

**Dice-lovers** : This is the point of the hymn. The Gandharva is unduly glorified because he is the consort of the Apsarasas; and they are worshipped as being intimately connected with dice and able to influence the gambler’s luck. See IV. 38. 1-4; VI. 118. 1; VII. 109. 2. 3. **Madden ers of the mind** : of the gambler.

### HYMN III

1. That little spring of water which is running downward from the hill
   I turn to healing balm for thee that thou mayst be good medicine.

2. Hither and onward! Well! Come on! Among thy hundred remedies
   Most excellent of all art thou, curing disease and morbid flow.

3. The Asuras bury deep in earth this mighty thing that healeth wounds.
   This is the cure for morbid flow, this driveth malady away.

4. The emmets from the water-flood produce this healing medicine:
   This is the cure for morbid flow, this driveth malady away.

5. Mighty is this wound-healing balm: from out the earth was it produced.
   This is the cure for morbid flow, this driveth malady away.

6. Bless us the Waters! be the Plants auspicious!
   May Indra’s thunderbolt drive off the demons. Far from us fall
   the shafts they shoot against us!

The hymn contains a charm in which water is used to cure disease.

1. **For thee** : for the mixture which the speaker is preparing, and which the addition of fresh water from the spring will make complete. **That thou mayst be good medicine** : that the whole mixture thus prepared may be thoroughly effectual. Ludwig alters *suḥhoresaḥam* to *suḥhoresajo*, ‘that thou mayst have good medicine,’ referring *thēe* and *thou* to the patient for whose benefit the charm is uttered.
Hymns of the Atharvaveda

2. Hither. . .Come on: the water is addressed. Thy: the change of te into me, my, would make the meaning clearer. Curing. . .morbid flow: anāsrāvām, literally, without āsrāvā or diarrhoea: See 1. 2. 4.

3. The Asuras: malevolent demons; they are said to have buried water deep in the earth, apparently that men should not profit by it.

4. The emmets: 'die Upajīka': Grill; 'Die Wassernixen,' nixes, or water-fairies: Weber and Ludwig. 'The upajīkās or upādīkās are a kind of ants who are endowed with the quality of producing water, and that too, beneficent, healing water, wherever the appear, and consequently wherever they are applied.' Bloomfield, American Journal of Philology, VII, p. 483. See also Atharva-veda, VI. 100. 2: Termites or white ants appear to be meant, called in Hindi dimak or diwak, corrupted from upajīhvīkā, an older form of upajīka or upādīka, and found in the Rgveda.

The hymn has been translated by Ludwig, Der. Rigveda, III, p. 507, and by Grill with notes, Hundert Lieder, pp. 17, 79.

HYMN IV

1. For length of life, for mighty joy, uninjured, ever showing strength.
   We wear Vishkandha's antidote, the Amulet of Jangida.

2. Amulet of a thousand powers, Jangida save us, all around.
   From Jambha, and from Viṣara, Vishkandha, and tormenting pain.

3. This overcomes Vishkandha, this chases the greedy fiends away:
   May this our panacea, may Jangida save us from distress.

4. With Jangida that brings delight, Amulet given by the Gods,
   We in the conflict overcome Vishkandha and all Rākshasas.

5. May Cannabis and Jangida preserve me from Vishkandha,—
   that Brought to us from the forest, this sprung from the saps of husbandry.

6. This Amulet destroys the might of magic and malignity:
   So may victorious Jangida prolong the years we have to live.

The hymn is a charm to win protection and general prosperity.

1. Vishkandha's antidote: Vishkandha was probably rheumatism, and the name of the fiend to whose malignity the disease was attributed: See 1. 16. 3.

Jangida: a plant frequently mentioned in the Atharvaveda as a charm against demons and a specific for various diseases. It appears to have been cultivated. (stanza 5), but no description of it has been given, and it cannot now be identified. For its divine effects see XIX. 35. 1-5. The plant seems to have resembled 'that moly That Hermes once to wise Ulysses gave,' (see Homer, Odyssey, X. 305).
which according to Dierbach was the Mandrake, and in Theophrastus is the name of a kind of garlic. See Lang's *Custom and Myth*, new edition, pp. 143 sqq.

2. *Jambha*: from *jambh*, to seize with the mouth; a disease, and the name of the fiend that causes it. Weber, citing *Kauśika-Sūtra*, XXXII. 1. *jambhagrihitāya stanam prayachhati*, 'he offers the (mother's) breast to the (child) seized by Jambha,' suggests that some infantile disorder, perhaps teething, is intended.

3. *Vīṣara*: from *vi* and *ṣiṛ*, to split or break in pieces; the name of another fiend and the disease or morbid symptom attributed to him, racking pain or perhaps convulsions. *Tormenting pain*: or violent inflammation, and its originating demon.

4. *Rākṣhasas*: fierce nocturnal fiends or ogres.

5. *Cannabis*: *ṣaṇḍ*: hemp; *Cannabis Sativa*. *The saps of husbandry*: the moisture of the cultivated and irrigated soil. The hemp, on the other hand, grows without cultivation.

**HYMN V**

1. Indra, be gracious, drive thou forth, come, Hero, with thy two bay steeds.
   Taste the libation, hither, enjoying meath and the hymn, come, fair, to the banquet.

2. O Indra, even as one athirst, fill thee with meath as 'twere from heaven.
   Sweet-toned, the raptures of this juice have come to thee as to the light.

3. Swift-conquering Indra, Mitra like, smote, as a Yati, Vṛitra dead.
   Like Bhṛigu he cleft Vala through, and quelled his foes in Soma's rapturous joy.

4. O Indra, let the juices enter thee. Fill full thy belly, sate thee, mighty one! Let the hymn bring thee.
   Hear thou my call, accept the song I sing, here, Indra, with thy friends enjoy thyself, to height of rapture.

5. Now will I tell the manly deeds of Indra, the first that he achieved, the thunder-wielder.
   He slew the Dragon, then disclosed the waters, and cleft the channels of the mountain torrents.

6. He slew the Dragon lying on the mountain: his heavenly bolt of thunder Tvāṣṭar fashioned.
   Like lowing kine in rapid flow descending the waters glided downward to the ocean.

7. Impetuous as a bull he chose the Soma, and quaffed the juices in three sacred beakers.
Maghavan grasped the thunder for his weapon, and smote to death this first-born of the dragons.

Indra is invited to come and drink a libation of Soma juice.

1. This stanza and the two that immediately follow it are found, with variations, in Sāmaveda, II. iii. i. 22. The metre is somewhat irregular. The stanzas are obscure; and 2 and 3 are characterized by the repetition of nā, 'like,' as 'as' as it were,' which recurs six times. Two bay steeds: this is the usual number assigned to Indra in the Rgveda; but in one passage (II. 18. 4—6) the worshipper invites the God to come with two, with four, with six, and so on up to a hundred the progressive multiplication being perhaps intended to indicate the ever increasing rapidity with which the worshipper prays the God to approach. The Scholiast says that by their supernatural power the two horses of Indra multiply themselves indefinitely, Meath: the Soma juice.


3. As a Yati: one of a mythical race of ascetics connected with the Bṛigus, and said, according to one legend, to have taken part in the creation of the world. The force of the comparison is not very obvious; and perhaps it would be better, as Ludwig suggests, to give yati here the meaning of 'wrestler,' Weber translates it by 'Zauberer,' magician, enchanter. Bṛigu: a Rishi regarded as the ancestor of the ancient race of Bṛigus who are frequently mentioned in the Rgveda in connexion with Agni, and who are specially associated with the Atharva-veda hymns. Vala: a demon of drought who steals the cows of the Gods and hides them in a valá, enclosure or cave, that is, keeps the seasonable rains imprisoned in dark thick clouds.

5. Stanzas 5-7 are taken from Rgveda, I. 32. 1-3. The Dragon: Ahi, the great serpent, another name of Vṛitra, the chief demon of drought.

6. The mountain: the great mountain like cloud. Tvāṣhtar: the Indian Hephæstus or Vulcanus, the celestial Artificer.

7. In three sacred beakers: trīkadrakah; according to Sāyaṇa, at the three sacrifices called Jyotis, Gauh, and Āyus, the first three days of the Abhiplava festival: 'and quaffed in threefold sacrifice the juices.' Maghavan: the Bounteous One (Indra).

Indra with his thunderbolt slays the Dragon who obstructs the rain; or shatters the massive clouds that gather at the end of the season of drought, and sends the waters down upon the parched earth. Similarly Apollo, the Sun-God, slew the great serpent Python; and Odin, as God of the Sun or Spring in Northern mythology, slays the serpent who represents the wet and misty winter.

The hymn has been discussed by von Roth in his Abhandlung übeden Atharva-veda, pp. 11-14.

HYMN VI

1. Half-years and seasons strengthen thee, O Agni, the years, and all the Verities, and Rishis!
Flash forth with thy celestial effulgence: illumine all four regions of the heavens.

2. Kindle thee, Agni, and make this man prosper: rise up erect for high and happy fortune. Agni, be those uninjured who adore thee, and may thy priests be glorious and no others.

3. These Brāhmans have elected thee, O Agni: be thou propitious in our sacred chamber. Slayer of rivals, Agni, quell our foemen: watch in our house with care that never ceases.

4. Seize, Agni, on thy power and firmly hold it: contend thou with the Friend by way of friendship. Placed in the centre of our fellows, Agni, flash forth to be invoked by kings around thee.

5. Past those who slay, past enemies, past thoughtless men, past those who hate,— Yea, Agni, hear us safe past all distresses: give thou us opulence with men about us.

The hymn is a prayer to Agni for protection.

1. The poet prays that the Sacrificial Fire, representing Agni on earth, may continually increase in strength and splendour. *Half-years*: sámās; months, according to Mahidhara; days, according to Weber. *Rishis*: all the seers or sacred poets to whom the hymns of the Veda have been revealed.

2. *This man*: the institutor of the sacrifice.

3. *Have elected thee*: to be their great Chief Priest. *Sacred chamber* or, sanctuary; the sacrificial hall or enclosure.


5. The first line of the stanza is in the Anushṭup metre: the rest of the hymn is Trishtub.

**HYMN VII**

1. Hated by sinners, sprung from Gods, this Plant that turns the curse away
   Hath washed from me all curses, as water makes clean from spot and stain.

2. All curses of a rival, each curse of a female relative, Curse uttered by an augry priest, all these we tread beneath our feet.

3. Spread on the surface of the earth, downward from heaven thy root depends:
Hymns of the Atharvaveda

With this that hath a thousand joints keep thou us safe on every side.

4. Guard on all sides this woman, guard my children, us, and all our wealth! Let not malignity o'ercome, nor adversaries conquer us.

5. Upon the curser fall his curse! Dwell we with him whose heart is true!
We split the cruel villain's ribs whose evil eye bewitches us.

The hymn is a counter-charm against imprecation and malignity.

1. *This Plant*: Darbha or *Kuśa* grass (*Poa Cynosuroides*), much used in sacrificial ceremonies and endowed with various sanctifying qualities.

2. *Downward from heaven*: referring to its divine origin: 'O Plant (Darbha), thy root is in the heavens.' *Atharva-veda*, XIX. 32. 3 *A thousand joints*: Darbha is a grass that spreads rapidly and continually re-roots itself. The multiplicity of joints or roots indicates the far-reaching power of the plant.

5. *Bewitches us*: dread of the evil eye (chashm-i-bad) is still as prevalent in India, especially among women, as it is, and has been from early times, in Italy—especially in the southern parts—where the reputation of being a jetatore or jetatatrice (caster of the evil eye) brings ostracism and social ruin upon people even of the highest rank.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 508 and by Grill, *Hundert Lieder*, pp. 34, 81.

HYMN VIII

1. Twin Stars of happy omen, named Releasers, have gone up. May they
Loose, of inherited disease, the uppermost and lowest bond.

2. Vanish this Night, extinct in Dawn! Let those who weave their spells depart.
So let the plague-destroying Plant remove inherited disease.

3. With straw of barley tawny-brown in colour with its silvery ears, with stalk and stem of Sesamum—
So let the plague-destroying Plant remove inherited disease.

4. Let homage to thy ploughs be paid, our homage to the pole and yokes.
So let the plague-destroying Plant remove inherited disease.

5. Homage to men with blinking eyes, homage to those who hear and act! To the Field's Lord be homage paid.
So let the plague-destroying Plant remove inherited disease.
The hymn is a charm against *kshetriya*, some hereditary disease, perhaps pulmonary Consumption.

1. *Releasers*: *vichṛita/va*; the ancient name of the lunar asterism called Mūlabarhaṇi or Mūla. Of inherited disease: *kshetripaśya*; the word means originally of, or belonging to, a *kṣetra* (Hindi *khet*) a field; and, as a neuter substantive, a chronic, constitutional, or hereditary disease, derived from the mother’s body regarded as a productive field. Weber takes the word here to refer to injury of the field or farm; and stanzas 3–5 seem almost to justify his interpretation. An alternative version might be: ‘of the spell that binds our field.’

2. *Those who weave their spells*: witches and female fiends. The refrain in this and the following stanzas might be, in accordance with Weber’s interpretation: ‘May the plague-taying Plant remove the spell that lies upon our field.’

3. *Men with blinking eyes*: farm-labourers who have worked till they cannot keep their eyes open. Weber suggests that good-natured Kobold-like domestic sprites may be intended. Perhaps they have worked all night; as Milton (L. Allegro) speaks of ‘the drudging goblin’ who earns his bowl of cream by threshing more corn in one night than ten-day labourers could finish. *The Field’s Lord*: *kṣetrapati*; the Genius Loci, the tutelary deity of the field, sometimes said to be Agni, or Rudra: see *Rgveda*, IV. 57. 1. 2. The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 513.

**HYMN IX**

1. Free this man, Daśavariksha! from the demon, from Grāhi who hath seized his joints and members,  
And raise him up again, O Tree, into the world of living men.
2. He hath arisen and come once more, rejoined the band of those who live.  
May he become the sire of sons, and of all men most fortunate.
3. He hath returned to consciousness, rejoined the living’s firm abodes,  
For hundred leeches are in this, yea, and a thousand healing herbs.
4. The Gods, the Brahman-priests, and plants observed the way to gather thee:  
All deities described the way men gather thee upon the earth.
5. Let him who made it also heal: he, truly, is the deftest leech.  
Pure, with a leech he verily shall give thee medicines that heal.

The hymn is a charm to cure dangerous disease.

1. *Daśavariksha*: explained by the *Kauśika-Sūtra and Dārila* (XXVII, 5) as an amulet made of ten kinds of holy wood which is to be employed in the process of
recovering the patient. *Grāhī*: a female fiend who seizes men and causes death and disease.

2. *He hath arisen*: the effect of the charm being regarded as certain. Theorists are prophetic preterits"—Grill.

3. *Hundred leeches are in this*: the amulet possesses the healing power of a hundred physicians and a thousand medicinal herbs.

4. *Brahman-priests*: priests versed in sacred knowledge who supervises and direct the sacrifice.

5. *Him who made it*: probably the God to whom the origin of the amulet, that is, the wood of which it was made, is attributed, *With a leech*: the amulet contains in itself (st. 3) the powers of a hundred physicians and a thousand healing herbs, so the God when he gives it supplies both leech and medicine. The instrumental *bhishājā*, with a leech, makes the line difficult and obscure. Weber says that it gives no sense, and reads *bhishājām* instead: 'As purest of physicians it (the amulet) indeed shall give thee (the patient) medicines.'

**HYMN X**

1. From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I free and save thee. With spell and prayer I make thee pure and sinless: to thee be both, the Earth and Heaven, auspicious!

2. Gracious to thee be Agni with the Waters, let Soma with the Plants be kind and bless thee. From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I thus release thee.

3. May kind Wind strengthen thee in air’s mid-region, to thee may heaven’s four quarters be auspicious. From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s curse I thus release thee.

4. These Goddesses, four regions of the heavens, on whom the Sun looks kindly, wives of Vātā—From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I thus release thee.

5. For long life, in the midst of these I set thee. Away pass Nirṛiti, away Consumption! From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I thus release thee.

6. Thou hast been freed from Phthisis and from trouble, from shame, and from the snare of Druh and Grāhī. From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I thus release thee.
7. Joy hast thou found, and left ill-will behind thee: thou hast attained the happy world of virtue.

From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I thus release thee.

8. The Gods have freed from sinfulness, redeeming the Sun, the Law from darkness and from Grāhi.

From family sickness, kinsmen’s curse, Destruction, from Druh, from Varuṇa’s noose I thus release thee.

With spell and prayer I make thee pure and sinless: to thee be both, the Earth and Heaven, auspicious!

The hymn is an Absolution and a Benediction, to be used, according to later authorities, in the Birth-ritual or ceremony after the birth of a child, at the first washing of the infant. But this does not appear to be the original object of the hymn.

1. Family sickness: kshetriyā; hereditary disease: see II. 8. 1. Kinsmen’s curse: rivalry and enmity between relatives by blood seem to have been the rule: bhrātrīvya, father’s brother’s son, cousin, means almost exclusively enemy in the Veda; and śajātā and sābandhu frequently imply rivalry as well as consanguinity. Destruction: Nirṛti, the Goddess of Death, Destruction, and Misfortune in general. Druh: the injurer; a female fiend so named: ‘May he catch the snares of Druh’ Rgveda, VII. 59. 8. Varuṇa’s noose: with which he entangles sinners to destroy them. Sinless: meaning, if a new-born child is the subject, free from sin committed by thy parents: ‘Let us not suffer for the sin of others.’ Rgveda, VI. 51. 7; ‘Loose us from sins committed by our fathers’: Rgveda, VII. 86. 5.

2. Plants: of which the deified Soma is lord and king.

3. Wind: Vāyu, the God of wind, a deity of the middle region of air.

4. Vāta: another name of Vāyu; Latin ventus.

5. Consumption: yākṣhma: very frequently mentioned in the Atharva-veda. The cure of this disease is the subject of Hymn CIXI of Book X of the Rgveda.


7. Joy hast thou found: the verbs in this line are prophetic preterits: see II. 9. 2, note.

8. Redeeming the Sun, the Law: as the Gods have rescued the Sun from eclipse and preserved the Order of the Universe from the fiend’s attack so they have absolved thee from sin. The Sun, and the Law, are introduced merely by way of illustration.

The hymn has been thoroughly discussed by Weber, Indische Studien, XIII, pp. 156—163. It has also been translated by Ludwig, Der Rgveda, III, 513.

Hymn XI

1. Dart against dart, destroyer of destruction, thou art the missile sent to meet the missile.
Hymns of the Atharvaveda

Reach thy superior, thou; surpass thine equal.

2. Sraktya art thou, an Amulet art thou, a counter-charm of spells, Reach thy superior, thou; surpass thine equal.

3. Use spells against the man we hate, against the man who hateth us.
Reach thy superior, thou; surpass thine equal.

4. A prince art thou, giver of speech, thou art our bodies' strong defence.
Reach thy superior, thou; surpass thine equal.

5. Fulgent art thou, and splendid, thou art heavenly lustre, thou art light.
Reach thy superior, thou; surpass thine equal.

The subject of the hymn is an Amulet which is to act as a countercharm against the spells of an enemy.

2. Sraktya: one of the śānta or holy trees mentioned in a list given in the Kauḍika-Sūtra, VIII, 15, and identified by Dārila with the Tilaka which is a tree bearing beautiful flowers. The Amulet that is to ward off witchcraft is made of the wood of this tree: see Bloomfield, American Journal of Philology, VII, 477.

4. A prince: sūrī; an institutor of sacrifice; a lord or chief. Giver of speech: making thy wearer eloquent.

HYMN XII

1. The spacious Firmament, and Earth and Heaven, the Field's Queen, and the wonderful Wide-Strider, Yea, the broad middle air which Vātā guardeth, may these now burn with heat while I am burning.

2. Listen to this, ye Gods who merit worship. Hymns here are sung for me by Bharadvāja. Bound in the noose may he be doomed to trouble whoever mars this that our mind hath purposed.

3. Hear this my call, O Indra, Soma-drinker, as with a burning heart I oft invoke thee. I smite, as 'twere a tree felled with a hatchet, the man who marreth this my plan and purpose.

4. Together with thrice-eighty Sāma-singers, Angirases, and Vasus, and Ādityas, May the felicity of the Fathers guard us. I seize that man with fire that Gods have kindled.
5. O Heaven and Earth, regard me with your favour, and, all ye
Gods, stand on my side and help me.
Angirases, Fathers worthy of the Soma! woe fall on him who-
caused the hateful outrage!
6. Whoever either scorns us, O ye Maruts, or blames devotion
which we now are paying.
Let his own wicked deeds be fires to burn him. May Heaven
consume the man who hates devotion.
7. Thy sevenfold vital breath, thine eight marrows I rend away
with prayer.
With Agni as thine envoy, go, prepared, to Yama's dwelling-
place.
8. In Jātavedas kindled flame I set the place assigned to thee.
Let fire consume thy body, and thy voice go to the general
breath.

The hymn is an appeal to Heaven and Earth and other Powers for sympathy
and for vengeance on a malicious adversary who has reviled and obstructed the
religious duties of the injured worshipper.

1. The Field's Queen: The female deity who is the special guardian of the
cultivated land. Wide-Strider: Vishnu, a God of the upper region who as a perso-
nification of the Sun traverses the world in three strides, his rising, culmination,
and setting: see Rigveda, I. 154, 155, 156, and VII. 99, 100, Vyāta: or Vāyu, the
God of Wind. Burn with heat: sympathize with me in my fiery indignation. Weber
and others see here a reference to an ordeal by fire which the Rishi undergoes or
offers to undergo, and to which the invoked powers also, as his compurgators,
are called upon to submit.

The three worlds, Heaven, Earth, and Firmament, and their three protecting
Powers are invoked; but instead of Vāyu himself the Air or Firmament which he
governs is again mentioned.

2. Bharadvāja: the great Rishi of ancient times, celebrated in the Rigveda, is
supposed to be present and assisting the injured worshipper. This that our mind
hath purposed: the sacrifice which we intend to perform.

3. Hatchet: here again Weber sees an allusion to the heated axe used in the
ordeal by fire: but nothing more than an illustration seems to be intended.

4. Thrice-eighty Sāma-singers: or singers of hymns. The meaning is not clear,
and Ludwig reads somapebhīḥ, Soma-drinkers, instead of sāmagebhīḥ which, he
says, gives no sense. Weber thinks that the thrice-eighty singers of Sāmans are
men, Ādityas, Vasus, Angirases; and Manes who appear at the ordeal as compur-
gators or witnesses to prove the innocence of the accused, whose importance
necessitates the presence of so large a number. The number eighty, Professor
Weber observes, frequently occurs in connexion with the Fire-ritual. Angirases:
regarded as a higher race of beings between Gods and men, the typical first
sacrificers, whose ritual is the pattern which later priests must follow. Fathers:
Hymns of the Atharvaveda

Manes or Ancestral Spirits; the deified spirits of the ancestors of the Rishis, associated with the Gods and exercising superhuman powers: see Hymns of the Rgveda, General Index II. *The felicity, ishiṣāpurtām*, of the Fathers, is the reward which they receive in heaven for their sacrifices and pious works on earth. *That man*: the adversary. *With fire*: with fiery indignation.

6. This stanza is taken, with variations, from Rgveda, VI. 52. 2. It was perhaps spoken by the priest.

7. This stanza and the next are addressed by the complainant to his adversary. *Sevenfold vital breath*: drawn through eyes, ears, nostrils, and mouth.

*Eight marrows*: one in each division of each arm and leg.

8. *The general breath*: to the element to which it belongs; like to like.


**HYMN XIII**

1. Strength-giver, winning lengthened life, O Agni, with face and back shining with molten butter,

Drink thou the butter and fair milk and honey, and, as a sire his sons, keep this man safely.

2. For us surround him, cover him with splendour, give him long life, and death when age removes him.

The garment hath Bṛhaspati presented to Soma, to the King, to wrap about him.

3. Thou for our weal hast clothed thee in the mantle: thou hast become our heifers' guard from witchcraft.

Live thou a hundred full and plenteous autumns, and wrap thee in prosperity of riches.

4. Come hither, stand upon the stone: thy body shall become a stone.

The Universal Gods shall make thy life a hundred autumns long.

5. So may the Universal Gods protect thee, whom we divest of raiment worn aforetime.

So after thee, well-formed and growing stronger, be born a multitude of thriving brothers.

The subject of the hymn is a youth's investiture with a new garment at a ceremony (godānam) performed when he attains the age of sixteen or eighteen years, and shortly before his marriage.

1. Winning lengthened life: for the youth.
2. The Gods are addressed, as the imperatives in the first line are plural. The stanza recurs in XIX. 24.4.

3. Addressed to the youth who has now become an adult member of the family with duties to perform.

4. Shall become a stone: firm and strong to endure; cf. 1, 2. 2: 'Make my body stone.'

5. The Universal Gods: the Viśve Devāḥ, Viśvedevas, or All-Gods. Thriving brothers: the youth is apparently an only son.

The ceremony, the details of which are given in the Kauṭika-Sūtra, LIII, LIV, reminds one of the Roman youth's assumption of the toga virilis, an occasion which was celebrated with great rejoicings by his friends. The hymn has been translated by Ludwig, Der Rigveda, III, p. 446.

HYMN XIV

1. Forth from the hall the bold, the sharp, the greedy one, the single-voiced,
   Sadānvās, and all progeny of Chaṇḍa we exterminate.

2. We drive you forth from cattle-shed, from axle, from within the wain,
   Ye daughters of Magundi, we frighten and chase you from our homes.

3. Yonder let the Arāyīs dwell, there where that house is down below.
   Let utter indigence and all the Yātudhānīs settle there.

4. May Bhūtapatī drive away, and Indra, the Sadānvās hence.
   Let Indra with his bolt quell those who sit upon our dwelling's floor.

5. Whether ye be of farm and field, or whether ye be sent by men,
   Or be ye sprung from Dasyu race, vanish, Sadānvās, and begone.

6. I have gone round their homes as runs a fleet-foot racer round the post,
   And in all races conquered you. Vanish, Sadānvās, and begone.

The hymn is a charm to banish evil creatures from the house and homestead.

1. *Forth from the hall* : nissālām; according to Sāyana, the name of a Piśāchī or female goblin. This word and the two following are extremely difficult, and, as they stand in the text, cannot be satisfactorily explained, The bold: dhīrṣṭum: a masculine form used apparently for the feminine. *The sharp* : dhīśāṇam: the meaning of the word is not clear, and the feminine form is required. Weber reads dhīśāṇām accordingly, deriving it from dhā, to hold, *The greedy one* : jighatsu'ām from ghas, to eat. *The single-toned* : ekāvādyām; some troublesome creature that utters one constantly repeated sound. Weber suggests that the wood-worm or
borer, a most distractingly annoying plague, is meant. Sadā'vnāś : according to the Nirukta, always making a noise (sadā, always, and nu, to cry), ever-screeching; or, as Weber, Grassmann, and Grill prefer, demoniacal, fiendish, from sa, with, and dānu, or dānava, a demon. Chaṇḍa : the fierce one; the name of a chief goblin; perhaps King of the Rats, as conjectured by Weber who thinks, with much probability, that the evil creatures that are to be banished are rats and mice to whom the epithets used will well apply.

2. Magundī : a female evil spirit not mentioned elsewhere; perhaps the wife of Chaṇḍa and mother of his progeny.

3. Arāyīś : female fiends and night-hags; see I. 28. 4. Down below : in the darkness of the nether world; or, possibly, the house of an enemy lower down the hill is intended. Yātudhānīś : or, sorceresses, see I. 8. 1.

4. Bhūtapati : lord of creatures, especially of ghosts and evil spirits. The name is applied to Rudra, Agni, Bhava and Śarva.


The hymn has been translated by Ludwig, Der Rigveda, III, p. 522, and, with annotations, by Grill, Hundert Lieder, pp. 1, 89-92.

HYMN XV

1. As Heaven and Earth are not afraid, and never suffer loss or harm,
   Even so, my spirit, fear not thou.

2. As Day and Night are not afraid, nor ever suffer loss or harm,
   Even so, my spirit, fear not thou.

3. As Sun and Moon are not afraid, nor ever suffer loss or harm.
   Even so, my spirit, fear not thou.

4. As Brāhmaṇhood and Princely Power fear not, nor suffer loss, or harm,
   Even so, my spirit, fear not thou.

5. As Truth and Falsehood have no fear, nor ever suffer loss or harm,
   Even so, my spirit, fear not thou.

6. As What Hath Been and What Shall Be fear not, nor suffer loss or harm,
   Even so, my spirit, fear not thou.

The hymn is a charm against Fear.


5. Truth and Falsehood: Weber reads ṛitām, Order, instead of ānītam, falsehood: 'Falsehood cannot be suitably adduced as an example in such a formula. That would indeed be a sort of sacrilege.'
HYMN XVI

1. Guard me from death, Inhaling and Exhaling! All bliss to you!
2. Guard me from overhearing, Earth and Heaven! All hail to you!
3. Do thou, O Sūrya, with thine eye protect me! All hail to thee!
4. Agni Vaiśvānara, with all Gods preserve me! All hail to thee!
5. Preserve me with all care, O All-Sustainer! All hail to thee!

This non-metrical formula is a prayer for general protection.
1. Inhaling and Exhaling: two of the vital airs, Inspiration and Expiration, personified. All bliss: or, All hail; svā'hā; an auspicious word or benediction used at the end of invocations, like Amen.
3. Vaiśvānara: belonging to all (Āryan) men: universal a frequently occurring epithet or appellation of Agni. With all Gods: or, with the All-Gods, the Viṣve-devas or Viṣve Devas.
4. All-Sustainer: viṣvambhara: Vishṇu.

HYMN XVII

1. Power art thou, give me power. All hail!
2. Might art thou, give me might. All hail!
3. Strength art thou, give me strength. All hail!
4. Life art thou, give me life. All hail!
5. Ear art thou, give me hearing! Hail!
6. Eye art thou, give me eyes. All hail!
7. Shield art thou, shield me well. All hail!

A non-metrical formula addressed to an Amulet.

HYMN XVIII

1. Destruction of the foe art thou, give me the scaring of my foes. All hail!
2. The rival’s ruiner art thou, give me to drive my rivals off. All hail!
3. Arāyīs’ ruiner art thou, give me to drive Arāyīs off. All hail!
4. Piṣāchas’ ruiner art thou, give me to drive Piṣāchas off. All hail!
5. Sadānvās’ ruiner art thou, give me to drive Sadānvās off. All hail!

A non-metrical charm against enemies, goblins, and other evil creatures.
3. Arāyīs : female fiends or witches : see I. 28. 4.
5. Sadānvās : imps, or noisy pests : see II. 14. 1.

HYMN XIX

1. Burn thou, O Agni, with that heat of thine against the man who hates us, whom we hate.
2. Flame thou, O Agni, with that flame of thine against the man who hates us, whom we hate.
3. Shine out, O Agni, with that sheen of thine against the man who hates us, whom we hate.
4. Blaze thou, O Agni, with that blaze of thine against the man who hates us, whom we hate.
5. O Agni, with the splendour that is thine darken the man who hates us, whom we hate.

A non-metrical charm invoking Agni’s aid against an enemy.
Hymns XX-XXIII are exactly similar except that other deities, Vāyu, Sūrya, Chandra or the Moon, and the Waters, are addressed instead of Agni.

HYMN XXIV

1. O Śerabhaka, Śerabha, back fall your arts of witchery! Back, Kimdins! let your weapon fall.
   Eat your possessor; eat ye him who sent you forth;
2. Śṛvṛidhaka, O Śṛvṛidha, back fall your arts of witchery! Back, Kimdins! let your weapon fall, etc.
3. O Mrōka, Anumroka, back return your arts of witchery! Back, Kimdins! let your weapon fall, etc.
4. O Sarpa, Anusarpa, back return your arts of witchery! Back, Kimdins! let your weapon fall, etc.
5. Back fall your witcheries, Jūṛī! back your weapon, ye Kimdīnis, etc.
6. Back fall your spells, Upabdi! back your weapon, ye Kimīdīnis, etc.
7. Back fall your witchcrafts, Arjunī! your weapon, ye Kimīdīnis, etc,

A charm against the magic arts of fiends.
1. In this and the three following stanzas four Kimīdīns, imps, goblins, or sorcerers (see 1. 7. 1.) and in 5-8 four Kimidīnis, or female fiends of the same class, are addressed. Ṣērōbhaka: the derivation is unknown. According to the St. Petersburg Dictionary, a kind of snake is meant. Your possessor: him whose servants ye are: the superior fiend who commands you.
2. Ṣevrīdha: Ṣevrīdha, perhaps a shortened form of Ṣevavṛīdha, means in the five passages of the Rgveda in which it occurs, auspicious, bliss-increasing. It may perhaps be used euphemistically here, as Robin Good-fellow is the old name of a 'shrewd and knavish sprite.'
3. Morka: mentioned in V.31.9 as a destructive Agni or fire; here, perhaps, representing the burning heat of fever. Anumroka: Mroka with the prefix anu, with; a slight modification of the name.
5 Jūrni: according to the St. Petersburg Dictionary, a snake that has cast its skin; according to Weber, connected with Jūrni, glowing heat, and meaning fever.
7. Arjunī: white; according to the St. Petersburg Dictionary, a (silvery) snake. Weber thinks that the reference is to the whiteness of the skin in leprosy.
8. Bharūjī: according to the St. Petersburg Dictionary, some noxious animal is meant. Weber refers the word to the roots. bhṛij, bhṛajj, to fry or roast, and thinks that the burning heat of fever is intended. Professor Weber has carefully discussed all the above-mentioned names in Indische Studien. XIII, pp. 182-186. It is as difficult to ascertain the exact meaning of the words as of the demons' names borrowed by Shakespeare from Harsnet, viz. Smulkin, Modo, Mahu, Flibbertigibbet, and Pur.

HYMN XXV

1. The Goddess Prīśniparṇī hath blest us, and troubled Nirṛiti. Fierce crusher of the Kaṇvas she: her have I gained, the mighty one.
Victorious in the olden time this Prīśniparṇī was brought forth: with her I cleave, as 'twere a bird's, the head of the Detestables.
4. The hateful fiend who drinks the blood, and him who take away
the growth,
The Kaṇva who devours the germ, quell, Prisniparna! and
destroy.
5. Drive and imprison in a hill these Kaṇvas harassers of life:
Follow them Prisniparna, thou Goddess, like fire consuming
them.
6. Drive thou away these Kaṇvas, drive the harassers of life afar.
Whither the shades of darkness go, I send the fiends who feed
on flesh.

A charm against the fiends who cause abortion.
1. prisniparna: (having variegated leaves) Hemionitis Cordifolia, a medicinal plant, a decoction of which is recommended by Sūruta to be taken as a preventive of abortion. The word is given doubtingly by Wise as Pristapurni Niṣriti: the Goddess of Death and Misfortune who rejoices at the destruction of an unborn babe. Kaṇvas: a class of evil spirits, mentioned in this place only. In the Rgveda the Kaṇvas, descendants of the great Rishi Kaṇva, are an illustrious priestly family.

6. Whither the shades of darkness go: probably, as Weber suggests, the gloomy depths of the forest. Feed on flesh: devour the unborn babe.

The hymn is one of Grill's Hundert Lieder, pp. 20. 92.

HYMN XXVI

1. Let them come home, the cattle that have wandered, whom Vāyu
hath delighted to attend on,
Whose forms and figures are well known to Tvashṭar. These cows
let Savitar drive within this stable.
2. Let the beasts stream together to this cow-pen. Bṛhaspati who
knoweth lead them hither!
Let Sinivāli guide the foremost homeward. When they have
come, Anumati! enclose them.
3. Together stream the cattle! stream together horses and the
men!
Hitherward press all growth of grain! I offer sacrifice with mixt
oblation.
4. I pour together milk of kine, with butter blending strength and
juice.
Well sprinkled be our men, as true to me as cows are to their
herd!
5. Hither I bring the milk of cows, hither have brought the juice of corn.
Hitherward have our men been brought, hitherward to this house our wives.

The hymn is a benediction on the cattle as they come home from grazing.
1. **Vāyu**: (the God of the wind which refreshes the cattle in their breezy pastures and drives off the flies. **Tvashṭar**: the Artificer of the Gods, regarded as the giver of increase in cattle, his special function in the natural world being the formation of the embryo: Tvashṭar the Lord hath made all forms and all the cattle of the field, ‘—Rgveda I, 188. 9. **Savitar**: here the setting Sun.


3. This stanza and the two following form in reality a separate hymn the subject of which is the **samsrāvyām havis** or Mixt Oblation: see 1. 15. 1. The fourth pāda of the stanza is hendecasyllabic or Trishṭup instead of the octosyllabic Anuśṭup of the rest of the three stanzas.

4. The **juice of corn**: a brew of grain, perhaps, as Weber suggests, a sort of beer. The mixture of ingredients is probably symbolical of the re-union at evening of all the members of the household and the return of the cattle.

The hymn has been translated by Ludwig, *Der Rigveda*, p. 371, and by Grill, * Hundert Lieder*, pp. 64. 92.

**HYMN XXVII**

1. Let not the enemy win the cause! Strong and predominant art thou.

Refute mine adversary’s speech. Render them dull and flat, O Plant.

2. The strong-winged bird discovered thee, the boar unearthed thee with his snout.

Refute mine adversary’s speech. Render them dull and flat, O Plant.

3. Yea, Indra laid thee on his arm, to cast the Asuras to the ground.

Refute mine adversary’s speech. Render them dull and flat, O Plant.

4. Indra devoured the Pāṭā plant that he might lay the Asuras low.

Refute mine adversary’s speech! Render them dull and flat, O Plant.
54. Hymns of the Atharvaveda

5. With this I overcome my foes as Indra overcame the wolves. Refute mine adversary’s speech! Render them dull and flat, O Plant.

6. O Rudra, Lord of Healing Balms, dark-crested, skillful in thy work!—Refute mine adversary’s speech. Render them dull and flat, O Plant.

7. Indra, defeat the speech of him who meets us with hostility. Comfort us with thy power and might. Make me superior in debate.

The hymn is a charm against an opponent in debate.

1. The cause: prāṣam, debate, from the root prachch, to question; not food, from prāg, to eat, as Weber and Ludwig have taken it, regarding the hymn as an incantation against robbers, pronounced in order to protect granaries and storerooms. It is rather a charm uttered by an intending disputant before entering upon a debate in the sabhā or parishad, the assembly of the village, and addressed to the pāṭā-plant: see Bloomfield, American Journal of Philology, VII, pp. 479–482, who has discussed the hymn and convincingly established this interpretation by arguments based chiefly on the Kauśika-Sūtra, XXXVIII, 17 sqq. Mine adversary’s speech: the speech of each adversary, of all my opponents.

2. The strong-winged bird: eagle or falcon. The magic Plant was difficult to discover, requiring the keen sight of a falcon and the sagacity and strength of a wild boar to find and uproot it. Similarly, the magical moly and mandragora or mandrake were ‘hard to dig.’ See A. Lang’s Custom and Myth, new edition, pp. 143 sqq.

3. The Asuras: the demons who fought against the Gods, like the Titans of Grecian mythology.

4. The Pāṭā plant: probably identical with Pāṭhā (Clypea Hernandi-folia). Like the Scottish rowan, or like St. John’s wort, it was potent against fiends.

5. With this: according to Dārila, the speaker chews the root of the plant, and wears a garland made of seven of its leaves. The wolves: sālāvrikā’n; according to Sāyaṇa, wild dogs. The word seems to mean any canine animal of prey. Here perhaps fiends who had assumed the shapes of wolves or hyenas are meant.

6. Lord of Healing Balms: see I. 19. 3. The verb, Refute, in the second line may perhaps refer to Rudra.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 461, and by Grill, Hundert Lieder, pp. 23. 93.

HYMN XXVIII

1. This Child, Old Age! shall grow to meet thee only: none of the hundred other deaths shall harm him.
From trouble caused by friends let Mitra guard him, as a kind mother guards the son she nurses.
2. Mitra or Varuna the foe-destroyer, accordant, grant him death in course of nature!
   Thus Agni, Hotar-priest, skilled in high statutes, declareth all the deities’ generations.
3. Thou art the Lord of all terrestrial cattle, of cattle born and to be born hereafter.
   Let not breath drawn or breath emitted fail him. Let not his friends, let not his foemen slay him.
4. Let Heaven thy father and let Earth thy mother, accordant, give thee death in course of nature,
   That thou mayst live on Aditi’s bosom, guarded, a hundred winters, through thy respirations.
5. Lead him to life, O Agni, and to splendour, this dear child, Varuna! and thou King Mitra!
   Give him protection, Aditi! as a mother; All Gods, that his be life of long duration;

The hymn is a prayer for long and happy life for a boy.
2. *Thus Agni*: the benediction seems to have been pronounced at some birth ceremony accompanied with a sacrifice, at which Agni as chief priest is represented as summoning all the Gods to be present.
   The hymn has been translated, with annotations, by Grill, *Hundert Lieder*, pp. 48. 95.

**HYMN XXIX**

1. Gods, give him all that earth hath best with bodily strength and happy fate.
   Agni and Surya grant him life, Brhaspati give him eminence!
   Send him, O Savitar, full growth of riches. Let this thy servant live a hundred autumns.
3. May this our prayer bring strength and goodly offspring. Give, both of you one-minded, strength and riches.
Let him with might win fields and victory, Indra! setting beneath his feet the rest, his rivals.

4. As Indra's gift, by Varuṇa instructed the fierce one came to us sent by the Maruts.

Let him, O Heaven and Earth, rest in your bosom. Let him not hunger, let him not be thirsty.

5. Ye twain endowed with vigour, grant him vigour. Ye who are rich in milk, give milk to feed him.

These twain have given him vigour, Earth and Heaven, and all the Gods, the Maruts, and the Waters.

6. With health-bestowing drops thine heart I comfort: all-bright again, and undiseased, enjoy them.

Drest in like robes let these two drink the mixture, wearing the Aśvins' form as an illusion.

7. Erst Indra, wounded, made this strengthening portion, eternal food: thine is it, here presented.

With this live full of vigour through the autumns. Let not thy strength be drained. Leeches have helped thee.

The hymn is a benediction pronounced over a sick man.

2. Tvashṭor: whose function is to provide for the increase of the human race.

3. May this our prayer bring: there is no verb in the text and bring, or give, must be supplied. Both of you: it is not clear which two of the above-mentioned Gods are intended. Let him... win: the verb is not in the text, unless jāyam be altered to jayāt, which Weber thinks is absolutely necessary.

4. The fierce one: apparently the strong warrior who is now lying sick.

6. Drops: there is no substantive in the text, and waters or streams must be supplied. Let these two drink the mixture: this appears to refer to a form of procedure like that described in the Kauṭika-Sūtra, XXVII 8-11. The patient leans upon some healthy man. The mixture (manthā, a sort of gruel made of milk and barley-meal) is poured upon sick man's head, and then offered to the healthy man to whom the thirst of fever is thus transferred, and the patient is relieved. Aśvins: the twin Gods of the dawn. They are also physicians (see Rgveda VIII. 18.8; 22. 10; 75.1; X. 39.3), and for this reason probably their characters are assumed by the sick man and his friend.

7. Wounded: in some battle with the demons. The autumns: the most unhealthy season of the Indian year. Leeches: physicians: perhaps with reference to the assumption of the characters of the Aśvins.

The hymn has been translated by Ludwig, Der Rigveda, p. 493.

HYMN XXX

1. As the wind shake this Tuft of Grass hither and thither on the ground.
Book II • Hymn XXX

So do I stir and shake thy mind, that thou mayst be in love with me, my darling, never to depart.

2. Ye, Aśvins, lead together, ye unite and bring the loving pair.
Now have the fortunes of you twain, now have your vows and spirits met.

3. When eagles, calling out aloud, are screaming in the joy of health,
Then to my calling let her come, as to the arrow’s neck the shaft.

4. Let what is inward turn outside, let what is outward be within:
Seize and possess, O Plant, the mind of maidens rich in every charm.

5. Seeking a husband she hath come! and I came longing for a wife:
Even as a loudly-neighing steed may fate and fortune have I met.

A charm to win a girl’s love.

1. Tuft of Grass: here mentioned only by way of illustration. According to the Kauṣṭika Sūtra, XXXV. 21, the procedure to accompany the recitation of the charm is as follows: Between two slips or cuttings taken respectively from a tree (representing the lover) and the creeper that clings round it (signifying the girl), place an arrow (symbolical of Kāma, the Indian Cupid), some Shhakara (probably a fragrant gum or powder), Kushṭha (Costus Speciosus, or Arabicus), eyesalve, Madugha (probably licorice), and grass battered by a storm (symbolical of the girl’s agitated mind), mix all together with sacrificial butter, and apply: the mode of application is not mentioned; probably the two slips were anointed with it.
The second line of the stanza is found also in I. 34. 5, and VI. 8. 1-3.

2. Ye, Aśvins: in Rgveda, X, 85, which describes the wedding of Sūryā, the daughter of the Sun, regarded as the typical bride, the two Aśvins, Gods of the dawn, appear as the groomsmen, the friends of the bridegroom, who had asked and obtained her hand for Soma the Moon-God.
The stanza appears to be spoken by some friend of the lover: the first line being addressed to the Aśvins, and the second to the lover and the girl. If you twain refers to the Aśvins, the meaning can be only: You have done your duty gained your wishes by making two lovers happy; but this seems forced and unnatural.

3. As to the arrow’s neck the shaft: straight to her destined husband as the shaft of the arrow is forced into the neck or lower part of the head of the weapon, and fixed firmly there.

4. Let what is inward turn outside: let her mind be thoroughly upset by the tumultuous agitation of love; or with Dr. Grill: let the love that she hides show itself, and let the love that I show find its way into her heart. O Plant: the Grass.
mentioned in stanza 1. *Rich in every charm: viṣvārūpāṇām*: or, of all shapes and forms.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 517; and by Grill, with annotations, *Hundert Lieder*, pp. 52. 97.

**HYMN XXXI**

1. With Indra's mighty millstone, that which crushes worms of every sort,
   I bray and bruise the worms to bits like vetches on the grinding stone.
2. The Seen and the Invisible, and the Kurūru have I crushed: Alāndus, and all Chhalunas, we bruise to pieces with our spell.
3. I kill Alāndus with a mighty weapon: burnt or not burnt they now have lost their vigour.
   Left or not left, I with the spell subdue them: let not a single worm remain uninjured.
4. The worm that lives within the ribs, within the bowels, in the head.
   Avaskava and Borer, these we bruise to pieces with the spell.
5. Worms that are found on mountains, in the forests, that live in plants, in cattle, in the waters,
   Those that have made their way within our bodies,—these I destroy, the worms' whole generation.

The hymn is a charm against all sorts of Worms.

1. *Indra's mighty millstone*: a figurative expression meaning (1) the crushing power of Indra (cf. "Though the stones of God grind slowly, yet they grind exceeding small"), and (2) the priestly spell to which this power has been imparted by the God. In the *Rgveda* (I. 8, 3, and 40. 8) sacrifice employed against enemies is, spoken of as a thunderbolt, the special weapon of Indra in his battles with demons, so, similarly, the incantation here is called Indra's millstone which crushes noxious creatures of other kinds.
2. *The seen and the Invisible*: here the names of two species of worms. The Kurūru, Alāndu, and Chhaluna are also worms of unidentifiable kinds.
3. *With a mighty weapon*: with incantation, which is elsewhere called a *vajra* or thunderbolt; see VI. 134. 1. sqq. and 135.1. *Burnt or not burnt*: fire appears to be used in the procedure prescribed in the *Kauśika Sūtra* XXVII, 14-18.
4. *Avashava and Borer*: two other unidentified species of worms which attack the body of man. Of worms, external and internal, there are said to be twenty varieties, each of which has a particular name: see Wise, *Hindu System of Medicine*, pp. 348-350.
5. The worms that infest the human body having been disposed of, the charm is directed against those which attack trees, plants, and cattle. So, even at the present day, in the rural parishes near Quebec the priests utter incantations over the potato-bugs and grasshoppers. Harper’s *New Monthly Magazine*, June 1893, p. 106.

The hymn has been translated by Ludwig, *Der Rigveda*, III. p. 323, and, with annotations, by Grill, *Hundert Lieder*, pp. 6, 98.

**HYMN XXXII**

1. Uprising let the Sun destroy, and when he sinketh, with his beams.

The Worms that live within the cow.

2. The four-eyed worm, of every shape, the variegated, and the white—

I break and crush the creature’s ribs, and tear away its head besides.

3. Like Atri I destroy you, Worms! in Kaṇva’s, Jamadagni’s way:

I bray and bruise the creeping things to pieces with Agastya’s spell.

4. Slain is the sovran of these Worms, yea, their controlling lord is slain:

Slain is the Worm, his mother slain, brother and sister both are slain.

5. Slain are his ministers, and slain his followers and retinue:

Yes, those that seemed the tiniest things, the Worms have all been put to death.

6. I break in pieces both thy horns wherewith thou pushest here and there:

I cleave and rend the bag which holds the venom which is stored in thee.

The hymn is a charm against the Worms or Bots which infest cows.

1. According to the *Kauṭika-Sūtra*, XXVII. 21-24, the ceremony which accompanies the incantation is to be performed at sunrise, noon, and sunset. The sun is considered as especially instrumental in destroying noxious reptiles etc, and in counteracting the operation of poison: see *Ṛgveda*, I. 191. 8, 9. The first hāntu in line I, which mars the Anushṭup metre, is merely, a gloss and should be eliminated from the text.

4. *Four-eyed*: that is, as Dr. Grill explains, marked with a spot above each eye: cf. IV. 20. 7.

3. Atri, Kaṇva, Jamadagni, and Agastya are very celebrated Rishis or Seers of the *Ṛgveda* and regarded as masters of magic arts. *Hymn CXCI* of Book I. of the.
HYMN XXXIII

1. From both thy nostrils, from both eyes, from both thine ears, and from thy chin, 
   Forth from thy brain and tongue I root Consumption seated in thy head.
2. Forth from the neck and from the nape, from dorsal vertebrae and spine. 
   From arms and shoulder-blades I root Consumption seated in thine arms.
3. Forth from thy heart and from thy lungs, from thy gall-bladder and thy sides, 
   From kidneys, spleen and liver thy Consumption we eradicate.
4. From bowels and intestines, from the rectum and the belly; I 
   Exterminate thy Consumption, from flanks, navel and mesentery.
5. Forth from thy thighs and from thy knees, heels and the fore-parts of thy feet. 
   Forth from thy loins and hips I draw Consumption settled in thy loins.
6. Forth from thy marrows and thy bones, forth from thy tendons and thy veins 
   I banish thy Consumption, from thy hands, thy fingers, and thy nails.
7. In every member, every hair, in every joint wherein it lies, 
   We with the exorcising spell of Kaśyapa drive far away Consumption settled in thy skin.

The hymn, which is a charm against Yakshma, Phthisis pulmonalis or Consumption, is enlarged, with variations, from Rgveda, X.163. For an account of the disease and its treatment in India in former times see Wise, Hindu System of Medicine, pp. 321-324.

7. Kaśyapa: a Rishi, seer of some hymns of the Rgveda, and father of Viśvāmitra to whom the original hymn (Rgveda, X, 163) is ascribed.
HYMN XXXIV

1. May this, of all the beasts that Paṣupati rules, Lord of animals, quadruped and biped, 
   Come, purchased, to the sacrificial portion. May growth of wealth attend the sacrificer.
2. Loosing the seed of future-time existence, give good success, O Gods, to him who worships.
   May what is present, duly brought, the victim, go to the deities’ beloved region.
3. Those who are looking, deep in meditation, on the bound animal with eye and spirit—
   To them, the first, may Agni, God, give freedom, rejoicing in his creatures, Viṣvakarman.
4. Tame animals of every shape, though varied in colour, manifold alike in nature—
   To them, the first, may Vāyu, God, give freedom, Prajāpati rejoicing in his creatures.
5. Let those who know receive before all others the vital breath proceeding from the body.
   Go to the sky. Stay there with all thy members. By paths which Gods have travelled go to Svarga.

The hymn is a prayer accompanying an animal sacrifice.

1. *This*: the animal selected for sacrifice. *Paṣupati*: Lord of Beasts; usually regarded as a name of the later Rudra. *Quadruped and biped*: a frequently occurring Vedic expression for the people of a household and the domestic and sacrificial animals around them: ‘To us and to our cattle may Soma give salutary food, To biped and to quadruped.’ *Rgveda* III. 62. 14. According to the sacrificial ritual there are five *puṣavaḥ* or sacrificial animals, man, horse, ox, sheep, and goat. Man is only a *paṣu*, though the highest, primus inter pares. ‘To thee (Bhava) are these five animals (paṣāvaḥ) allotted, oxen, and sheep, and goats, and men, and horses.’ *AV* XI. 2. 9. See Zimmer, *Altindisches Leben*, pp. 72-73.

The text of the first line of the stanza has apparently no sequence: but the interpretation which, following Weber, I have given, is the only one that will suit. According to Ludwig (*Der Rgvveda*, III, p. 433) the translation would be: ‘May Paṣupati, who is Lord and Master of homestead animals, quadruped and biped, Purchased, obtain his sacrificial portion: ‘which is grammatical but unintelligible.

*Purchased*: the animal selected for sacrifice was separated from the flock or herd and driven away to feed where it chose. When it was to be sacrificed it was redeemed from the man who had taken possession of it.

2. *Loosing*: liberating; see stanzas 3 and 4. *The seed of future-time existence*:.
the victim whose sacrifice is to secure future life for the sacrificer. *Duly brought,* *upākṛtam:* the technical term used on such occasions, meaning prepared for the sacred rite and brought to the place of sacrifice. *The victim,* *ṣaṣamānām,* a *euphemistic word for the animal that is to be slaughtered. The victim thus offered to the Gods goes at once to Svarga or heaven, *the deities’ beloved region.* So, at the Horse-sacrifice, the priest addresses the slaughtered animal: ‘No; here thou diest not, thou art not injured: by easy paths unto the Gods thou goest.’ *Rgveda,* I. 162. 21.

3. *Those who are looking:* other animals, relatives and friends of the victim. Agni, or the Sacrificial Fire, is asked to divert and free them from their sad thoughts. *Viśvakarman:* the Omnific; the Creator of All; here probably an appellative of Agni.

4. *Alike in nature:* all being domestic and sacrificial animals. *Prajāpati:* Lord of Creatures; here probably an appellative of Vāyu.

5. *Those who know:* the Gods in heaven. *Go to the sky:* to Svarga or heaven: see note on stanza 2. According to the *Kauśikī-Sūtra,* XLIV, 15, the victim is slaughtered—its vital breath is stopped—as this stanza is recited.

**HYMN XXXV**

1. We who enjoying it have grown no richer, for whom the sacred altar-fires have sorrowed,
   We who compounded with deficient worship,—may Viśvakarman make our service prosper.

2. Rishis have called the sacrifice’s patron amerced through sin, sorrowing for his offspring.
   Those drops of meath whereof the missed enjoyment,—may Viśvakarman with those drops unite us.

3. Regarding niggard churls as Soma-drinkers, skilful in sacrifice, weak at the meeting,
   Whatever sin the captive hath committed, do thou for weal release him, Viśvakarman!

4. Awful are Rishis: unto them be homage, and to their eye and truthfulness of spirit!
   Loud homage to Bṛihaspati, O mighty! Homage to thee, O Viśvakarman! Guard us.

5. The eye of sacrifice, source, and beginning—with voice, ear, spirit unto him I offer.
   To this our sacrifice wrought by Viśvakarman may the Gods come gracious and kindly-hearted.

A hymn of expiation for an imperfectly performed sacrifice.
1. *We*: priests and others complain that through the fault of the institutor of a Soma sacrifice of which they have been partakers they have failed to obtain the benefits which they expected. *Altar-fires agndyo dhi’ shnyāh*: fires lighted on small side altars, usually eight in number. *Sorrowed*: as having been kindled in vain. *Compounded with*: took part in the ill-managed ceremony and so shared the institutor’s guilt. *Viṣṇakarman*: the Omnific; the Creator of the Universe; the God to whom the expiatory sacrifice is offered. *Our service*: the sacrifice which we are now performing.

2. *The sacrifice’s patron*: The householder who instituted the previous sacrifice, and whose mismanagement has drawn upon him the censure of the Rishis or sages. *Sorrowing for his offspring*: who would suffer for the fault of the head of the family. *Meath*: Soma juice; *madhavyān* instead of the meaningless *mathavyān* of the text. *Unite us*: may we benefitted by the Soma libations of the present sacrifice in place of those that were wasted in the former mismanaged ceremony.

3. *Regarding niggard churls as Soma-drinkers*: the institutor of the former sacrifice appears to have admitted illiberal ungodly persons to the ceremony and allowed them to drink the Soma juice which they were unworthy to touch. Although well versed in the rules of such holy rites, he showed himself weak and infirm in the sacrificial assembly. *The captive*: the guilty institutor of the sacrifice who is brought in bonds (*baddhās*), like a church delinquent in penitential sheet, to obtain absolution by the expiatory ceremony.

*Rishis*: referring particularly to those who have censured the culprit: see stanza 2.

*Bṛhaspati*: as Lord of Prayer.

5. *Unto him*: to Viṣṇakarman who is the eye of sacrifice, etc.

**HYMN XXXVI**

1. To please us may the suitor come, O Agni, seeking this maid and bringing us good fortune.

Approved by wooers, lovely in assemblies, may she be soon made happy with a husband.

2. As bliss beloved by Soma, dear to Prayer, and stored by Aryan,

With the God Dhātar’s truthfulness I work the bridal oracle.

3. O Agni, may this woman find a husband. Then verily King Soma makes her happy.

May she bear sons, chief lady of the household, blessed and bearing rule beside her consort.

4. As this lair, Maghavan! that is fair to look on was dear to wild things as a pleasant dwelling,

So may this woman here be Bhaga’s darling. Loved by her lord and prizing his affection.
Hymns of the Atharvaveda

5. Mount up, embark on Bhaga’s ship, the full, the inexhaustible, 
Thereon bring hitherward to us the lover whom thou failest wouldst wed.

6. Call out to him, O Lord of Wealth! Make thou the lover well-inclined. 
Set each on thy right hand who is a lover worthy of her choice.

7. Here is the Bdellium and the gold, the Auksha and the bliss are here: 
These bring thee to the husbands, so to find the man whom thou wouldst have.

8. May Savitar lead and bring to thee the husband whom thy heart desires. 
O Plant, be this thy gift to her!

The hymn is a charm to secure a husband for a marriageable girl.

1. The suitor: the interceder or match-maker whose business is to find a suitable wife for his friend or employer. O Agni: addressed as especially connected with marriage, regulating, as the Sun, the proper season for its celebration, and as the sacrificial fire, the consecrator of the rite: see Rgveda, I.66. 4; V. 3. 2; X. 85. 40.

2. Beloved by Soma: as Sūryā the typical bride, was married to Soma, the young maid is regarded as as originally belonging to him: see Rgveda X. 85. 40. Dear to prayer: or, graced by Brahman as Weber and Grill interpret, Stored by Aryaman: ‘Aryaman art thou (Agni) as regardeth maidens’ (Rgveda, V. 3. 2); that is, in connexion with marriage: aryaman meaning also a companion, especially a friend who asks a girl in marriage for another. The bliss or allotted fate is said by Sāyaṇa to be the young maiden. The stanza is somewhat obscure, and perhaps out of place. Dr. Grill puts it next after stanza 4. Dhātar’s truthfulness: Dhātar is the Establisher or Ordainer, regarded as a separate God, and mentioned here as the Upholder of the sacrament of marriage, Bridal oracle pativedanam; the charm that finds or procures a husband: ‘Brautorakel’, or Weber.


4. This lair: the hole of some wild animal or perhaps a bird’s nest is indicated by way of illustration. Maghavan: the Bounteous One, Indra. Bhaga: the Dispenser, who brings wealth and happiness, and blesses conjugal love. This God is frequently associated with Indra in prayers for welfare.

5. Addressed to the maiden. Bhaga’s ship: or the ship of Fortune: with reference probably to some practice by means of which girls endeavoured to discover who should marry them. See Weber, Indische Studien, V, p. 221, for similar customs among the German peasant maidens.

6. Lord of Wealth: Indra, the Bounteous One, is probably intended. On thy right hand: in the place of honour.
7. *Bdellium*: a costly fragrant gum that exudes from a plant said to be the vine palm (*Borassus Flabelliformis*). The Sanskrit name of the gum is *gūgulu*. It may have formed part of the girl's dowry, or she may have been anointed and perfumed with it. *The gold*: as dowry, or personal ornaments. *The Auksha*: probably a sweet-scented unguent, as Śāyāna explains it: see Grill's note. *The bliss*: the charms of the maiden. *To the husbands*: to those who wish to marry thee.

8. *Savitar*: the Sun; regarded as the universal vivifier who will bless the bride: 'Happy is the bride whom the Sun shines on. The second *nayatu* of the second line is evidently an interpolation: and the last superfluous *pāda* also seems to be a later addition, as no *Plant* has been mentioned in the preceding stanzas.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 476, and is one of Grill's *Hundert Lieder*, pp. 55, 102.
BOOK III

HYMN I

1. Let the wise Agni go against our foemen, burning against ill-will and imprecation. Let him bewilder our opponents' army, let Jātavedas smite and make them handless.

2. Mighty are ye for such a deed, O Maruts. Go forward, overcome them and destroy them. The Vasus slew, and these were left imploring. Wise Agni as our messenger assail them!

3. O Maghavan, O Indra, thou who slayest fiends, and, Agni, thou, Burn, both of you, against these men, the foeman's host that threatens us.

4. Shot down the slope, with thy two tawny coursers, forth go thy bolt, destroying foes, O Indra! Slay those who fly, slay those who stand and follow. On every side fulfil these men's intention.

5. Indra, bewilder thou the foemen's army. With Agni's, Vāta's furious rush drive them away to every side.

6. Let Indra daze their army. Let the Maruts slay it with their might. Let Agni take their eyes away, and let the conquered host retreat.

The hymn is a prayer or charm to secure the defeat and destruction of enemies in battle.

2. Maruts: 'the terrible Storm-gods, literally the Smashers, in whose name the germs of the Italic god of war, Mars, have been discovered—Max Müller. The Vasus: the kind Gods, the Maruts. These: the men in whose behalf the hymn is recited, and for whose success prayer and sacrifice were offered to the Gods.

4. These men's intention: the hopes and wishes of our own men.

5. The first pāda is hendecasyllabic, and pādas 2 and 3 are octosyllabic.

6. Let Indra daze their army: this and the following hymn are classed in the Kauṣika-Sūtra with mohanāṇī, magical charms for stupefying and bewildering an enemy.
All the hymns of this Book have been translated, with exhaustive annotations, by Weber in *Indische Studien*, XVII, pp. 179-314; eleven (including this hymn) have been translated by Ludwig in *Der Rigveda*, III, and seven by Grill in *Hundert Lieder*. Many passages have been translated and annotated by H. Zimmer in his *Altindisches Leben*, and several by John Muir in *Original Sanskrit Texts*.

HYMN II

1. May Agni, he who knows, our envoy, meet them, burning against ill-will and imprecation.
   May he bewilder our opponent's senses. May Jātavedas smite and make them handless.

2. This Agni hath bewildered all the senses that were in your hearts:
   Now let him blast you from your home, blast you away from every side.

3. Dazing their senses, Indra, come hitherward with the wish and will.
   With Agni's, Vāta's furious rush drive them to every side away.

4. Vanish, ye hopes and plans of theirs, be ye confounded, all their thoughts!
   Whatever wish is in their heart, do thou expel it utterly.

5. Bewildering the senses of our foemen, seize on their bodies and depart, O Apvā!
   Go meet them, flame within their hearts and burn them. Smite thou the foes with darkness and amazement.

6. That army of our enemies, O Maruts, that comes against us with its might, contending—
   Meet ye and strike it with unwelcome darkness so that not one of them may know another.

The hymn is a rifaccimento or another recension of the preceding.

5. Apvā : according to Sāyaṇa, a female deity who presides over sin; according to Mahīdhara, sickness or fear. Apparently Apvā is a personification of colic or dysentery, likely to attack soldiers in the field. And depart : or, pass us by, do not attack us. The stanza is taken, with slight variations, from *Ṛgveda*, X. 103. 12.

HYMN III

1. Loudly he roared. Here let him labour deftly. Spread, Agni, over spacious earth and heaven.
Let Maruts who possesses all treasures yoke thee. Bring him who reverently paid oblations.

2. Though he be far away, let the red horses bring Indra, bring the sage to us and friendship,
Since with Sautrāmaṇī Gods for him o'erpower Gāyatri, Bṛihatī, and hymn of praises.

3. King Varuṇa call thee hither from the waters! From hills and mountains Soma call thee hither!
Let Indra call thee hither to these people. Fly hither to these people as a falcon.

4. May the hawk bring the man who must be summoned, from far away, in alien land, an exile.
May both the Aṣvins make thy pathway easy. Come, and unite yourselves with him, ye Kinsmen.

5. Let thine opponents call thee back. Thy friends have chosen thee again.
Indra and Agni, all the Gods have kept thy home amid the tribe.

6. He who disputes our calling thee, be he a stranger or akin.
Drive him, O Indra, far away, and do thou bring this man to us.

The hymn is a charm for the restoration of and expelled King.

1. He roared: the crackling and roaring of Agni the Sacrificial Fire is a good omen for the success of the ceremony. Bring him: addressed to Agni: remember the pious prince and bring him back from exile.

2. The red horses: the flames of Agni; arushāsas here being an apppellative. Indra: the King; Indra being the type of regal power. Sautrāmaṇī: a special ceremony sacred to Indra as Sutrāman, the Good Protector, Gods: priests; cf. Ṛgveda, X. 122. 7. Gāyatri: a verse or hymn in the Gāyatrī metre, consisting of three octosyllabic pādas. Bṛihatī: a verse or hymn in the Bṛihatī metre, consisting of thirty-six syllables (8+8+17+8) in four pādas. The priests by performing the Sautrāmaṇī ceremony for the restoration of the banished King overpower the hymns and prayers of those who favour the enemy who expelled him and would keep him in exile.

3. From the waters: Varuṇa, the Encompasser, representing at first the all-embracing heaven that broods over the celestial ocean of air, being especially connected in later times with the terrestrial ocean and the waters of the earth and regarded as their presiding deity: see Muir, Original Sanskrit Texts, V, pp. 74-76.

From hills and mountains: on which the Soma plant, is said to have grown: see Hymns of the Ṛgveda, I. 2. 1, note.

5. Thy friends have chosen thee again: other passages also in the Atharva-veda.
HYMN IV

1. To thee hath come the kingship with its splendour: On! shine as lord, sole ruler of the people. King! let all regions of the heavens invite thee. Here let men wait on thee and bow before thee.

2. The tribesmen shall elect thee for the Kingship, these five celestial regions shall elect thee. Rest on the height and top of kingly power: thence as a mighty man award us treasures.

3. Kinsmen, inviting thee, shall go to meet thee, with thee go Agni as an active herald. Let women and their sons be friendly-minded. Thou mighty one, shalt see abundant tribute.

4. First shall the Aśvins, Varuna and Mitra, the Universal Gods, and Maruts call thee. Then turn thy mind to giving gifts of treasures, thence, mighty one, distribute wealth among us.

5. Speed to us hither from the farthest distance. Propitious unto thee be Earth and Heaven. Even so hath Varuṇa this King asserted, he who himself hath called thee: come thou hither.

6. Pass to the tribes of men. O Indra, Indra. Thou the Varuṇas hast been found accordant. To his own place this one hath called thee; saying, Let him adore the Gods and guide the clansmen.

7. The Bounteous Paths in sundry forms and places, all in accord, have given thee room and comfort. Let all of these in concert call thee hither. Live thy tenth decade here, a strong kind ruler.

The hymn is a benediction at the election of a King.

1. On: I omit udihi, rise up, which mars the metre.

2. Five celestial regions: the four quarters of the heavens with the addition of the zenith or the nadir; the more usual number is four or six.

6. Indra: the newly-elected king. The Varuṇas: apparently meaning the Gods: according to Weber 'the electors,' from vṛi, to choose. This one: the old king.
whom the newly-elected prince has succeeded; or, possibly, as Zimmer suggests, Agni, present as the Sacrificial Fire, may be intended.


**HYMN V**

1. This *Parṇa-Amulet* hath come, strong and destroying with its strength my rivals.
   The power of the Gods, the plants’ sweet essence, may it incite me ceaselessly with vigour.

2. O *Parṇa-Amulet*, in me set firmly might and opulence.
   Within the compass of my rule may I be rooted and supreme.

3. That dear mysterious *Amulet* which Gods have set within the tree,
   May the Gods grant to me to wear together with extended life.

4. As Indra’s gift, by Varuna instructed, *Parṇa* hath come, the mighty strength of Soma:
   This would I, brightly shining, love and cherish for long life-lasting through a hundred autumns.

5. The *Parṇa-Charm* hath come to me for great security from ill.
   That I may be exalted, yea, above the wealth of Aryaman.

6. Sagacious builders of the car, cleaver and skilful artisans,—
   Make all the men on every side, *Parṇa*, obedient to my will

7. The kings and makers of the kings, troop-leaders, masters of the horse,—
   Make all the men on every side, *Parṇa*, obedient to my will.

8. Thou, *Parṇa*, art my body’s guard, man kin my birth to me a man.
   With splendour of the circling year I bind thee on me, Amulet!

The hymn is addressed by a newly-elected King to an Amulet which is to strengthen his position and confirm his authority.

1. *This Parṇa-Amulet*: *Parṇa* (meaning originally ‘feather,’ ‘feather like leaf’), in later times generally called *Pālaśa*, is the *Butea Frondosa*, a beautiful and sacred
tree with large leaves and fine red flowers. The great ladle with which clarified butter is poured into the fire, and other sacrificial utensils, are made of its wood to which, in the shape of amulets, also the greatest efficacy was ascribed. Professor Weber observes that "parṇa", feather, is etymologically identical with the German Farn, English fern; Fern-seed was supposed to have the power of rendering one who carried it invisible, and the plant was said to be of celestial origin, and able to secure the fulfilment of every wish: see Simrock, Handbuch der Deutschen Mythologie, p. 498. The metre of the first line is irregular, the first pāda being octosyllabic and the second hendecasyllabic.

3. That dear mysterious Amulet: meaning the magical virtue possessed by the charm rather than the charm itself, the wearing of which was in the speaker’s own power.

5. Hath come to me: or, literally, hath mounted me, that is, probably, been fastened round my neck.

6. Builders of the car: the rathakāraḥ, wheelwright, carpenter, chariot-maker, was held in high honour in the village community: and as the builder of his war-chariots was on terms of friendly intimacy with the king. He was moreover regarded as the representative of the Ribhus, those ancient artisans whose wondrous skill obtained for them a place among the Gods: see Rgveda, I. 20.

7. Makers of the kings: the influential nobles who set the king on his throne. Masters of the horse sūrāḥ; charioteers. In Vedic times these were royal officers of considerable importance, and in the Epic period they were also the heralds of the king.

8. Parṇa: Weber takes the world as nominative:—‘Thou art my body’s feathered guard; treats it as trisyllabic, and omits vīro, man, as a gloss. Man: manly, heroic, on account of the magic power which thou possessest, and so akin to me. With splendour: by binding thee on, I secure to myself all the splendour of the year.

HYMN VI

1. Masculine springs from masculine, Aśvattha grows from Khadira,
   May it destroy mine enemies, who hate me and whom I detest.
2. Crush down my foes, Aśvattha! Rend, O Burster, those who
   storm and rage,
   With Indra, slayer of the fiends, with Mitra and with Varuṇa.
3. As thou hast rent and torn apart, Aśvattha! in the mighty sea,
   So rend asundar all those men who hate me and whom I detest.
4. Thou who like some victorious bull displayest thy surpassing
   might,—
   With thee, with thee, Aśvattha! we would overcome our
   enemies.
5. Nirriti bind them with the bonds of Death which never may be
   loosed.
Hymns of the Atharvaveda

Mine enemies, Aśvattha! those who hate me and whom I detest.

6. As thou, Asvastha!, mountest on the trees and overthrowest them,
So do thou break my foeman's head asunder and o'erpower him.

7. Let them drift downward like a boat torn from the rope that fastened it.
There is no turning back for those whom He who Cleaves hath driven away.

8. With mental power I drive them forth, drive them with intellect and charm.
We banish and expel them with the branch of an Aśvattha tree.

The hymn is addressed to an amulet of Aśvattha wood which is to secure the defeat and destruction of the wearer's enemies.

1. Aśvattha (aśvastha, standing-place for horses) is the Ficus Religiosa, the Pippal, Peepal, or sacred fig-tree. It is venerated by Hindus, and according to Atharva veda V. 4. 3 the Gods sit under its shade in the third heaven. Its seeds germinate in the hollows of other trees, and the new growth, which eventually destroys its foster-mother, is endowed with magical powers somewhat similar to those ascribed to the parasite mistletoe in Europe, especially when it grows on trees, such as the oak and the hazel, which do not usually bear it. The Aśvattha generally grows on the Sami (Prosopis Spicigera); in the present instance it springs from the Khadira (Acacia Catechu), and, what is still more surprising, masculine springs from masculine that is, the names of both trees are words of that gender.

2. O Burster: vaibhīda: so called because splits asunder the wood, masonry, or stone in whose crevices its seed has germinated and grown. With Indra: in alliance with him.

3. As thou hast rent: the Khadira tree. In the mighty sea: in the topmost branches that waved in the ocean of air.

5. Nirriti: the Goddess of Misfortune, Death and Destruction,
6. He who cleaves: Aśvattha, the Burster: see stanza 2.
8. With the branch: which was probably waved during the recitation of the charm: see Weber.

HYMN VII

1. The fleet-foot Roebuck wears upon his head a healing remedy.
Innate disease he drives away to all directions with his horn.

2. With his four feet the vigorous Buck hath bounded in pursuit of thee.
Unbind the chronic sickness, Horn! deeply inwoven in the heart.

3. That which shines yonder, like a roof resting, on four walls, down on us,—
Therewith from out thy body we drive all the chronic malady,

4. May those twin stars, auspicious, named Releasers, up in yonder sky.

Loose of the chronic malady the uppermost and lowest bond.

5. Water, indeed, hath power to heal, Water drives malady away.

May water—for it healeth all—free thee from permanent disease.

6. Hath some prepared decoction brought inveterate disease on thee,

I know the balm that healeth it: we drive the malady away.

7. What time the starlight disappears, what time the gleams of Dawn depart,

May evil fortune pass from us, the chronic sickness disappear.

The hymn is a charm to drive away hereditary disease.

1. A healing remedy: the horn, to be used merely as a charm without reference to the medicinal virtue of the ammonia which it contains. Oil of Hartshorn. Volatile Salt of Hartshorn, and Spirits of Hartshorn, procured by distillation from the antlers of the stag (Cervus Elaphus), were formerly much used in European medicine. Innate disease: kṣhtriya; perhaps pulmonary consumption: see 11. 8. 1.

2. The vigorous Buck: the horn representing the animal has attacked thee, that is, the patient’s disease.

3. Like a roof: ‘The animal is compared to a house, its legs are the posts, and its horns the roof’—Grill. According to Weber, the ceremony is performed at night in the open air, and the roof is one of the constellations.

4. The stanza is almost identical with II. 8. 1.

5. It seems that the patient—probably a child—was bathed at this stage of the ceremony. Grill refers to Rgveda, X. 137. 6: ‘The waters have a balm for all: let them make medicine for thee.’

7. The ceremony lasts till sunrise, when the patient is supposed to be cured. The hymn is one of Grill’s Hundert Lieder, pp. 8, 105.

HYMN VIII

1. Let Mitra come, arranging, with the Seasons, lulling the Earth to rest with gleams of splendour.

And so let Agni, Varuna, and Vayu make our dominion tranquil and exalted.

2. May Indra, Tvashtar hear my word with favour, may Dhaatar, Rati, Savitar accept it.

I call the Goddess Aditi, heroes’ mother, that I may be the centre of my kinsmen.

3. Soma I call, and Savitar with homage, and all the Adityas in the time of contest.
Long may this fire send forth its splendour, lighted by kinsmen, uttering no word against me.

4. Here, verily, may you stay: go ye no farther. The strong Herd, Lord of Increase, drive you hither!
To please this man may all the Gods together come unto you, and be as dames who love him.

5. We bend together all your minds, your vows and purposes we bend.
We bend together you who stand apart with hopes opposed to ours.

6. I with my spirit seize and hold your spirits. Follow with thought and wish my thoughts and wishes.
I make your hearts the thralls of my dominion; on me attendant come thy way I guide you.

The hymn is a charm to secure the submission, love, and fidelity of kinsmen.

1. *Mitra*: the Friend, whose favour is especially necessary in such a case, *Lulling the Earth*: in his character of the Sun and God of Day.
3. *This fire*: the sacrificial fire in which oblations to the invoked deities are offered.
4. *May you stay*: the kinsmen are addressed. *The strong Herd*: Pūshan, the guardian of flock and herds, and giver of general prosperity. *This man*: the householder who recites the preceding and the following stanzas, this stanza being spoken by one of the officiating priests.

HYMN IX

1. Heaven is the sire, the mother Earth, of Karśapha and Viṣapha. As ye have brought them hither, Gods! so do ye move them hence away.

2. The bands hold fast without a knot: this is the way that Manu used.
I make Vishkandha impotent as one emasculatest bulls.

3. Then to a tawny-coloured string the wise and skilful bind a brush.
Let bandages make impotent the strong and active Kābava.

4. Ye who move active in your strength like Gods with Asuras’ magic powers,—
Even as the monkey scorns the dogs, Bandages! scorn the Kābava.

5. Yea, I will chide thee to thy shame, I will disgrace the Kābava.
Under our imprecations ye, like rapid cars, shall pass away.

6. One and one hundred over earth are the Vishkandhas spread abroad.

Before these have they fetched thee forth. Vishkandha quelling: Amulet.

The hymn is a charm against Vishandha of Rheumatism: see I. 16. 3.

1. Karṣapha and Viṣapha, the latter meaning Hoofless, or having distorted hoofs, are said in the St. Petersburg Dictionary to denote two imps or goblins. According to Weber the words are appellatives, the former from kṛṣ, to emaciate, and the latter from viṣ to penetrate, with a suffix apha=abha used in the formation of the names of some animals (as viṣṭabha, salabha, etc.). The translation would then be: Heaven is the sire, the mother Earth, of that which thins and penetrates (i.e. Viskandha or Rheumatism). As ye have brought it hither, Gods! so do ye move it hence away.

2. The bands: bandages round the affected parts. Manu: the thinker, Manpar excellence, the progenitor of mankind.

3. A brush: with which to produce counter-irritation. I adopt Weber’s interpretation of kharigala, which in Rgveda, II. 39. 4 means apparently a staff or crutch, which would not suit this passage, Kābava: one of the demons of the disease.

4. Instead of yenā a word of one syllable is required by the metre: ye should probably be read. Asuras: demons. The monkey; when he is safe up a tree.

6. One and one hundred: a number frequently used of ill-omened or unpleasant objects; the hundred and one ways of dying have been mentioned before: see I. 30. 3. In AV., V. 30. 16, Takman or Fever is said to have a hundred racking pains. So in Bohemia the popular belief reckoned up a hundred varieties of that disease: see Grohmann, Indische Studien, IX, p. 390. Before these: in front of, and to oppose, all these rheumatic pains.

**HYMN X**

1. The First hath dawned. With Yama may it be a cow to pour forth milk.

May she be rich in milk and stream for us through many a coming year.

2. May she whom Gods accept with joy, Night who approacheth as a cow,

She who is Consort of the Year, bring us abundant happiness

3. Thou whom with reverence we approach, "O Night, as model of the Year,

Vouchsafe. us children long to live; bless us with increase of our wealth.

4. This same is she whose light first dawned upon us: she moves established in the midst of others:
Great powers and glories are contained within her: a first-born bride, she conquers and bears children.

5. Loud was the wooden pass-gear's ring and rattle, as it made annual oblation ready.
   First Ashṭakā! may we be lords of riches, with goodly children and good men about us.

6. The shrine of Ilā flows with oil and fatness: accept, O Jātavedas, our oblations.
   Tame animals of varied form and colour—may all the seven abide with me contented.

7. Come thou to nourish me and make me prosper. Night! may the favour of the Gods attend us.
   Filled full, O Ladle, fly thou forth. Completely filled fly back again.
   Serving at every sacrifice bring to us food and energy.

8. This Year hath come to us, thy lord and consort, O Ekāśṭakā. Vouchsafe us children long to live, bless us with increase of our wealth.

9. The Seasons, and the Seasons' Lords I worship, annual parts and groups.
   Half years, Years, Months, I offer to the Lord of all existing things.

10. I offer to the Seasons, to their several groups, to Months, to Years.
    Dhātār, Vidhātar, Fortune, to the lord of all existing things.

11. With fatness and libation we sacrifice and adore the Gods.
    Wealthy in kine may we retire to rest us in our modest homes.

12. Ekāśṭakā, burning with zealous fervour, brought forth her babe the great and glorious Indra.
    With him the Gods subdued their adversaries: the Lord of Might became the Dasyus' slayer.

13. Indra's and Soma's mother! thou art daughter of Prajāpati.
    Satisfy thou our hearts' desires. Gladly accept our sacrifice.

The hymn is a prayer for a happy New Year.

1. The First: an early day of the New year, regarded as indicative of the fortune of the whole twelve month. With Yama: may this important day: not only illumine us, but send its light even to the realm of Yama, the King of the Departed. A cow: emblem of plenty: giver of abundant blessings. The second line is taken from, Rgveda, IV. 57. 7.
2. *Gods*: probably meaning priests. *Night*: preceding the important day.

*Consort of the Year*: see stanza 8.

3. *Model of the Year*: see stanza 1, note.

5. *Wooden press-gear*: literally, wooden press-stones; meaning both the stones and the wooden implements, the pestle and mortar, used for extracting the Soma juice and grinding or pounding the grain required for the sacrifice. *First Aṣṭakā*: an Aṣṭakā is the eighth day after full moon. The first that occurs in the New Year is the occasion which this hymn celebrates.

6. *The shrine of Ilā*: the place of worship and libation personified as a Goddess. *Jātavedas*: wise Agni. *Tame animals*: representatives of these are brought that they may share the benediction. *All the seven*: ox, horse, sheep, goat, mule, ass, and man; five of which are sacrificial animals: see II. 34.1.

7. *Ladle*: with which the clarified butter is poured into the sacrificial fire. *Completely filled*: bringing abundant blessings to us in return for our oblation to the Gods.

8. *Ekaśṭakā*: or First Aṣṭakā; the eighth day after the first full moon of the New Year, regarded, on account of its superior importance, as the Consort of the personified Year.

9. *The Seasons*: the hot weather, the rains, and the cold weather. *The Seasons’ Lords*: the genii who preside over those divisions of year. In *Rgveda* X. 2. 1. Agni is invoked as Lord of Seasons par excellence. *The Lord of all existing things*: any one of the great Gods who at the time of worship occupies the foremost place in the thoughts of the worshipper.


12. *With religious fervour*: tāpāsa; according to Weber, "seized with the pangs of childbirth." *Their Adversaries*: the Asuras or demons, called also Dasyus, who fought against them.

13. *Indra’s and soma’s mother*: the laudation of the personified Ekāṣṭakā or First Aṣṭakā here reaches its climax. In stanzas 3 and 8 she was called the Consort of the Year, and here she becomes the mother of two chief Gods and daughter of the Father of the Gods"—Weber. *Prajāpati*: Lord of Creatures, Creator; a Supreme Being above the Vedic Gods and sometimes regarded as their father.

The hymn has been translated by Ludwig, *Der Rgveda*, III, p. 201.

**HYMN XI**

1. For life I set thee free by this oblation both from unmarked decline and from consumption:

Or if the grasping demon have possessed him, free him from her,

O Indra, thou and Agni!

2. Be his days ended, be he now departed, be he brought very near to death already,

Out of Destruction’s lap again I bring him, save him for life to last a hundred autumns.
3. With sacrifice thousand-eyed and hundred-powered, bringing a hundred lives, have I restored him, That Indra through the autumns may conduct him safe to the farther shore of all misfortune.

4. Live, waxing in thy strength a hundred autumns, live through a hundred springs, a hundred winters! Indra, Agni, Savitar, Bṛhaspati give thee a hundred! With hundred-lived oblation have I saved him,

5. Breath, Respiration, come to him, as two car-oxen to their stall!
Let all the other deaths, whereof men count a hundred, pass away.

6. Breath, Respiration, stay ye here. Go ye not hence away from him,
Bring, so that he may reach old age, body and members back again.

7. I give thee over to old age, make thee the subject of old age.
Let kindly old age lead thee on. Let all the other deaths, whereof men count a hundred, pass away!

8. Old age hath girt thee with its bonds even as they bind a bull with rope.
The death held thee at thy birth bound with a firmly-knotted noose,
Therefrom, with both the hands of Truth, Bṛhaspati hath loosened thee.

The hymn is a charm for the recovery of a sick person in extreme danger of death. Stanzas 1-4 are taken, with variations in 3 and 4, from Rgveda, X. 161. 1-4, and appear again, without these variations in Atharvaveda, XX. 96. 6-9.

1. Unmarked decline: some insidious disease differing from Rājayakshma or pulmonary consumption. Perhaps, as Zimmer suggests, hypertrophy may be the complaint intended: see Altindisches Leben, p. 377. The grasping demon: grāhi, from grah, to seize a female demon who seizes men and kills them.

2. A hundred autumns: autumns representing here, as Weber remarks, a middle stage between the ancient computation by winters (himās) and the later reckoning by rainy-seasons (varshāṣi), corresponding to the southward advance of the Aryan settlements.

3. Hundred-powered: the Rgveda has ‘hundred autumned.’

4. Give thee a hundred: autumns or years being understood. The third pāda is extravagantly hypermetrical, and cannot be reduced to the Trishtup standard.

5. The other deaths: besides natural death through old age.

6. At thy birth: Weber is of opinion that the occasion of the hymn is the difficult birth of a child who comes into the world in an apparently dying state.
HYMN XII

1. Here, even here I fix my firm-set dwelling; flowing with fatness may it stand in safety.
   May we approach thee, House! with all our people, uncharmed and goodly men, and dwell within thee,

2. Even here, O House, stand thou on firm foundation, wealthy in horses, rich in kine and gladness.
   Wealthy in nourishment. in milk and fatness, rise up for great felicity and fortune.

3. A spacious store, O House, art thou, full of clean corn and lofty-roofed.
   Let the young calf and little boy approach thee, and milch-kine streaming homeward in the evening.

4. This House may Savitar and Vāyu establish, Brīhaspati who knows the way, and Indra.
   May the moist Maruts sprinkle it with fatness, and may King Bhaga make our corn-land fruitful.

5. Queen of the home! thou, sheltering, kindly Goddess, wast established by the Gods in the beginning.
   Clad in thy robe of grass be friendly-minded, and give us wealth with goodly men about us.

6. Thou Pole, in ordered fashion mount the pillar. Strong, shining forth afar, keep off our foemen.
   House! let not those who dwell within thee suffer. Live we with all our men, a hundred autumns.

7. To this the tender boy hath come, to this the calf with all the beasts,
   To this crock of foaming drink, hither with jars of curdled milk.

8. Bring hitherward, O dame, the well-filled pitcher, the stream of molten butter blended with nectar.
   Bedew these drinkers with a draught of Amrit.
   May all our hopes’ fulfilment guard this dwelling.

9. Water that kills Consumption, free from all Consumption, here I bring.
   With Agni, the immortal one, I enter and possess the house.

The hymn is a benediction on the completion of a new house.

1. Dwelling: śālām. Fatness: ghṛitām: clarified butter, the emblem of abundance and prosperity: see I. 33. 4, note.
3. Full of clean corn: puṭidhānyā being apparently a corrupt reading for puṭadūṇyā.

4. Sprinkle it with fatness: that is, with fertilizing rain, Make our corn-land fruitful: ni kṛṣṭṁ tanotu; according to Weber ‘make our ploughing fruitful,’ that is let our ploughing go deep enough to produce a good harvest; but deep ploughing is not in favour with Indian cultivators even now, and cannot have been necessary or desirable in Vedic times and comparatively virgin soil. The general meaning is clear, but the exact sense in which ni tanotu is used is not certain. According to the St. Petersburg Dictionary the compound verb means, to penetrate, to cause to take root.

Queen of the Home: the female deity who presides over the house-building, and who was originally commissioned by the Gods to instruct men in this art. Robe of grass: with reference to the thatch on the roof.

6. Pole: literally, bamboo: the cross-beam. The pillar: probably made of some more durable wood. Shining forth: perhaps, because it was smeared with ointment to preserve it from the weather and the attacks of white-ants.

7. With all the beasts: jāgatā saḥ; jāgat here being used, as it frequently is, in the special sense of domestic animals: see I. 31, 4.

Foaming drink: parisītas; a beverage prepared from herbs, a sort of beer.

8. O dame: the mistress of the newly built house. Molten butter bient with nectar: probably, as Weber observes, only euphemistic names for good liquor of some sort. All present seem to have been provided with refreshment as at English house-warming. Amrit: nectar, or any sweet drink. Hopes’ fulfilment: ishtāpūrtām; meaning the reward of our pious works.

9. The householder now enters and takes formal possession of the house with water and fire, the two most important necessaries of human life.

The hymn has been translated by Ludwig, Der Ṛigveda, p. 463; by Zimmer, Altindisches Leben, p. 150, and by Grill, with annotations, Hundert Lieder, pp. 59., 108.

HYMN XIII

1. As ye, when Ahi had been slain, flowed forth together with a roar,
   So are ye called the Roaring Ones: this, O ye Rivers, is your name.

2. As driven forth by Varuṇa ye swiftly urged your rolling waves,
   There Indra reached you as you flowed; hence ye are still the Water-floods.

3. Indra restrained you with his might. Goddesses, as ye glided on
   Not in accordance with his will: hence have ye got the name of Streams.

4. One only God set foot on you flowing according to your will,
The mighty ones breathed upward fast: hence; Water is the name they bear.

5. Water is good, water indeed is fatness. Agni and Soma, truly, both bring water.

May the strong rain of those who scatter sweetness come helpful unto me with breath and vigour.

6. Then verily, I see, yea, also hear them: their sound approaches me, their voice comes hither.

Even then I think I am enjoying Amṛīt, what time I drink my fill of you, gold coloured!

7. Here, O ye Waters, is your heart. Here is your calf, ye holy ones.

Flow here, just here, O mighty Streams, whither I now am leading you.

A hymn on the occasion of cutting a channel for irrigation or to avert a flood.

1. The deified Rivers are addressed. Ahi: the Dragon, Vṛitra, the chief demon who keeps the waters of heaven imprisoned in the dark cloud. The Roaring Ones: nādyās; a common name of rivers, derived from the root nād, to roar, which appears in ānadaṭā, ye roared, of line 1.

2. Driven forth by Varuṇa. so, 'Varuṇa dug the channels for thy forward course, O Sindhu.' Rgveda. X. 75.2. Reached: āpnot Waterfloods: ā'pas; a play upon the two words which have no etymological connexion.

3. Restrained: ādvīvarata, from vṛī. Streams: literally, water, vā′r; another play upon two words of unconnected origin.


7. This stanza contains the practical part of the ceremony, the preceding stanzas being merely introductory. The canal is already cut, and the water of the river is to be admitted. Here is your heart: this new channel which the river is to fill is now to be dear to you. Your calf: your darling; loved as the calf is by its mother; a common term of endearment. According to the directions given in the Kauṣika-Sūtra, XL. 3-6, with the recitation of pāda 1 some gold is deposited; with pāda 2 a frog with rush like streaks, with a blue and red thread tied round it, is placed upon the gold; with pāda 3 the frog is covered with an aquatic plant called Avakā, Ṣevāla of Ṣevala (Vallisneria Octandra). The symbolical meaning of each act in this procedure is, Weber remarks, sufficiently intelligible. All that will be found on the spot in future is figuratively and prophetically represented—the gold-gleaming water with its rushes, its frogs, and its lotus-flowers [Ṣevalas, or aquatic plants]
HYMN XIV

1. A Ten wherein the sun doth dwell at ease, abundance and prosperity,
Whate'er is called the birth of day, all this do we bestow on
You, who art the source of grace, who bestow your grace on us.

2. May Aryaman pour gifts on you, and Pashana, and Bhishaspati,
And Indra, winner of the prize. Make ye my riches grow with me.

3. Moving together, free from fear, with plenteous droppings in
this pen,
Bearing sweet milk-like Soma-juice, come hither free from all
disease.

4. Come hither, to this place, O Cows: here thrive ye
Though ye were manured;
Even here increase and multiply; let us be friendly with ye and me.

5. Auspicious be this stall to you. Prosper like cultivated rice.

Even here increase and multiply. Myself do we bestow on you.

6. Follow me, Cows, as master of the cattle. Here may this Cow-
pen make you grow and prosper.

Still while we live may we approach you living, ever increasing
with the growth of riches.

The hymn is a benediction of the Cattle-pen in which the cows are kept. The cows are considered sacred by the Hindus and are treated with great respect and care.

1. The birth of day: born or produced on an auspicious day, all good fortune.

2. May you all be my guests, according to Weber, 'Of the prize:

3. As thou ye were manured: according to Weber, 'Wie dein Mist, wie deinen
Cawa', which implies the cows are not regularly removed from the manure.

4. Like cultivated rice: it is difficult to understand, but it may be another form of 'rii', rice, or as Weber takes it, the bird. Sati on non-communal

5. A cow's milk is a valuable source of nutrition and is considered sacred by the Hindus.

HYMN XV

I stir and animate the merchant Indra may the approach and
be our guide and leader.
Chasing ill-will, wild beast, and highway robber, may he who hath the power give me riches.

2. The many paths which Gods are wont to travel, the paths which go between the earth and heaven, May they rejoice with me in milk and fatness that I may make rich profit by my purchase.

3. With fuel. Agni! and with butter, longing, mine offering I present for strength and conquest; With prayer, so far as I have strength, adoring—this holy hymn to gain a hundred treasures.

4. Pardon this stubbornness of ours. O Agni, the distant pathway which our feet have trodden. Propitious unto us be sale and barter, may interchange of merchandise enrich me. Accept, ye twain, accordant, this libation! Prosperous be our ventures and incomings.

5. The wealth wherewith I carry on my traffic, seeking, ye Gods! wealth with the wealth I offer, May this grow more for me, not less: O Agni, through sacrifice chase those who hinder profit!

6. The wealth wherewith I carry on my traffic, seeking, ye Gods! wealth with the wealth I offer, Herein may Indra, Savitar, and Soma, Prajāpati, and Agni give me splendour.

7. With reverence we sign thy praise, O Hotar-priest Vaiṣvānara. Over our children keep thou watch, over our bodies, kine, and lives.

8. Still to thee ever will we bring oblation, as to a stabled horse, O Jātavedas. Joying in food and in the growth of riches may we thy servants, Agni, never suffer.}

The hymn is a merchant's prayer to Indra, Agni, and other Gods for success in business. 

1. The merchant Indra: who deals and travels with the Gods, requiring and receiving prayer and oblation in exchange for the blessings which he sends. Guide and leader: the merchant being on the point of starting on a journey for business purposes. Ill-will: the abstract for the concrete: every enemy. Wild beast and highway robber: or, according to Weber, 'wild beast that infests the way.'

2. May they rejoice with me: I read me instead of mine, as Weber suggests. The
meaning is, May the Gods who come from heaven to our sacrifices be pleased
with the oblations which I offer to them.
3. The stanza is taken from Ṛgveda, III. 18. 3. This holy hymn: governed by,
I present, in the first line.
4. The first line of this stanza, borrowed from Ṛgveda, I. 31. 16. is superfluous
and out of place here. Grill and Zimmer leave it untranslated. Ye twain: Indra
who is addressed in stanza 1, and Agni addressed in 3. Incomings: uttisitam;
explained by the commentator as vyavahārād utpannam lābhayuktam dhanam:
see Grill’s note.
5. Through sacrifice: in return for the sacrifice which I offer. Those: the text
has devān, Gods, which mars the metre and is probably a gloss.
6. Splendour: ruchim; or, favour; dignity and importance. According to
Weber the word here means ‘understanding.’
7. Vaiśvānara: dear to all men; an appellative of Agni. This Anuṣṭup stanza
appears to be an interpolation.
8. As to a stabled horse: as we carry fodder to a horse that is not turned out
According to the Kauśika-Sūtra this hymn is the beginning of ‘the ritual of a
travelling merchant when about to start on a trading expedition.’ He has also to
recite the hymns III. 26 and 27, VI. 1, 3, 4, 5, 6, 7, 59, 93, 107, 128, and IV, 28,
with which certain oblations are to be made. See Bloomfield, American Journal of
Philology, VII, p. 487,
The hymn has been translated by Ludwig, Der Rigveda, III, p. 215 by Grill,
with annotations, Hundert Lieder, pp. 69-113, and by Zimmer, Altindisches Leben,
p. 258.

HYMN XVI

1. Agni at dawn, and Indra we invoke at dawn, and Varuṇa and
Mitra, and the Aśvins twain:
Bhaga at dawn, Pūshan and Brahmaṇaspati, Soma at dawn, and
Rudra we invoke at dawn.
2. We all strong Bhaga, conqueror in the morning, the son of
Aditi, the great Disposer,
Whom each who deems himself poor, strong and mighty, a king,
addresses thus, Grant thou my portion!
3. Bhaga, our guide, Bhaga whose gifts are faithful, favour this
hymn and give us wealth, O Bhaga.
Bhaga, augment our store of kine and horses. Bhaga, may we be
rich in men and heroes.
4. So may felicity be ours at present, and when the Sun advances,
and at noontide;
And may we still, O Bounteous One, at sunset be happy in the
Gods’ protecting favour.
Book III • Hymn XVI

5. May Bhaga verily be bliss-bestower, and through him, Gods! may happiness attend us.
As such with all my might I call and call thee: as such be thou our leader here, O Bhaga.

6. To this our sacrifice may the Dawns incline them, and come to the pure place like Dadhikrāvan.
As strong steeds draw a chariot may they bring me hitherward Bhaga who discovers treasure.

7. May the kind Mornings dawn on us for ever with, wealth of kine, of horses, and of heroes.
Streaming with all abundance, pouring fatness,
   Do ye preserve us evermore with blessings!

The hymn is the morning prayer of the great Rishi Vasishtha, taken, with slight variations, Rgveda, VII. 41

1. At dawn: prayer and praise in the early morning being most acceptable to the Gods.

2. Bhaga: see 1. 26. 2. Conqueror in the morning: in his character of the early Sun overpowering Ushas or Dawn who in Rgveda, 1. 123. 5 is called his sister. Disposer: or, Supporter. Grant thou my portion: or, may I receive my share. Weber takes bhakshi as the first person singular, Atmanepada, and the Commentaries make it second person singular, Parasmaipada, of the aorist in each case. The meaning is that everyone, poor and weak, strong and mighty, the king himself looks to Bhaga as the giver of his allotted fortune.

5. May Bhagā verily be bliss-bestower: bhāgavān; originally, possessing a happy lot, fortunate, blessed, adorabve; now generally meaning Almighty God.

6. The Dawns: the lights of morning, personified. The pure place: the chamber of sacrifice. Dadhikrāvan: or Dadhikrās, or, in the crude form, Dadhikrā, is the name of a mythical being often mentioned in the Rgveda, and the deified subject of Hymns IV, 38, 39, 40, and VII, 44. He is described as a kind of divine horse, and probably, like Tārkhya, is a personification of the morning Sun. Sometimes he is considered as a creation of Heaven and Earth, sometimes of Mitra and Varuṇa, and is invoked in the morning together with Agni, Ushas, and the Aśvins. According to Pischel (Vedische Studien, I. 124) Dadhikrāvan may have been originally, a most distinguished race-horse, glorified and deified by the exaggerated praises of the bards of a people who were passionately devoted to chariot-racing, Like Dadhikrāvan may mean, with the swiftness of the famous mythical horse, the type and model of racers. See Hymns of the Rgveda, General Index II.

7. Do ye preserve us evermore with blessings: this address to the Gods in general is the conclusion of many Rgveda hymns attributed to the Vasishṭhas.

HYMN XVII

1. Wise and devoted to the Gods the skilful men bind plough-ropes fast,
And lay the yokes on either side.

2. Lay on the yokes and fasten well the traces: formed is the furrow, sow the seed within it.
   Virāj vouchsafe us hearing fraught with plenty!
   Let the ripe grain come near and near the sickle.

3. The keen-shared plough that bringeth bliss, furnished with traces and with stilts,
   Shear out for me a cow, a sheep, a rapid drawer of the car, a blooming woman, plump and strong!

4. May Indra press the furrow down, may Pūshan guard and cherish her.
   May she, well stored with milk yield milk for us through each succeeding year.

5. Happily let the shares turn up the ploughland, the ploughers happily follow the oxen.
   Pleased with our sacrifice, Śuna and Sīra! make the plants bring this man abundant produce.

6. Happily work our steers and men! May the plough furrow happily,
   Happily be the traces bound. Happily ply the driving-goad.

7. Śuna and Sīra, welcome ye this laud, and with the milk that ye have made in heaven,
   Bedew ye both this earth of ours.

8. Auspicious Sitā, come thou near: we venerate and worship thee.
   That thou mayst bless and prosper us and bring us fruits abundantly.

9. Loved by the Viśvedevas and the Maruts, let Sitā be bedewed with oil and honey.
   Turn thou to us with wealth of milk, O Sitā, in vigorous strength and pouring streams of fatness.

The hymn is a farmer’s song and prayer to speed the plough.
1. The stanza is taken from Ṛgveda, X. 101. 4. Devoted: sumnayaū can hardly be the right reading. The Ṛgveda has sumnaya, an instrumental case used adverbially, devoutly; or, through devotion, through fixing their hopes of happiness upon the Gods. The skilful men: the ploughmen who understand their work.
2. Formed is the furrow: cf. Hymns Ancient and Modern, 383: ‘We plough the fields, and scatter. The good seed on the land, But it is fed and watered By God’s Almighty Hand.

The stanza is taken, with variations, from Ṛgveda, X. 101. 3. Virāj: meaning, perhaps, as Ludwig suggests, Vāk the Goddess of Speech. The Ṛgveda, reads
3. Furnished with traces and with slips; somasatsâru; resolved into sa-śma (cf. uta, woven or spun, and umâ, flax), sa-târu, with traces, with a handle,—Weber.

4. Indra as the god who was seated to bless the work by cutting the furrow; and Poshama, the God of Increase, is proved to protect it. Her: the furrow personified. Milk: meaning plentiful nourishment. The stanza is taken from Rgveda, IV. 57.7; its second hemistic, which is a solemn formula, occurs also in Atharva-veda, III. 10.1.

5. Taken from Rgveda, IV. 57.8 with variations; soma: the sun; vir: dieties or deified objects who bless or are closely connected with agriculture. According to Yāska, Ṣuna (the auspicious) is Vāyu, and Sira (plough) is Āditya or the Sun. The words probably mean, as suggested in the St. Petersburg Dictionary, ploughshare and plough. Grassmann translates them by 'O Ploughman and Plumber', 'O Plough and Ploughman', but, 'O Plough and Ploughshare', would be a better rendering. Mīnārā: the owner of the land. The second hemistic of the Rgveda sthāna is: 'With meath and milk Parjanya makes us happy, Gauri, prosperity, Sūni and Sīth (or O Plough and Ploughshare).

6. Taken from Rgveda, IV.57.12. in watery Words, in watery Words.

7. Rgveda, IV. 57.5. Hymn V. 23.7. in watery Words, in watery Words.

8. Rgveda, IV. 57.6. Stā: or, Furrow, personified and addressed as a donor. An elaborate ceremonial, with the recitation of this hymn, is to accompany, is prescribed in the Kāśika-Sūtra. See Weber, Indische Studien, XVII, pp. 250 sqq. In England, Plough-Monday, the first Monday after Twelfth Night, when the plough returned to the plough at the end of the Christmas holidays, used to be celebrated by the farm-labourers who drew a plough from door to door of the village and solicited 'plough-money' to spend in honour of the day.

9. With oil and honey: some clarified butter with honey or meath was, it seems, poured into the first furrow to secure a good crop.

HYMN XVIII

1. From out the earth I dig this Plant, and herb of most effectual power,
Wherewith one quells the rival wife and gains the husband for one's self.

2. Auspicious, with expanded leaves, sent by the Gods, victorious Plant,
Drive thou, the rival wife away, and make my husband only mine.

3. Indeed he hath not named her name; thou with this husband daliest not,
Far into distance most remote we drive the rival wife away.
Hymns of the Atharvaveda

4. Stronger am I, O stronger one, yea, mightier than the mightier; 
   Beneath me be my rival wife, down, lower than the lowest 
   dames!
5. I am the conqueror, and thou, thou also art victorious: 
   As victory attends us both we will subdue my fellowwife.
6. I've girt thee with the conquering Plant, beneath thee laid the 
   mightiest one.
   As a cow hastens to her calf, so let thy spirit speed to me, 
   hasten like water on its way.

The hymn, which is taken, with variations, from Rgveda, X. 145, is a spell to 
rid a jealous wife of a more favoured rival.

1. This Plant: said to be the Pāṣā probably identical with Pāṣā (Clypea 
   Hernandifolia), a climbing plant possessing various medicinal properties, and 
   employed for magical purposes: see Atharva-veda, II. 27. 4.
2. Expanded: or 'erected,' as Weber translates it.
3. He: the husband. The Rgveda has: 'Her very name I utter not: she takes 
   no pleasure with this man.'
4. According to Dārila, with the recitation of the first hemistich leaves of the 
   magical plant are to be placed in the bed of the rival, and not in that of the 
   husband as suggested by Sāyaṇa in his commentary on the Rgveda where the 
   reading is somewhat different. The second hemistich is addressed to the husband.

HYMN XIX

1. Quickened is this my priest rank, quickened is manly strength 
   and force,
   Quickened be changeless power, whereof I am the conquering 
   President!
2. I quicken these men’s princely sway, the might, the manly 
   strength and force;
   I rend away the foemen’s arms with this presented sacrifice.
3. Down fall the men, low let them lie, who fight against our 
   mighty prince,
   I ruin foemen with my spell, and raise my friends to high estate.
4. Keener than is the axe’s edge, keener than Agni’s self are they, 
   Keener than Indra’s bolt are they whose Priest and President am I.
5. The weapons of these men I whet and sharpen, with valiant 
   heroes I increase their kingdom.
Victorious be their power and ever ageless! May all the Gods promote their thoughts and wishes.

6. Let their fierce powers, O Maghavan, be heightened, and upward go the shout of conquering heroes. Apart and clear, let shout and roar and shriek and lamentation rise!

Let the Gods led by Indra, let the Maruts with our army go.

7. Advance and be victorious, men I Exceeding mighty be your arms!

Smite with sharp-pointed arrows those whose bows are weak. With your strong arms and weapons smite the feeble foe.

8. Loosed from the bowstring fly away, thou Arrow, sharpened by our prayer.

Assail the foemen, vanquish them, conquer each bravest man of theirs, and let not one of them escape.

The hymn is a glorification of the office of Purohita or Household Priest and 'Cousellor of a King.

1. Quickened: or sharpened, that is intensified. Manly strength: of the people, who constitute the army. Power: or, away; the rule of the second, princely or military class.

3. Mighty prince: the rich, powerful, and liberal householder who institutes and pays the expenses of sacrifice: 'our mighty sacrificer': Weber; 'our Sūri, the Maghavan': Ludwig.

4. Priest and President: purohitāḥ; literally, one set before (praises), appointed to special functions.

6. O Maghavan: mighty or bounteous Indra. Clear: ketumāntah; according to Weber and Ludwig 'with banners.' Shout and roar: of the victors. Shriek and lamentation: of the vanquished: cf. Homer, Iliad, IV. 450: 'And then did tumult rise Up to her height; then conquerors' boasts mixed with the conquered's cries: —Chapman. The Purohita's glorification of his high office has become a war-song with which he inspirits the men who are going forth to battle under his auspicious benediction.

7. The first hemistich is composed of pādas I and 3 of Rgveda, X. 103. 13.

8. Our prayer: or spell. The stanza is taken, with variations, from Rgveda, VI. 75. 16.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 34, and by Muir, Original Sanskrit Texts, I, p. 283.

HYMN XX

1. This is thine ordered place of birth whence sprung to life thou shiniest forth.
Knowing this, Agni, mount on high and cause our riches to increase.

2. Turn hither, Agni, speak to us, come to us with a friendly mind. Enrich us, Sovran of the Tribes! Thou art the giver of our wealth.

3. Let Aryaman vouchsafe us, wealth, and Bhaga, and Bṛhaspati, The Goddesses grant wealth to us, Śūnṛitā, Goddess, give me wealth!

4. We call King Soma to our aid, and Agni with our songs and hymn, The Ādityas, Vishṇu, Sūrya, and the Brahmān-priest Bṛhaspati.

5. Do thou, O Agni, with thy fires strengthen our prayer and sacrifice. Incite thou us, O God, to give, and send us riches to bestow.

6. Both Indra here and Vāyu we invoke with an auspicious call, That in assembly all the folk may be benevolent to us, and be inclined to give us gifts.

7. Urge Aryaman to send us gifts, and Indra, and Bṛhaspati, Vāta, Vishṇu, Sarasvatī, and the strong courser Savitar.

8. Now have we reached the ordering of power, and all these worlds of life are held within it. Let him who knows urge e'en the churl to bounty Give wealth to us with all good men about us.

9. May heaven's five spacious regions pour their milk for me with all their might. May I obtain each wish and hope formed by my spirit and my heart.

10. May speech that winneth cows be mine. With splendour mount thou over me. May Vāyu hedge me round about May Pūshan make me prosperous.

The hymn is a prayer for riches and general prosperity.

1. *This*: the centre of the northern altar or fire-receptacle in the sacrificial court or hall. The first hemistich is taken from *Ṛgveda*, III. 29. 10, the second hemistich of which is: 'Knowing this, Agni, seat thyself, and prosper thou the songs we sing.'

2. *Sovran of the Tribes*: viśām pate; or, Lord of the people; King of the Aryan settlers. Stanzas 2-7 are taken, with variations, from *Ṛgveda*, X. 141, 1, 2, 3, 6, 4, 5.

other Gnās or celestial Dames. Smritā: Pleasantness, Gladness, or Glory, personified as a Goddess.

4. The Aditya: Varuṇa, the Aditya par excellence, primus inter pares. The Brahman-priest: Brihaspati, Lord of Prayer, is the Purohita of the Gods and the prototype of the priestly order.

6. In assembly: or, when they meet us; that is in ordinary intercourse.

7. Sarasvati: a female divinity of the upper region, guardian of the waters, and bestower of fertility; identified also with Vāk the Goddess of Speech.

8. The first hemisticch appears to be entirely out of place here. ‘The verse in the Yajus-ritual belongs to the so-named vājaprāśaṇī, which form the kernel of the Vājapeya-sacrifice, the name of which, in opposition to the explanation given in the Brāhmaṇa itself, appears to me to mean Protection of Power inasmuch as it is a ceremony appointed for the samrāj [lord paramount, or sovereign].’—Weber.

9. Five spacious regions: The four quarters of the heavens with the zenith or the nadir. Milk: blessings.

10. Cows: usually presented to priests by princes and wealthy instigators of sacrifice. With splendour: or, with power; addressed to the Sun, the hymn being recited at sunrise.

HYMN XXI

1. All Fires that are in water and in Vṛitra, all those that man and stones contain within them, That which hath entered herbs and trees and bushes—to all these Fires be this oblation offered.

2. That which abides in Soma and in cattle, that which lies deep in birds and sylvan creatures, That which hath entered quadrupeds and bipeds—to all these Fires be this oblation offered.

3. The Fire that rideth by the side of Indra, the God Vaiśvānara, yea all-consuming, Whom, as the victor, I invoke in battles—to all these Fires be this oblation offered. The all-devouring God whom men call Kāma, he whom they call the Giver and Receiver, Invincible, pervading, wise, and mighty—to all these Fires be this oblation offered.

5. To thee, strength-giver, glorious, rich in pleasant strains, whom in their minds the thirteen creatures of the world, And the five sons of man regard as Hotar-priest—to all these Fires be this oblation offered.
6. To him who feeds on ox and cow, sage, bearing Soma on his back,
To all Vaiśṇānara’s followers—to these be this oblation paid.
7. All fiery flames that follow after lightning, flashing o’er earth,
through firmament and heaven,
All that are in the wind and skyey regions—to all these Fires be
this oblation offered.
8. The golden-handed Savitar and Indra, Bṛhaspati, Varuṇa,
Mitra, and Agni,
The Angirases we call, the Viṣve Devas: let them appease this
Agni, Flesh-devourer.
9. Flesh-eating Agni is appeased, appeased is he who hurteth men.
Now him who burneth every thing, the Flesh-consumer, have I
stilled.
10. The mountains where the Soma grows, the waters lying calm and
still,
Vāta, Parjanya, Agni’s self have made the Flesh-consumer rest.

The hymn, in honour of all varieties of Fire, is especially a charm to appease
Agni in his most dreaded form, and to quench the flames of the funeral pile.

1. In water and in Vṛitra: existing in the form of lightning in the waters of the
air and in the Dragon or great dragonish cloud which, personified as the demon
of drought, withholds the seasonable rain. Man: contains fire in the shape of the
internal heat which is said to effect the digestion of his food, and as the
natural Vital warmth of the body. Stones: contain fire which may be struck out
in sparks. Herbs and trees and bushes: Agni in the form of lightning enters all
plants with the descending rain. The phosphorescence of some species of plants
may also be referred to.

2. In Soma: as the heating element of the exhilarating beverage. In cattle: and
the other animals, the fire is the natural heat of their bodies which maintains their
strength, swiftness, ferocity and other characteristic qualities.

3. That rideth by the side of Indra: the destructive fire of war. Vaiśṇānara:
Agni as God of all Aryan men, peaceful fire, domestic and sacrificial.

4. Kāma: God of wish and desire in general, including love; the inspirer and
fulfiller of the wish. See III. 29. 7. Here he is identified with Agni. See Muir,
Original Sanskrit Texts, V, p. 403.

5. Thirteen creatures of the world: perhaps all creatures exclusive of men,
thirteen being used for a large indefinite number. Five sons of man: the eponymi
of the five great Aryan tribes and their descendants; the five races, tribes, or
peoples frequently mentioned in the Rgveda; probably the confederation of the
Turvaṇas, Yadus, Anus, Druhyus, and Pūrus. See Hymns of the Rgveda, General
Index, II. under Five races.

6. Who feeds on ox and cow: ukṣhā’nnāya vaśānnāya: the first hemistich is
taken, with variations, from *Rgveda*, VIII. 43. 11, where I have translated these words by 'fed like ox and cow,' a possible rendering which I do not now approve. Sacrifice of oxen and barren cows was not unusual in old Vedic times. *Bearing Soma on his back* : sprinkled with libations of Soma juice. *Vaiśvānara's followers* : varieties of fire, of which Vaiśvānara is chief.

8. According to the *Kauśika Sūtra*, with the recitation of this stanza the funeral fire is damped with holy water and extinguished. The preceding stanzas are merely introductory to the practical part.

10. *Agni's self* : the fire having done its work and almost burnt itself out, Vāta- and Parjanya, or wind and rain, having aided its extinction.

**HYMN XXII**

1. Famed be the Elephant's strength, the lofty glory, which out of Aditi's body took existence!
   They all have given me this for my possession, even all the Gods and Aditi accordant.

2. On this have Mitra, Varuṇa, Indra, and Rudra fixed their thought.
   May those all-fostering deities anoint and balm me with his strength.

3. The strength wherewith the Elephant was dowered, that decks a King among the men, in waters,
   O Agni, even with that strength make thou me vigorous to-day.

4. The lofty strength which sacrifice brings, Jātavedas! unto thee,
   What strength the Sun possesses, all strength of the royal Elephant—such strength vouchsafe to me the pair of Aśvin-lotus-garlanded!

5. Far as the heaven's four regions spread, far as the eye's most distant ken.
   So wide, so vast let power be mine, this vigour of the Elephant.

6. Now hath the Elephant become chief of all pleasant beasts to ride.
   With his high fortune and his strength I grace and conscorcate myself.

The subject of the hymn is the taming and training of an elephant for the King to ride.

1. *Aditi's body* : Aditi; who appears in the *Rgveda* as mother of the Adityas, is in later times called Mother of the Gods and Mother of the World. The legend says that the elephant was produced from shavings of the flesh of Mārttāṅga the misshapen son of Aditi. See Muir, *Original Sanskrit Texts*, IV. p. 15. *All the*
Hymns of the Atharvaveda

*Gods*: 'Without the help of all the Gods and the consent of Aditi it would be impossible to tame so powerful an animal.'—Weber, The King is the speaker.

2. *His strength*: the might of the elephant, tamed with the help of the Gods.

3. *In waters*: when he is sprinkled with the water of consecration. *Attained to godhead*: Agni alone was originally immortal, and the other Gods obtained immortality through him or through Soma. See *Rgveda*, V. 3. 4; VI. 7. 4; IX. 106. 8.

5. *Far as the heaven's four regions spread*: let the possession of so mighty an elephant make me supreme ruler over all around me as far as the distant horizon.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 461.

HYMN XXIII

1. From thee we banish and expel the cause of thy sterility.
   This in another place we lay apart from thee and far removed.

2. As arrow to the quiver, so let a male embryo enter thee.
   Then from thy side be born a babe, a ten-month child, thy hero son.

3. Bring forth a male, bring forth a son. Another male shall follow him.
   The mother shalt thou be of sons born and hereafter to be be born.

4. With that auspicious general flow wherewith steers propagate their kind,
   Do thou obtain thyself a son: be thou a fruitful mother-cow.

5. I give thee power to bear a child: within, thee pass the germ of life!
   Obtain a son, O woman, who shall be a blessing unto thee. Be thou a blessing unto him.

6. May those celestial herbs whose sire was Heaven, the Earth their mother, and their root the ocean.
   May those celestial healing Plants assist thee to obtain a son.

The hymn is a charm to remove sterility, and to assure the birth of male children.

2. *As arrow to the quiver*: according to the *Kausika-Sūtra* an arrow is to be used in the ceremony which the hymn is to accompany.


**HYMN XXIV**

1. The plants of earth are rich in milk, and rich in milk is this my word,
   So from the rich in milk I bring thousandfold profit hitherward.
2. Him who is rich in milk I know. Abundant hath he made our corn.
   The God whose name is Gatherer, him we invoke who dwelleth in his house who sacrifices not.
3. All the five regions of the heavens, all the five races of mankind,—
   As after rain the stream brings drift, let them bring increase hitherward.
4. Open the well with hundred streams, exhaustless, with a thousand streams.
   So cause this corn of ours to be exhaustless, with a thousand streams.
5. O Hundred-handed, gather up. O Thousand-handed, pour thou forth.
   Bring hither increase of the corn prepared and yet to be prepared.
6. Three sheaves are the Gandharvas’ claim, the lady of the house hath four.
   We touch thee with the sheaf that is the most abundant of them all.
7. Adding and Gathering are thy two attendants, O Prajāpati.
   May they bring hither increase, wealth abundant, inexhaustible.

The hymn is a song of Harvest-Home.

1. Milk: here used in its figurative sense of beneficial virtue or blessing. Word: or hymn.
2. Him who is rich in milk: that is, in beneficial power; probably a good-natured domestic spirit of the class ‘called with us hobgoblins or Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of drudgery work’ (Burton’s *Anatomy of Melancholy*, part I, sec. 2). *Atharva-veda*, II. 8. 5. The God: the superhuman being, the goblin. So Du Cange explains the Low Latin gobellinus by a ‘daemon qui vulgo Faunus’ who was regarded as the protecting deity of agriculture. Who dwelleth:
who is at present in the house of a godless illiberal churl whom he will be glad to leave.

3. *Five regions*: the four quarters of the heavens with the zenith or the nadir. *Five races of mankind*: the five, that is, all, the great Aryan tribes. See Zimmer, *Altindisches Leben*, pp. 120-21. According to Roth and Weber, the expression comprehends all human races, the Aryans in the centre and around them all the nations under the four quarters of heaven.

4. *The well*: figuratively or symbolically; the source of plenty.

5. *Hundred-handed...Thousand-handed*: two drudging goblins are addressed.

6. Three sheaves of corn are to be left on the ground to remunerate the goblins who are here euphemistically called Gandharvas, a higher and more spiritual class of celestial beings; four are the special perquisite of the mistress; and the best sheaf of all is offered as a sample to the owner of the field. I adopt Weber's translation of *mātrā*, sheaves, the word literally signifying measures. Of course the grain would not be measured at the beginning of harvest.

7. *Adding and Gathering*: Upohā and Samūhā, names given to the two industrious goblins. *Attendants*: or treasurers; keepers and distributors of thy riches in the shape of corn. *O Prajāpati*; the Protector of Life being closely connected with the harvest which supports it.

The hymn has been translated by Ludwig, *Der Rigveda*, p. 268.

**HYMN XXV**

1. Let the Impeller goad thee on. Rest not in peace upon thy bed. Terrible is the shaft of Love: therewith I pierce thee to the heart.

2. That arrow winged with longing thought, its stem Desire, its neck, Resolve,

   Let Kāma, having truly aimed, shoot forth and pierce thee in the heart.

3. The shaft of Kāma, pointed well, that withers and consumes the spleen.

   With hasty feathers, all aglow, therewith I pierce thee to the heart.

4. Pierced through with fiercely-burning heat, steal to me with thy parching lips,

   Gentle and humble, all mine own, devoted, with sweet words of love.

5. Away from mother and from sire I drive thee hither with a whip,

   That thou mayst be at my command and yield to every wish of mine.
6. Mitra and Varuṇa, expel all thought and purpose from her heart. Deprive her of her own free will and make her subject unto me.

The hymn is a charm to win a maiden's love.

1. *Impeller* : or, Disturber; Kāma, the God of Love, who is also called, among other names, Madana, the Maddener, and Mannatha, Agitator of the Mind. Weber and Zimmer translate *uttudās* by 'Unruhe,' 'unrest,' 'agitation.'

2. *The spleen* : regarded, with the liver, as the part of the body from which the blood flows, and the seat of the passions and affections.


**HYMN XXVI**

1. Ye Gods who dwell within this eastward region, entitled Weapons, Agni forms your arrows. Be kind and gracious unto us and bless us. To you be reverence, to you be welcome!

2. Ye Gods who dwell within this southward region, entitled Eager, Kāma forms your arrows. Be kind, etc.

3. Ye Gods who dwell within this westward region, whose name is Radiant, Water forms your arrows. Be kind, etc.

4. Ye Gods who dwell within this northward region, whose name is Piercers, Vāta forms your arrows. Be kind, etc.

5. Ye Gods whose home is in this firm-set region—Nilimpas is your name—Plants are your arrow. Be kind, etc.

6. Ye Gods whose home is in this upmost region, Yearners by name, Brihaspati forms your arrows. Be kind and gracious unto us and bless us. To you be reverence, to you be welcome!

The hymn, which is closely connected with hymn XXVII, is a charm to win the favour of the Serpents of all the regions under heaven.

1. *Gods* : the Serpents are addressed as powerful superhuman beings. *Weapons* or, Heti. *Agni forms your arrows* : or, your arrows are fire.
5. This firm-set region: the point directly under the feet, opposite to the zenith. Nilimpas: perhaps, smearers, lickers (of themselves).
6. Upmost region: the highest point of the heaven overhead, the zenith.

HYMN XXVII

1. Agni is regent of the East, its warder is Asita, the Ādityas are the arrows.
Worship to these the regents, these the warders, and to the arrows, yea, to these be worship!
Within your jaws we lay the man who hateth us and whom we hate.

2. Indra is regent of the South, its warder Tiraśchirāji, and the shafts the Fathers.
Worship to these the regents, these the warders, and to the arrows, yea, to these be worship!
Within your jaws we lay the man who hateth us and whom we hate.

3. Of the West region Varuṇa is ruler, Pṛidāku warder, Nourishment the arrows.
Worship, etc.

4. Soma is ruler of the Northern region, Svaja the warder, lightning’s flash the arrows.
Worship, etc.

5. Vishṇu is ruler of the firm-set region, Kalmāshagriva warder, Plants the arrows.
Worship, etc.

6. Bṛihaspati controls the topmost region, Śvitra is warder, and the Rain the arrows.
Worship to these the regents, these the warders, and to the arrows, yea, to these be worship!
Within your jaws we lay the man who hateth us and whom we hate.

The Serpents of the six regions having been conciliated in the preceding hymn, the regents, warders, and arrows of those regions are duly reverenced, and the speaker’s enemy is solemnly given over to the Serpents for condign punishment.

1. Asita: Black Serpent.

2. Of the South: according to Manu, V. 96, Yama is the regent of the South. The distribution of the regions is variously given by different authorities. See Atharvaveda, 1. 31. 1. note. Tiraśchirāji: the Serpent with transverse streaks. The Fathers: Manes, or Ancestral Spirits.

4. Svaja: a variety of Viper. See V. 14, 10. and VI. 56. 2.


6. Topmost region: the zenith. Śvitra: White Serpent; an unidentified species.

Weber remarks that no ritual procedure is prescribed in the Kauṣika-Sūtra for this and the preceding hymn; and suggests that they may have found their way into the text after the composition of that work.

HYMN XXVIII

1. This cow was born to bring forth offspring singly, though they created kine of every colour.
   When she produces twins in spite of Order, sullen, with groan and grudge she harms the cattle.

2. She brings destruction on the beasts, turned to a flesh-devouring worm.
   Yes, give her to the Brahman that she may bring luck and happiness.

3. Be thou auspicious to our folk, bring luck to horses and to kine.
   Auspicious unto all this farm, bring luck and happiness to us.

4. Let there be rain and increase here, here be thou most munificent.
   Mother of twins, prosper our herd.

5. Where, having left all sickness of their bodies, the pious lead, as friends, their lives of gladness—
   Nigh to that world approached the twin calves’ mother. Let her not harm our people and our cattle.

6. Where lies the world of those dear friends, the pious, those who have brought due sacrifice to Agni—
   Nigh to that world approached the twins calves’ mother. Let her not harm our people and our cattle.

The hymn is a charm to change the ill-omened birth of twin calves into a blessing.

1. They: the text has bhūtakṛitaḥ (Rishis regarded as creators of beings), which is metrically superfluous and almost certainly a gloss. Cows were created of many colours, but were intended to produce only one calf at a birth. When twins are born, a charm is necessary to avert the ill omen, and the Kauṣika-Sūtra prescribes an appropriate ceremony, ending with the bestowal of the peccant cow on the priest. A somewhat similar ceremony is prescribed in the same Ritual when
a woman presents her husband with twins. In this case also, it seems, the mother becomes the property of the priest. The same superstition is found at the present time in uncivilized parts of Africa. At Lutzi, in Mashonaland, 'if a woman gives birth to twins, they are immediately destroyed. This they consider an unnatural freak on the part of a woman, and it is supposed to indicate famine or some other calamity; T. Bent, The Ruined Cities of Mashonaland, p. 276.

3. Farm : kṣetraya : literally, field.

5. Nigh to that world : the home of the Departed. Weber sees here a play on the words yamini, the twin calves' mother, and Yamā (understood) the King of the Dead. The meaning is that the cow nearly died in giving birth to her offspring Now, as she has been bestowed upon the priest she will be a blessing to us instead of a cause of calamity.

HYMN XXIX

1. When yonder kings who sit beside Yama divide among themselves the sixteenth part of hopes fulfilled,
   A ram bestowed as sacrifice, white-footed, frees us from the tax.
2. He satisfies each hope and want, prevailing, present and prepared.
   The wish-fulfilling ram, bestowed, white-footed is exhaustless still.
3. He who bestows a white-hooved ram, adequate to the place he holds.
   Ascends to the celestial height, the heaven where tribute is not paid to one more mighty by the weak.
4. He who bestows a white-hooved ram, adequate to the place he holds.
   Offered with five cakes, lives on that, unwasting, in the Fathers' world.
5. He who bestows a white-hooved ram, adequate to the place he holds,
   Offered with five cakes, lives on that, wasteless, while Sun and Moon endure.
6. Like a refreshing draught, like sea, the mighty flood, he faileth not.
   Like the two Gods whose home is one, the ram white-footed, faileth not.
7. Whose gift was this, and given to whom? Kāma to Kāma gave the gift.
   Kāma is giver, Kāma is receiver. Kāma has passed into the sea.
   Through Kāma do I take thee to myself. O Kāma, this is thine.
8. May Earth receive thee as her own, and this great interspace of air.
Neither in breath and body nor in progeny may this acceptance do me harm.

The subject of the hymn is immunity from taxation in the next world to be purchased by the performance of a certain sacrifice on earth.
1. New-comers into the next world have to pay one-sixteenth of their hopes fulfilled, that is, the reward of their good works on earth, to the assessors of Yama the King of the Departed; but if they choose, they can compound for this tax before they go thither.
2. Prevailing: the ram, like the bull, is an emblem of strength. Indra himself is frequently called the Ram in the Rgveda. Adequate to the place he holds: ‘equivalent to the place in heaven which is assigned to the giver.’—Weber.
6. Two Gods whose home is one: the Aśvins.
7. Kāma to Kāma gives the gift: Kāma, Desire, represents both the performer of the sacrifice, who desires a commensurate return, and the God who desires to receive it. The infinity of these mutual desires is represented by the immensity of the sea in the last pāda”—Weber. Through Kāma: through, or in consequence of the giver’s desire the priest accepts the victim for the God.
8. This stanza is addressed to the worshipper by the priest who hints at the risk which he himself runs in accepting for the God an offering which may not give satisfaction, and at the gratitude which his mediation deserves, See Weber, Indische Studien, XVII, pp. 205, 306 and Muir, Original Sanskrit Texts, V. p. 403.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 373.

HYMN XXX

1. Freedom from hate I bring to you, concord and unanimity.
Love one another as the cow loveth the calf that she hath borne.
2. One-minded with his mother let the son be loyal to his sire.
Let the wife, calm and gentle, speak words sweet as honey to her lord.
3. No brother hate his brother, no sister to sister be unkind.
Unanimous, with one intent, speak ye your speech in friendliness.
4. That spell through which Gods sever not, nor ever bear each other hate,
That spell we lay upon your home, a bond of union for the men.
5. Intelligent, submissive, rest united, friendly and kind, bearing the yoke together.
Come, speaking sweetly each one to the other. I make you one-intentioned and one-minded.
6. Let what you drink, your share of food be common together, with one common bond I bid you.
Serve Agni, gathered round him like the spokes about the chariot nave.
7. With binding charm I make you all united, obeying one sole leader and one-minded.
Even as the Gods who watch and guard the Amrīt, at morn and eve may ye be kindly-hearted.

The hymn is a prayer or charm to secure love and concord in a family.
1. The cow : aghnyā; explained by the Commentators as ‘not to be killed,’ by the St. Petersburg Dictionary as ‘not, or hardly, to be conquered or overcome;’ but derived by Weber from ahan, day, ‘bright-coloured,’ like usra, usrā, usriya, usriyā, steer, cow, ray, morning-light, brightness. Both in the Veda and in classical Sanskrit poetry the cow is the stock example of strong natural affection; vatsa, calf, meaning also ‘darling’ in general. See III. 13. 7.
6. Band : or, strap, the thong with which the yoke is fastened.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 516, and, with annotations by Grill, Hundert Lieder, pp. 30, 116. Muir has translated stanzas 1-4 in Original Sanskrit Texts, V, p. 439, and Zimmer in Altindisches Leben, p. 316.

HYMN XXXI

1. May Gods release from failing strength, thou Agni, from malignity!
   I free from every evil, from decline: I compass round with life.
2. May Pavamāna free from harm, and Śakra from unrighteous deed.
   I free from every evil, from decline: I compass round with life.
3. Tame beasts have parted from wild beasts, water and thirst have gone apart
   I free, etc.
4. Parted are heaven and earth, and paths turned to each quarter of the sky.
   I free, etc.
5. Tvāsṛṭar prepares the bridal of his daughter; then all this world of life departs and leaves him.
   I free, etc.
6. Agni combines the vital airs. The moon is closely joined with breath.
   I free, etc.
7. The Gods have lifted up with breath the Sun whose might is everywhere.
I free, etc.

8. Die not. Live with the breath of those who make and who enjoy long life.
I free, etc.

I free, etc.

10. Rise up with life, conjoined with life. Up, with the sap of growing plants!
I free, etc.

11. We as immortal beings have arisen with Parjanya’s rain,
I free from every evil, from decline: I compass round with life.

The hymn is a charm for the recovery of a person who is dangerously ill.
1. Decline: yākṣhama; emaciating disease, phthisis, or pulmonary consumption.
2. Pavamāna: the deified Soma, as it flows through the purifying filter. See Rgveda or Sāmaveda Index Śakra: the Mighty One: Indra.

3. In this and the two following stanzas the speaker gives instances of thorough separation illustrative of the thorough removal of the sick man’s disease which the charm is to effect. Tame animals have been reclaimed and thoroughly separated from their wild congeners; heaven and earth, originally in close juxtaposition, have been separated and for ever propped apart (Rgveda, VI. 8. 3; VIII. 83. 11); Tvashṭar and the world of life to which he gave form have been parted; and so shall it be with the sufferer and his disease.

5. The Rgveda, X. 17. 1. has the first hemistich of this stanza with an important variation, sām yātī, ‘comes together,’ instead of vi yātī ‘goes apart,’ ‘departs and leaves him.’ Tvashṭar, who is often regarded as the chief agent in natural phenomena and the creator of the first forms of life, appears here to be identified with Prajāpati, the Lord of creation, and to have prepared to marry his own daughter, which proceeding shocked and alienated the whole world. ‘Prajāpati, the Lord of Creation,’ says Kumārila, ‘is a name of the sun, and he is called so because he protects all creatures. His daughter Ushas is the dawn. And when it is said that he was in love with her, this only means that at sunrise, the sun runs after the dawn, the dawn being at the same time called the daughter of the sun, because she rises when he approaches,’ See Max-Müller’s History of Ancient Sanskrit Literature, pp. 529-30. The legend of Prajāpati and his daughter is related in Rgveda, X. 61. 5-8. See Muir, Original Sanskrit Texts, IV, pp. 46, 47. Weber gives, as usual, ample information, regarding the passage in the text, in Indische Studien, XVII, pp. 310-13.

6. ‘As stanzas 1-5 have separation from evil and consumption for their subject, so stanzas 6-10 are concerned with conjunction with vital power especially with the breath of life.’—Weber.
BOOK IV

HYMN I

1. Eastward at first the prayer was generated: Vena disclosed bright flashes from the summit,
   Disclosed his deepest, nearest revelations, womb of the non-existent and existent.
2. Let this Queen come in front, her Father's daughter, found in the worlds for earliest generation.
   For him they set this radiant vault in motion. Let them prepare warm milk for him who first would drink.
3. He who was born as his all-knowing kinsman declareth all the deities' generations.
   He from the midst of prayer his prayer hath taken. On high, below, spread forth his godlike nature.
4. For he, true to the law of Earth and Heaven, established both the mighty worlds securely.
   Mighty when born, he propped apart the mighty, the sky, our earthly home, and air's mid-region.
5. He from the depth hath been reborn for ever, Bṛhaspati the world's sole Lord and Ruler.
   From light was born the Day with all its lustre: through this let sages live endowed with splendour.
6. The sage and poet verily advanceth the statute of that mighty God primeval.
   He was born here with many more beside him: they slumbered when the foremost side was opened.
7. The man who seeks the friend of Gods, Atharvan the father, and Bṛhaspati, with worship,
   Crying to him, Be thou all things' creator! the wise God, self-dependent, never injures.

This introductory hymn is a brahmodyam or enunciation in designedly enigmatical language of cosmogonical and mystico theological doctrine.
1. Prayer originated in the eastern heaven: when Vena (see II.1.1). the early
Sun, first rose in his glory he poured forth the type of human prayer, his morning song of joy and praise. The Sun is first-born of Heaven and Earth, and his birth is the type of all subsequent generation, Non-existent: what does not yet exist, but possesses the possibility of future existence.

2. This Queen: Vāk, Speech personified, the Word, the first creation and representative of Spirit, and the means of communication between man and Gods: cf. ‘I am the Queen:’ Rgveda, X. 125. 3. Her Father’s daughter: sprung from Spirit. For earliest generation: in Rgveda, X. 125, 7, 8 Vāk is represented as saying that she brings forth the Father, that is, Heaven the father of all things, and that she holds together all existence. Similarly, the Logos, the Word ‘was in the beginning,’ and ‘all things were made by him,’—St. John, I. 1. For him: for Heaven, the deity distinct from the material sky. They: the bhūtakritis or creators of beings: see III. 28. 1. Warm milk: the gharma or libation of heated milk, especially offered to the Asvins. Would drink: Ludwig derives dhāsyāve here from dhā ‘to him who first wished to create.

3. His all-knowing kinsman: Jātavedas, the omniscient Agni, sprung like other Gods from Heaven and Earth. From the midst of prayer: Agni, identified here with Brähapati, has learnt prayer or devotion from the original prayer mentioned in stanza. 1.

4. He propped apart the mighty: heaven and earth were originally in close juxtaposition. Agni is here (as in Rgveda, I. 67. 3) said to have separated them and fixed them in their present position. This action is also ascribed to Indra (Rgveda, X. 89. 4; 113. 5); to Varuna (VII. 86.); to Soma (IX. 101. 15), and to other deities in other passages of the Rgveda. This old surviving nature-myth of the original union and subsequent forcible separation of Heaven and Earth is found in Greece, China, and New Zealand, as well as in India. See Custom and Myth:—‘The Myth of Cronus.’

5. From the depth: of the ocean of air, from the womb of the cloud in the shape of lightning. Brähapati: identified with Agni.

6. They slumbered: all the rest fell asleep, showed no energy, as soon as they were born: the sage (meaning perhaps the Sun) alone remained awake and full of active power.

7. Atharvan: the ancient priest who is said to have been the first who obtained fire, now associated with the Gods in heaven. The wise God: Agni. Skilled in all lore is Agni, he whom erst Atharvan brought to life (Rgveda, X. 21. 5).

The hymn has been translated by Ludwig, Der Rigveda, III. p. 393.

HYMN II

1. Giver of breath, giver of strength and vigour, he whose commandment all the Gods acknowledge,
He who is Lord of this, of man and cattle:—What God shall we adore with our oblation?

2. Who by his grandeur hath become sole ruler of all the moving world that breathes and slumbers,
Whose shade is death, whose lustre makes immortal:—
What God shall we adore with our oblation?

3. To whom both hosts embattled, look with longing, and Heaven and Earth invoke him in their terror;
Whose is this path that measures out the region:—What God shall we adore with our oblation?

4. Whose is the mighty earth and spacious heaven, and yonder ample firmament between them,
Whose is yon Sun extended in his grandeur:—
What God shall we adore with our oblation?

5. Whose, through his might, are all the Snowy Mountains, and whose, they say is Rasā in the ocean,
The arms of whom are these celestial quarters:—
What God shall we adore with our oblation?

6. The deathless Waters, born in Law, receiving, protected all the germ in the beginning,—
Waters divine who had the God above them:—
What God shall we adore with our oblation?

7. In the beginning rose Hiranyagarbha, even at his birth sole Lord of all creation.
He fixt and firmly established earth and heaven:—
What God shall we adore with our oblation?

8. In the beginning, generating offspring, the Waters brought an embryo into being;
And even as it sprang to life it had a covering of gold.

The hymn, which is taken, with variations, from Rgveda, X. 121 is an address to The Unknown God.

1. Of this: world, or creation. What God kāsmai devā’ya; cui deo? Ka, kah, (quis) Who? that is, the Unknown God, has been applied by Indian Commentators as a name to Prajāpati and to other Gods by a forced interpretation of the interrogative pronoun which recurs in the refrain of each verse of the hymn: Worship we Ka the God with our oblation.

2. Whose lustre makes immortal: or, whose shade is life eternal. 'Whose shadow is immortality, whose shadow is death.'—Max-Müller. Chhāyā means both 'shadow' and 'reflected light.' 'lustre,' If both senses of the word are intended here: the meaning might be: Whose cold shadow (his displeasure, or ignorance of him) is death, while the knowledge of his bright glory makes his worshipper immortal. See M. M. That breathes and slumbers: that is, both of Gods and men.

3. The region: midair.

5. Rasā in the ocean: a mythical river in the sea of air flowing round earth and atmosphere.
6. Born in Law: produced in accordance with ritā, the fixed Order of the Universe. The reference is, not to the waters of the cloud released by Indra, but to the unfathomed depths of water that precedes distinct creation, when ‘the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.’—Genesis, 1. 2, 3.

7. This is stanza 1 of the Rgveda hymn Hiranyagarbha: literally the gold germ, ‘the source of golden light,’ the Sun-God ‘as the great power of the universe, from which all other powers and existences, divine and earthly, are derived, a conception which is the nearest approach to the later mystical conception of Brahmā, the creator of the world.’—Wallis, Cosmology of the Veda, p. 50.

8. This stanza is not in the Rgveda. The embryo which had a covering of gold is the Sun.

The whole hymn should be compared with the Rgveda hymn as translated and thoroughly discussed by Max Müller in his History of Ancient Sanskrit Literature, p. 569, and, later, in Vedic Hymns, part I, pp. 1-13. The Rgveda hymn has also been translated and discussed by Muir, Original Sanskrit Texts, IV, pp. 16-18; by Wallis, Cosmology of the Rgveda, p. 50 sqq., and by Peterson, Hymns from the Rgveda. It is, of course, also to be found in all complete translations of the Rgveda.

HYMN III

1. Three have gone hence and passed away, the man, the tiger, and the wolf.
   Down, verily, the rivers flow, down-goeth the celestial Tree, down let our foemen bend and bow.

2. On distant pathway go the wolf, on pathway most remote the thief!
   On a far road speed forth the rope with teeth, and the malicious man!

3. We crush and rend to pieces both thine eyes, O Tiger, and thy jaws and all the twenty claws we break.

4. We break and rend the tiger first of creatures that are armed with teeth;
   The robber then, and then the snake, the sorcerer, and then the wolf.

5. The thief who cometh near to-day departeth bruised and crushed to bits.
   By nearest way let him be gone. Let Indra slay him with his bolt.

6. Let the beast’s teeth be broken off, shivered and shattered be his ribs!
Slack be thy bowstring: downward go the wild beast that pursues the hare!

7. Open not what thou hast compressed, close not what thou hast not compressed.

Indra's and Soma's child, thou art Atharvan's tiger-crushing charm.

The hymn is a charm against tigers, wolves, thieves, and other noxious creatures.

1. Have gone hence: proleptically; the anticipated result of the charm being regarded as actually obtained. The man: my human enemy; the thief. The tiger: frequently mentioned in the Atharvaveda, but apparently unknown to the seers of the Rgveda. Down goeth the celestial Tree: the meaning is not clear, and the pāda, which is metrically superfluous, may be an interpolation. Perhaps, as Ludwig suggests, the reference may be to the Tree which Varuṇa 'sustains erect in the baseless region' (Rgveda, I. 24. 7), the World-Tree or Tree of life of the ancient myth, whose roots grow downward from heaven.

2. The rope with teeth: the serpent. An Arabic proverb says: He who has been bitten by a serpent dreads a bit of rope.

6. Slack be thy bowstring: a figurative expression for: may thy power of striking thy prey be enfeebled. The wild beast: not the tiger, but some smaller rapacious animal.

7. The first hemistich is addressed to the animal: If thy mouth is shut, open it not; if it is open to attack thy prey do not (bite and) close it. cf. VI. 56. 1.; X. 4. 8. The second hemistich is addressed to the amulet of charm which is to crush the tiger. Indra's and Soma's child: probably some poisonous herb, deriving its growth from Soma the King of Plants and its destructive power from the mightiest God Indra. The tiger-crushing charm owes its origin to the ancient fire-priest Atharvan, as other charms are ascribed to the Rishis Agastya, Asita, Gaya and Jamadagni. see I. 14. 4 ; II. 32. 3.

HYMN IV

1. We dig thee from the earth, the Plant which strengthens and exalts the nerves,

The Plant which the Gandharva dug for Varuṇa whose power was lost.

2. Let Ushas and let Sūrya rise, let this the speech I utter rise.

Let the strong male Prajāpati arise with manly energy.

The hymn is a charm to restore virile power.

Whose power was lost: the legend referred to is not traceable.

2. Prajāpati: Lord of Life; the God who presides over procreation. For the six remaining stanzas see Appendix.
HYMN V

1. The Bull who hath a thousand horns, who rises up from out the sea,—
   By him the strong and mighty one we lull the folk to rest and sleep.
2. Over the surface of the earth there breathes no wind, there looks no eye.
   Lull all the women, lull the dogs to sleep, with Indra as thy friend!
3. The woman sleeping in the court, lying without, or stretched on beds,
   The matrons with their odorous sweets—these, one and all, we lull to sleep.
4. Each moving thing have I secured, have held and held the eye and breath.
   Each limb and member have I seized in the deep darkness of the night.
5. The man who sits, the man who walks, whoever stands and clearly sees—
   Of these we closely shut the eyes, even as we closely shut this house.
6. Sleep mother, let the father sleep, sleep dog, and master of the home.
   Let all her kinsmen sleep, sleep all the people who are round about.
7. With soporific charm, O Sleep, lull thou to slumber all the folk.
   Let the rest sleep till break of day, I will remain awake till dawn, like Indra free from scath and harm.

The hymn is the lullaby or sleep-charm of a lover who is secretly visiting his love.

1. This stanza, and stanzas 3, 5, 6 are taken from Rgveda, VII. 5; 7, 8, 6, 5. The Bull who hath a thousand horns: the sun with his countless rays of light, whose setting brings the time of rest and sleep; or perhaps the starry heaven, as Grassmann translates, is intended; or, according to Auzrecht, the moon. In Rgveda, I. 154. 6, the 'many-horned and restless oxen' appear to be the stars with their ever-twinkling rays, which supports Grassmann’s interpretation.
2. With Indra as thy friend: the speaker addresses the soporific plant or other charm, strengthened by Indra, which he carries with him.
3. With their odorous sweets: wearing garlands of fragrant flowers.
4. Her: asyai here=asyā’s. This pronoun which is the clue to the purpose of
the charm is not found in the corresponding stanza of the Rgveda hymn, the last four verses (5, 6, 7, 8) of which are, according to Sāyana, to be recited by thieves and house-breakers in pursuit of plunder.

The hymn has been translated, with notes, by Aufrecht in Indische Studien, IV, p. 340 sqq., and by Grill, Hundert Lieder, pp. 51, 118.

HYMN VI

1. The Brāhman first was brought to life ten-headed and with faces ten.
   First drinker of the Soma, he made poison ineffectual.
2. Far as the heavens and earth are spread in compass, far as the Seven Rivers are extended,
   So far my spell, the antidote of poison, have I spoken hence,
3. The strong-winged Bird Garutmān first of all, O Poison fed on thee:
   Thou didst not gripe or make him drunk: aye, thou becamest food for him.
4. Whoever with five fingers hath discharged thee from the crooked bow,
   I from the shaft have charmed away the poison of the fastening band.
5. The poison have I charmed away from shaft, cement, and feathered end;
   Yea, from the barb, the neck, the horn, the poison have I charmed away.
6. Feeble, O Arrow, is thy shaft, thy poison, too, hath lost its strength.
   Made of a worthless tree, thy bow, O feeble one, is impotent.
7. The men who brayed it, smeared it on, they who discharged it, sent it forth,
   All these are made emasculate, emasculate the poison-hill.
8. Thy diggers are emasculate, emasculate, O, Plant art thou.
   The rugged mountain that produced this poison is emasculate.

The hymn is a charm to make a poisoned arrow harmless.

1. Brāhmans are from their birth endowed with extraordinary and superhuman powers and privileges.
2. Seven Rivers: according to Max Müller, the Indus, the five rivers of the Panjāb (Vitastā, Asīknī, Parūshnī, Vipās, Šūtudrī) and the Sarvasvatī. Lassen and Ludwig put the Kubhā in the place of the last-named. See Zimmer, Althindisches Leben, pp. 3 sqq. So far: reaching so far.
3. Garutmān: the celestial Bird; the Sun, who is considered as especially instrumental in counteracting the effects of poison. See Rgveda, I. 191. 10. There is probably a play on the words garutmān and gri, to swallow.

The fastening band: which keeps the arrow-head in position.

5. Cement: or, perhaps, paint. The horn: arrows appear to have been of two kinds, one, the older and less effective: tipped with deer’s horn, and the other pointed with ayas, bronze or iron. Poisoned arrows, mentioned with approbation in the Rgveda (VI. 75. 15), were forbidden to Kshatriyas by the Laws of Manu, that is, the ideal Code of the Mānavas.

7. Who brayed it: pounded the leaves and stem of the plant and prepared the poison. The poison-hill: the mountain where the plant grew.

8. O Plant: the name of the plant from which the poison was extracted is not given. Many of the wild races who inhabit the hills and forests of India poison the arrows with which they kill tigers and other beasts of prey, and they appear to be acquainted with many jungle plants which serve their purpose.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 512.

HYMN VII

1. So may this water guard us on the bank of Varāṇavati.
   Therein hath Amṛit been infused: with that I ward thy poison off.

2. Weak is the poison of the East, weak is the poison of the North,
   So too this poison of the South counts as a cake of curds and meal.

3. When he hath made of thee a cake, broad, steaming, swelling up
   with fat,
   And even in hunger eaten thee, then gripe him not, thou hideous one!

4. Intoxicater! like a shaft we make thy spirit fly away, Like a pot boiling on the fire, we with our word remove thee hence.

5. We set around thee with the spell as’twere a gathered armament.
   Stay quiet like a rooted tree. Dug up with mattocks, gripe not thou.

6. For coverings men have bartered thee, for skins of deer and woven cloths.
   Thou art a thing of sale, O Plant. Dug up with mattocks, gripe not thou!

7. None have attained to those of old, those who wrought holy acts for you.
   Let them not harm our heroes here. Therefore I set before you this.
Hymns of the Atharvaveda

The hymn is a charm to make a poisonous plant innocuous.

1. In the first hemistich there is a play on the words vār, water, vāraya-tai, ward off, or guard, and varaṇāvatāyām, the locative case of varaṇāvati, which appears to be the name of some river or lake on whose banks the Varan (Crataeva Roxburghii), a plant used in medicine and supposed to possess magical virtues, grows abundantly. The poisonous plant was, it seems, washed in the water of the river and then boiled.

5. A gathered armament: the spell acts like a body of soldiers encompassing the plant and preventing it from doing harm.

6. For coverings: pava-stais; in Rigveda, X. 27. 7. the word in the dual means the 'two canopies,' heaven and earth.

7. This stanza, recurring in V. 6. 2, has no meaning here, and is evidently an interpolation.

The hymn has been translated Ludwig, Der Rigveda, III, p. 201; and, with annotations, by Grill, Hundert Lieder, pp. 21. 121.

HYMN VIII

1. The Being lays the sap of life in beings: he hath become the sovran Lord of creatures.

Death comes to this man’s royal consecration: let him as King own and allow this kingdom.

2. Come forward, turn not back in scorn, strong guardian, slayer of the foes.

Approach, O gladdener of thy friends. The Gods have blessed and strengthened thee.

3. All waited on him as he came to meet them. He self-resplendent moves endued with glory.

That is the royal hero’s lofty nature: he, manifold, hath gained immortal powers.

4. Stride forth to heaven’s broad regions, thou, a tiger on a tiger’s skin.

Let all the people long for thee. Let heavenly floods be rich in milk.

5. Heaven’s waters joyous in their milk, the waters of middle air, and those that earth containeth—

I with the gathered power and might of all these waters sprinkle thee,

6. The heavenly waters rich in milk have sprinkled thee with power and might.

To be the gladdener of thy friends. May Savitar so fashion thee.

7. These, compassing the tiger, rouse the lion to great joy and bliss.
As strong floods purify the standing ocean, so men adorn the leopard in the waters.

The hymn is a benediction pronounced at the consecration of a King.
1. The Being: the Divine Being, meaning here the Creator. Royal consecration: the Rājasūya was a great sacrifice or religious ceremony performed at the coronation of a supreme sovereign by the King himself and his tributary princes. Mṛtyu or the God of Death shows his approval by attending the inauguration of the new King.
2. The King is addressed.
4. A tiger: the type, in the Atharvaveda, of hero in strength and courage. A tiger’s skin: stepping on a tiger’s skin, symbolical of assuming regal powers, was an important part of the ceremony.
5. Milk: the blessings which they pour down.
6. Savitar: the Sun as the great vivifier and promoter of all growth.
7. These: the priest who conduct the ceremony. The tiger . . . the lion . . . the leopard: the strong and valiant King. In the waters: with which he is sprinkled in the Abhisheka or Sprinkling Ceremony wherewith the King is consecrated.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 458. and by Zimmer, Altindisches Leben, p. 213.

HYMN IX

1. Approach! thou art the mountain’s eye, the living thing that saveth us;
A gift bestowed by all the Gods, yea, the defence that guardeth life.
2. Thou art the safeguard of the men, thou art the safeguard of the kine,
Thou standest ready to protect the horses that are fleet of foot.
3. Thou, also, Salve! art a defence that rends and crushes sorcerers.
Thou knowest, too, of Amrit, thou art the delight of all who live, a jaundice-curing balm art thou.
4. Whomso thou crepest over, Salve! member by member, joint by joint,
From him, like some strong arbiter of strife, thou banishest decline.
5. No imprecation reaches him, no magic, no tormenting fiend,
O Salve, Vishkandha seizes not the man who carries thee about.
6. From lying speech, from evil dream, from wicked act and sinfulness,
From hostile and malignant eye,—from these, O Salve, protect us well.
7. I, knowing this, O Salve, will speak the very truth and not a lie:
   May I obtain both horse and ox, may I obtain thy life, O man.
8. Three are the slaves that serve the Salve, Fever, Consumption, and the Snake.
   Thy father is the loftiest of mountains, named the Triple-peaked.
9. Sprung from the Snowy Mountain’s side, this Ointment of the Three-peaked hill.
   Crushes and rends all sorcerers and every witch and sorceress.
10. If thou art from the Three-peaked hill or hast thy name from Yamunā,
    These names are both auspicious: by these two protect thou us,
    O Salve!

The hymn is a charm, addressed to a precious Ointment, for protection from all sorts of evil and for the acquisition of wealth.

1. Eye: precious treasure. Instead of āksham of the text, which mars the metre, several MSS. have akshyam=akshiam, ‘belonging to the eye,’ ‘the hill’s eye-salve,’ but as Grill observes, such a limitation is inconsistent with the powers attributed to the ointment, and it would be better to read akshayām, or aksharām, ‘the imperishable treasure.’

4. Decline: the emaciating disease called Yakshma: see II. 10. 5; 33.
5. Vishkandha: rheumatism; see I. 16. 3.
6. Malignant eye: see II. 7. 5.
7. The second hemistich, which seems out of place here, is taken, with a variation, from Rgveda, X. 97. 4: ‘Steed, cow, and garment may I gain, win back thy vital breath, O man:’ that is, May I restore thee to life, and receive a horse, etc., as my fee for curing you.


10. Yamunā: the river Jamunā, commonly called Jumna, regarded in mythology as the twin sister of Yama. Both auspicious: both mountain and river being endowed with special sanctity.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 507; and by Grill, with annotations, Hundert Lieder, pp. 35, 123.
HYMN X

1. Child of the wind firmament, sprung from the lightning and the light,
   May this the gold-born Shell that bears the pearl preserve us from distress.
2. Shell that wast born from out the sea, set at the head of things that shine!
   With thee we slay the Rākshasas and overcome voracious fiends.
3. We stay disease and indigence, and chase Sadānvās with the Shell.
   May the all-healing Shell that bears the pearl preserve us from distress.
4. Born in the heaven, sprung from the sea, brought to us hither from the flood.
   This gold-born Shell shall be to us an amulet to lengthen life.
5. From ocean sprang the Amulet, from Vṛitra sprang the Lord of Day:
   May this protect us round about from shaft of God and Asura.
   Thou gleamest on the quiver, thou art beautiful upon the car:
   may it prolong our days of life!
7. Bone of the Good became the pearl's shell-mother endowed with soul it moveth in the waters.
   I bind this on thee for life, strength, and vigour, for long life lasting through a hundred autumns.
   May the pearl's mother keep and guard thee safely!

The hymn is a charm accompanying investiture with a protective amulet of shell.

1. As is usual in addresses to amulets, the origin of the shell is glorified. It was produced from the rain that fell into the sea from the windy sky, and the iridescent hues of its lining came from the bright flashes of the lightning. Gold born: golden, or excellent by nature. Somewhat similar is the belief mentioned by Dioscorides and Pliny that pearls are formed by drops of rain falling into the oyster-shells when open. The Persians also say that drops of spring rain falling into the pearl-oyster turn into precious pearls.
4. From the flood: sindhatās; or, from Sindhu, the Indus.
5. From Vṛitra sprang the Lord of day: as the Sun shone out when Vṛitra, the huge cloud, was shattered, so the shell with its bright treasure sprang from the

6. From Soma wast thou born: indirectly; libations of Soma juice cause the rain to fall, and the rain produces the shell. On the car: in the Rgveda the chariot of the Sun is decked with pearl (I. 35. 4); and horses’ trappings are sometimes adorned with it (VII. 18. 23. and X. 68. 11). May it prolong: this abrupt change of the personal pronoun is not uncommon in the Veda.

7. Bone of the Gods: another fanciful origin of the shell containing the pearl or, rather, the mother-of-pearl or nacre.

The hymn has been translated by Ludwig, Der Rgveda, III, p. 462; and, with annotations, by Grill, Hundert Lieder, pp. 36, 124.

HYMN XI

1. The Bull supports the wide-spread earth and heaven, the Bull supports the spacious air between them.

The Bull supports the sky’s six spacious regions: the universal world hath he pervaded.

2. The Bull is Indra o’er the beasts he watches. He, Sakra measures out three several pathways.

He, milking out the worlds, the past, the future, discharges all the Gods’ eternal duties.

3. Being produced among mankind as Indra, the Caldron works heated and brightly glowing.

Let him not, with good sons, pass off in vapour who hath not eaten of the Ox with knowledge.

4. The Ox pours milk out in the world of virtue: in earliest time, he, Pavamāna, swells it.

Parjanya is the stream, Maruts his udder, sacrifice is the milk, the meed his milking.

5. That which not sacrifice nor sacrificer, not giver nor receiver rules and governs,

All-winning, all-supporting, all-effecting,—which of all quadrupeds, tell us! is the Caldron?

6. May we, fame-seekers, reach the world of virtue by service of the Gharma and through fervour,

Whereby the Gods went up to heaven, the centre of life eternal, having left the body.

7. Prajāpati, supreme and sovran ruler, Indra by’form and by his shoulder Agni,

Came to Visvānara, came to all men’s Bullock: he firmly fortified and held securely.
8. The middle of the Bullock’s neck, there where the shoulder-bar
is placed,
Extends as far to east of him as that is settled to the west.
9. He whosoever knows the seven exhaustless pourings of the Ox,
Wins himself offspring and the world: the great Seven Rishis
know this well.
10. With feet subduing weariness, with legs extracting freshening
draughts,
Through toil the plougher and the Ox approach the honeyed
beverage.
11. Assigned are these twelve nights, they say, as holy to Prajāpati:
Whoever knows their proper prayer performs the service of the
Ox.
12. At evening he is milked, is milked at early morn, is milked at
noon.
We know that streams of milk that flow from him are in-
exhaustible.

The hymn is a glorification of the Gharma or Caldorn in which the libation of
hot milk, offered especially to the Aśvins, is prepared.
1. Six spacious regions: the four quarters of the heavens with the zenith and
the nadir.
2. O'er the beasts: in the most extended sense of the word, meaning perhaps
all animals. Śakra: or mighty; a common epithet or appellation of Indra. Three
several pathways: to earth, firmament, and highest heaven.
3. As Indra: the Caldron is symbolically called Indra on account of the
extraordinary efficacy of the libation which is prepared in it. With good sons:
suprajā's; Ludwig reads suprayās, 'an able goer.' The Ox: or Bull: here meaning
the Caldron or its contents. The hemistich is unintelligible to me.
4. The Ox: the Caldron. Pavamāna: the deified Soma juice as it passes
through the purifying filter. Parjanya: the deity of the raincloud. See 1. 2. 1. The
meed: the honorarium given to the officiating priests by the institutor of a sacri-
fice. The word (dākskinā) means primarily a good cow, the original sacrificial fee.
5. Of all quadrupeds: the Caldron had, perhaps, four short legs to support it
when placed on the ground. The answer to the question is, the ox.
6. Service of the Gharma: the Pravargya ceremony, in which the Gharma or
heated libation was offered to the Gods. Through fervour: tāpasa; through ardent
religious devotion. The Gods are said in other passages to have obtained their
immortality through Agni or Soma. See Ṛgveda, V. 3. 4; VI. 7. 4; VII. 13. 2; IX.
106. 8.
7. Shoulder: his power of bearing; Agni being the general bearer of oblations
to the Gods. Viṣvānara: the benefactor of all men.
9. Pourings of the Ox: meaning; apparently, the libations poured from the
Caldron, and the consequent blessings. Seven Rishis: Gotama, Bharadvāja, Viśvāmitra, Jamadagni, Vasishṭha, Kaśyapa, and Atri, according to the Śata-patha-Brāhmaṇa. Other names are given by other authorities.


12. Is milked. The reference is to the three daily sacrifices.

Stanza 7-12 are purposely obscure, and cannot be intelligibly translated.

The first six stanzas have been translated by Muir, Original Sanskrit Texts, V, pp. 399, 361, and by Ludwig, Der Rigveda, III, p. 534.

HYMN XII

1. Thou art the healer, making whole, the healer of the broken bone:
   Make thou this whole, Arundhati!

2. Whatever bone of thine within thy body hath been wrenched or cracked,
   May Dhātar set it properly and join together limb by limb.

3. With marrow be the marrow joined, thy limb united with the limb.
   Let what hath fallen of thy flesh, and the bone also grow again.

4. Let marrow close with marrow, let skin grow united with the skin.
   Let blood and bone grow strong in thee, flesh grow together with the flesh.

5. Join thou together hair with hair, join thou together skin with skin.
   Let blood and bone grow strong in thee. Unite the broken part, O Plant.

6. Arise, advance, speed forth; the car hath goodly fellies, naves, and wheels.
   Stand up erect upon thy feet.

7. If he be torn and shattered, having fallen into a pit, or a cast stone have struck him,
   Let the skilled leech join limb with limb, as `twere the portions of a car.

The hymn is a charm, addressed to a Plant, to mend a broken bone.

1. The healer: rohaṣṭi; literally, causing to grow (again). Arundhati: a climbing plant, not identified; probably a variety of Convolvulus or bindweed which is to bind fast the injured limb as it binds the tree round which it grows.

2. Dhātar: the God who ordains, establishes, fixes, and preserves.
6. This and the following stanza seem to be out of place here. *The skilled leech* : rībhās : clever, expert, a skilful workman, meaning here a surgeon. Or the meaning may be: Let him (the God) join limb with limb as joins a smith the portions of a car.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 508; and by Grill, with annotations, *Hundert Lieder*, pp. 18, 125.

**HYMN XIII**

1. Gods, raise again the man whom ye, O Gods, have humbled and brought low.
   Ye Gods, restore to life again, him, Gods! who hath committed sin.
2. Here these two winds are blowing far as Sindhu from a distant land.
   May one breathe energy to thee, the other blow thy fault away.
3. Hither, O Wind, blow healing balm, blow every fault away, thou Wind!
   For thou who hast all medicine comest as envoy of the Gods.
4. May the Gods keep and save this man, the Maruts' host deliver him.
   All things that be deliver him that he be freed from his offence.
5. I am come nigh to thee with balms to give thee rest and keep thee safe.
   I bring thee mighty strength, I drive thy wasting malady away.
6. Felicitous is this my hand, yet more felicitous is this.
   This hand contains all healing balms, and this makes whole with gentle touch.
7. The tongue that leads the voice precedes. Then with our tenfold-branching hands.
   With these two healers of disease, we stroke thee with a soft caress.

The hymn, taken, with the exception of stanza 6, from *Rgveda*, X, 137, is a charm to restore a sick man to health.

1. *Who hath committed sin* : sickness being regarded as the consequence and punishment of sin.
6. Taken from *Rgveda*, X. 60. 12. *More felicitous is this* : my other hand, probably the right. *With gentle touch* : with light friction, laying-on of hands, or hypnotizing passes.
7. *The tongue*: the charm is uttered first, and then the hands are used to relieve the sufferer and to restore him to health.

**HYMN XIV**

1. The Goat was verily produced from Agni. Through sorrow he beheld, at first, his father. Through him at first the Gods attained to godhead, and, meet for sacrifices, were exalted.

2. Bearing in hands seethed viands, go with Agni to the cope of heaven. Reaching the sky that touches heaven, mix with the company of Gods.

3. From earth’s high ridge to middle air I mounted, and from mid-air ascended up to heaven. From the high pitch of heaven’s cope I came into the world of light.

4. Mounting the sky they look not round; they rise to heaven through both the worlds, Sages who paid the sacrifice that pours its streams on every side.

5. First among all the deities, come forward, thou who art eye of Gods and men, O Agni. Imploring, and accordant with the Bhṛigus, to heaven in safety go the sacrificers!

6. With milk and butter I anoint the mighty, celestial Goat, strong-winged, and full of juices. Through him will we attain the world of virtue, ascending to the loftiest cope, to heaven.

7. Set the Goat’s head toward the eastern region, and turn his right side to the southern quarter. His hinder part turn to the western quarter, and set his left side to the northern region.

8. Set the Goat’s backbone upmost in the zenith, and lay his belly downward in the nadir; set his midportion in mid-air between them.

9. O’er the dressed Goat lay a dressed skin to robe him prepared, in perfect form, with all his members. Rise upward to the loftiest vault of heaven: with thy four feet stand firmly in the regions.
The hymn is an accompaniment to a sacrifice of a he-goat.

1. The goat as a favourite sacrificial victim is regarded as the off-spring of the fire that consumes him and which therefore he looks upon with sorrow. In *Rgveda*, I. 162. 4 the goat is called ‘the share of Pūshan,’ that is, according to Sāyana, of Agni; and in *Rgveda* X. 16. 4 Agni is addressed with the words. Thy portion is the goat’ (differently rendered, however, by Muir and other scholars). *Through him* : through Agni.

2. The institutors of sacrifice are exhorted to win their way to heaven by the performance of religious ceremonies on earth.


4. *The Bhrigus* : the descendants of the Rishi Bhrigu, the seer of many of the hymns of the *Atharvaveda*.

5. *Celestial* : regarded as divine as soon as he is selected for sacrifice. *Strong-winged* : prepared to pass rapidly to heaven.

9. In the second hemistich the victim is addressed. The sacrificed animal is immediately transported to heaven. Similarly the Horse is addressed (*Rgveda*, I. 162.21) : ‘No, here thou diest not, thou art not injured : by easy paths unto the Gods thou goest.’ A detailed account of the Sacrifice of the Goat is given in *Atharvaveda*, IX. 5.

**HYMN XV**

1. Let all the misty regions fly together, let all the rain-clouds sped by wind, assemble.

   Let waters satisfy the earth, the voices of the great mist-enveloped Bull who roareth.

2. Let them show forth, the strong, the bounteous Maruts : let plants and shrubs be hung with drops of moisture.

   Let floods of rain refresh the ground with gladness and herbs spring various with each form and colour.

3. Cause us who sing to see the gathering vapours : out burst in many a place the rush of waters!

   Let floods of rain refresh the ground with gladness ; and herbs spring various with each form and colour.

4. Apart, Parjanya! let the troops of Maruts, roaring, swell the song.

   Let pouring torrents of the rain that raineth rain upon the earth.

5. Up from the sea lift your dread might, ye Maruts : as light and splendour, send the vapour upward!
Let waters satisfy the earth, the voices of the great mist-enveloped Bull who roareth.

6. Roar, thunder, set the sea in agitation, bedew the ground with thy sweet rain, Parjanya!
Send plenteous showers on him who seeketh shelter, and let the owner of lean kine go homeward.

7. Let the boon Maruts, let the springs and coiling serpents tend you well.
Urged by the Maruts let the clouds pour down their rain upon the earth.

8. Let lightning flash on every side: from all the regions blow the winds!
Urged by the Maruts let the clouds pour down their rain upon the earth.

9. May waters, lightning, cloud, and rain, boon springs and serpents tend you well.
Urged by the Maruts let the clouds pour down their rain upon the earth.

10. May he who hath become the plants' high regent, suitting our bodies, Agni of the Waters,
May Jātavedas send us rain from heaven, Amṛit and vital breath to earthly creatures.

11. Sending up waters from the flood and ocean Prajāpati move the sea to agitation!
Forth flow the moisture of the vigorous stallion!
With this thy roar of thunder come thou hither,

12. Our father, Lord divine pouring the torrents. Let the streams breathe, O Varuṇa, of the waters.
Pour the floods down: along the brooks and channels let frogs with speckled arms send out their voices.

13. They who lay quiet for a year, the Brāhmans who fulfil their vows.
The frogs, have lifted up their voice, the voice Parjanya hath inspired.

14. Speak forth a welcome, female frog! Do thou O frog, accost the rain.
Stretch thy four feet apart, and swim in the middle of the lake.

15. Khaṇvakhā, ho! Khaimakhā, ho! thou in the middle, Tadurī! Fathers, enjoy the rain from one who strives to win the Maruts' heart.
16. Lift up the mighty cask and pour down water; let the wind blow, and lightnings flash around us.

Let sacrifice be paid, and, widely scattered, let herbs and plants be full of joy and gladness.

The hymn is a prayer or charm to hasten the coming of the periodical Rains.


4. Of the rain that raineth rain: varshāsya vārshato vārshantu.

6. The owner of lean kine: who, as grass will immediately spring up, need no longer search for pasture for his cattle.


10. The plants’ high regent: ‘He (Agni) ripens plants of every form and nature’ (Ṛgveda, X. 88. 10). Of the Waters: Agni is called apānnapāt. Offspring of the Waters, as being born in the shape of lightning from the watery clouds.

11. The vigorous stallion: the fertilizing rain-cloud. Similarly: ‘Send down for us the rain of heaven, ye Maruts, and let the stallion’s streams descend in torrent’s (Ṛgveda, V. 83. 6). The last pāḍa of this stanza 11 and the first pāḍa of that which follows make up the second hemistich of the Ṛgveda stanza referred to, Parjanya being the God addressed.

13. The stanza is taken from Ṛgveda, VII. 103. 1. In that hymn the frogs rejoicing in the fall of the periodical Rains after the long drought are represented as Brāhmans busily employed in the performance of religious ceremonies.

15. Khanyakhā, Khaimukhā (onomatopoetic words), and Taduri are names of frogs.

16. The first pāḍa is taken from Ṛgveda, V. 83. 8. Cask: or, pail, meaning the watery cloud.

HYMN XVI

1. The mighty Ruler of these worlds beholds as though from close at hand,

The man who thinks he acts by stealth: all this the Gods perceive and know.

2. If a man stands or walks or moves in secret, goes to his lying-down or his uprising,

What two men whisper as they sit together, King Varuṇa knows: he as the third is present.

3. This earth, too, is King Varuṇa’s possession, and the high heaven whose ends are far asunder.

The loins of Varuṇa are both the oceans, and this small drop of water, too, contains him.
4. If one should flee afar beyond the heaven, King Varuṇa would still be round about him.
Proceeding hither from the sky his envoys look, thousand-eyed, over the earth beneath them.
5. All this the royal Varuṇa beholdeth, all between heaven and earth and all beyond them.
The twinklings of men’s eyelids hath he counted. As one who plays throws dice he settles all things.
6. Those fatal snares of thine which stand extended, threesfold, O Varuṇa, seven by seven,
May they all catch the man who tells a falsehood, and pass unharmed the man whose words are truthful.
7. Varuṇa, snare him with a hundred nooses! Man’s watcher! let not him who lies escape thee.
There let the villain sit with hanging belly and bandaged like a cask whose hoops are broken.
8. Varuṇa sends, and drives away, diseases: Varuṇa is both native and a stranger,
Varuṇa is celestial and is human.
9. I bind and hold thee fast with all these nooses, thou son of such a man and such a mother.
All these do I assign thee as thy portion.

The hymn celebrates the omnipresence and omniscience of Varuṇa, the moral Governor of the world, and concludes with an imprecation on an enemy.

2. His lying-down or his uprising: cf. ‘Thou knowest my downsitting And mine uprising... Thou compassest my path And my lying down.’—Psalm 139. 2. 3.
3. Both the oceans: the sea of air and the terrestrial ocean; the waters above the firmament and the waters under the firmament.
4. His envoys: Varuṇa’s spies, messengers, or angels are perhaps the other Adityas. See Rgveda, I. 25. 13, and VII. 87. 3.

7. Snare him: mine enemy. Like a cask: swollen with dropsy and bandaged round as a cask or chest is bound with hoops or bands. Dropsy, or some similar disease seems to have been especially regarded as a punishment sent by Varuṇa so a sufferer addresses Varuṇa (Rgveda, VII. 89.2):—‘When...I move along, tremulous like a wind blown skin, Have mercy, spare me, mighty Lord!’ See Zimmer, Altindisches Leben, p. 392.

I borrow Muir’s translation of Roth’s remarks on this hymn:
'There is no hymn in the whole Vedic literature which expresses the divine omniscience in such forcible terms as this; and yet this beautiful description has been degraded into an introduction to an imprecation. But in this, as in many other passages of this Veda, it is natural to conjecture that existing fragments of older hymns have been used to deck out magical formulas. The first five or even
six verses of this hymn might be regarded as a fragment of this sort.’

The hymn has been translated, wholly or in part—stanzas 1-6, by von Roth, Abhandlung über den Atharvaveda, p. 29; by Muir, Original Sanskrit Texts, V. 63; by Kaegi, Der Rigveda, 89; by Max Müller, Chips from a German workshop, I, 41; by Ludwig, Der Rigveda, III, p. 388; and by Grill, with annotations, Hundert Lieder, pp. 32, 126.

HYMN XVII

1. We seize and hold thee, Conquering One! the queen of medicines that heal.
   O Plant, I have endowed thee with a hundred powers for every man,
2. Still conquering, banishing the curse, mighty, with thy reverted bloom.
   Thee and all Plants have I invoked: Hence let it save us! was my prayer.
3. She who hath cursed us with a curse, or hath conceived a murderous sin,
   Or seized our son to take his blood, may she devour the child she bare.
4. What magic they have wrought for thee in dish unbaked or burnt dark-red,
   What they have wrought in flesh undressed,—conquer the sorcerers therewith.
5. Ill dream and wretchedness of life, Rākshasa, monster, stingy hags,
   All the she-fiends of evil name and voice, we drive away from us.
6. Death caused by famine, caused by thirst, failure of children, loss of kine,
   With thee, O Apāmārga, all this ill we cleanse and wipe away.
7. Death caused by thirst, death caused by stress of hunger, loss at play with dice,
   All this, O Apāmārga with thine aid we cleanse and wipe away.
8. The Apāmārga is alone the sovran of all Plants that grow.
   With this we wipe away whate’er hath fallen on thee: go in health!

The hymn is a charm, addressed to a plant endowed with magical virtues, to secure immunity from various kinds of evil, and restoration of health.
1. Conquering One: the magical plant is addressed.
2. With thy reverted bloom: see stanza 6, note.
3. The stanza is repeated from I. 28. 3.
5. Apāmārga: (from mṛj, to cleanse or wipe, with apa+ā) Achyranthes Aspera, a biennial plant frequently used in incantations, in medicine, in washing linen, and in sacrifices, and still believed to have the power of making men proof against the stings of scorpions. It is called also prākpushpī, pratyakpushpī, and pratyakparṇī from the reverted direction of the growth of its leaves, flowers, and fruit. See IV. 19. 4, 7; VI. 129. 3; and VII. 65. 1.
6. We cleanse and wipe away: apa mṛjmahe: see note on stanza 6.
7. On thee: some sick man is addressed.
The hymn has been translated by Zimmer, Altindisches Leden, p. 66; and with annotations, Grill, Hundert Lieder, pp. 37, 130.

HYMN XVIII

1. The moonlight equalleth the sun, night is the rival of the day.
I make effectual power my help: let magic arts be impotent.
2. Gods! if one make and bring a spell on some man’s house who
knows it not,
Close as the calf that sucks the cow may it revert and cling to him.
3. When one puts poison in a dish of unbaked clay to kill a man,
It cracks when set upon the fire with the sharp sound of many stones.
4. Endowed with thousand powers! adjure the bald and those with
necks awry.
Back to its author turn the spell like a dear damsel to her friend!
5. I with this Plant have ruined all malignant powers of witchery.
The spell which they have laid upon thy field, thy cattle, or thy men.
6. No power had he who wrought the spell: he hurt his foot, he broke his toe.
His act hath brought us happiness and pain and sorrow to himself.
7. Let Apāmārga sweep away chronic disease and every curse,
Sweep sorceresses clean away, and all malignant stingy hags.
8. Sweep thou away the sorcerers, all stingy fiendish hags away.
All this, O Apāmārga, with thine aid we wipe away from us.
The hymn is a counter-charm against the magical incantations of others.
1. The meaning is: lighted by this full moon which makes the night as bright
   as day, I gather a plant whose efficacy is undoubted, which shall counteract the
   magical practices of malignant fiends and sorcerers.
2. *May it revert*: an allusion to the reverted leaves of the plant used in the
   incantation: see IV. 17. 6, note.
4. *Endowed with thousand powers!*: the plant is addressed. *The bald and those
   with necks awry*: hairless goblins whose heads are twisted round.
5. *Apāmārga*: the magical plant (Achyranthes Aspera): see IV. 17, 6. *Chronic
   disease*: *kṣhetriya*: see II. 8. 1.

The hymn has been translated, with annotations, by Grill, *Hundert Lieder*, pp.
25, 131.

**HYMN XIX**

1. Thou breakest ties of kith and kin, thou causest, too, relationship:
   So bruise the sorcerer’s offspring, like a reed that growtheth in the
   Rains.
2. Thou hast been blessed with blessing by the Brāhman, Kaṇva
   Nārshada.
   Thou fliest like a flashing dart: there is no fear or danger, Plant!
   within the limit of thy range.
3. Illumining, as ‘twere, with light, thou movest at the head of
   plants.
   The saviour of the simple man art thou, and slayer of the fiends.
4. As once when time began the Gods with thee expelled the
   Asuras,
   Even thence, O Plant, wast thou produced as one who wipes and
   sweeps away.
5. Thy father’s name was Cleaver. Thou with thousand branches
   cleavest all.
   Do thou, turned backward, cleave and rend the man who treateth
   us as foes.
6. The evil sprang from earth; it mounts to heaven and spreads to
   vast extent.
   Reverted, shaking him with might, thence on its maker let it
   fall.
7. For thou hast grown reverted, and turned backward also is thy
   fruit.
   Remove all curses far from me, keep most remote the stroke of
   death.
8. Preserve me with a hundred, yea, protect me with a thousand aids.
May mighty Indra, Lord of Plants! give store of strength and power to thee.

The hymn is a charm, like the preceding hymn, to counteract the incantations of enemies, and to secure general protection for the speaker.

1. Thou: the plant Apāmārga (see IV. 17. 6) is addressed.
2. Kaśva Narśāda: a Rishi, son of Nṛshad. The celebrated Kaśva of the Rgveda was the son of Ghora. The two name-words, which mar the metre of the hemistich, appear, as Grill observes, to be an interpolated gloss.

4. Expelled the Asuras: Indra's victory over the Asuras or hostile demons is attributed to the strengthening power of another plant, Pāṭā, in II. 27. 4. One who wipes and sweeps away: apāmārgaś; used here as an appellative.

5. With thousand branches: the virtues and powers ascribed to a plant are usually in proportion to the abundance of its roots or branches.

Turned backward: having reverted or retrofracted leaves and flowers: IV. 17. 6, note.

6. The evil: the spell which the charm is to counteract.

8. Thousand aids: with reference to the thousand branches of the plant (stanza 5).

The hymn has been translated, with annotations, by Grill, Hundert Lieder, pp. 34, 132.

HYMN XX

1. It sees in front, it sees behind, it sees afar away, it sees
   The sky, the firmament, and earth: all this, O Goddess, it beholds.

2. Through thee, O godlike Plant, may I behold all creatures that exist,
   Three several heavens, three several earths, and these six regions one by one.

3. The pupil, verily, art thou of that celestial Engle's eye.
   On earth hast thou alighted as a weary woman seeks her couch.

4. The God who hath a thousand eyes give me this Plant in my right hand!
   I look on every one therewith, each Śūdra and each Āryan man.

5. Make manifest the forms of things; hide not their essences from sight.
   And, thou who hast a thousand eyes, look the Kimīdins in the face.
6. Make me see Yatudhana, make thou Yatudhanīs visible.  
Make me see all Piśāchas With this prayer, O Plant, I hold thee fast.

7. Thou art the sight of Kaśyapa and of the hound who hath four eyes.  
Make the Piśācha manifest as Śūrya when he rides at noon.

8. Kimidin, Yatudhāna from their hiding-places have I dragged.  
I look on every one with this, Śūdra and Āryan man alike.

9. Make that Piśācha visible, the fiend who flies in middle air,  
The fiend who glides across the sky, and him who deems the earth his help.

The hymn is a charm, addressed to a magical plant, for the acquisition of superhuman powers of sight.

1. It: the magical plant. O Goddess: the divine plant is directly addressed, and also spoken of in the third person. The plant is said by Dārila to be the sadam-pushpā. (Semperflorens, Ever-blooming) not yet identified. Its virtues resemble those attributed in England to Euphrasy or Eyebright, the plant with which, together with Rue and three drops from the well of Life, the Archangel Michael 'purged the visual nerve' of Adam (Paradise Lost, XI. 414), and enabled him to look into the distant future.

2. Three several Heavens: the world is divided into earth, sky, and heaven; and each of these, again, is frequently spoken of in the Rgveda as threefold. See Wallis, Cosmology of the Rgveda, p. 114. Six regions: the four quarters of the heavens with the zenith and the nadir.

3. The celestial Eagle is Garutman, the Sun. Couch: vahyām (from vah, to carry); originally, a portable bed or litter.

4. The God who hath a thousand eyes: Indra; as he is chief Regent of the atmosphere, his countless eyes may be the stars. Śūdra and Aryan: men of the labouring class, and men of the three higher classes, that is Brāhmans (the priestly caste), Rājanyas or Kshatriyas (the regal and military caste), and Vaiśyas (husbandmen and tradesmen). The four castes are mentioned only once in the Rgveda, (X. 90. 12). See Muir, Original Sanskrit Texts, II, 368; Ludwig, Der Rigveda, III, 212; Zimmer, Altindisches Leben, pp. 117 sqq. 204, 216. 435.

5. Kimidin: see I. 7. I.

6. Yatudhānas...Yatudhānīs: see I. 7. 1; 8. 1. Piśāchas: see I. 16. 3.

7. Kaśyapa: one of a class of semi-divine spirits or genii connected with or regulating the course of the Sun. Four eyes: that is, probably, two eyes with a large spot above each. Cf. 'And those two dogs of thine, Yama! the watchers, four-eyed, who look on men and guard the pathway' (Rgveda, X.14, 11). The substantive in the text is feminine, sunyās, bitch.

8. With this: tena, masculine, meaning, not directly the plant, but the God or divine power within it.

9. Who flies in middle air: as witches in Europe were popularly believed to.
do. *Deems the earth his help*: and is satisfied with holes and caverns as hiding-places.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 525, and, with annotations, by Grill, *Hundert Lieder*, pp. 2. 133.

**HYMN XXI**

1. The kine have come and brought good fortune: let them rest in the cow-pen and be happy near us.

   Here let them stay prolific, many-coloured, and yield through many morns their milk for Indra.

2. Indra aids him who offers sacrifice and praise: he takes not what is his, and gives him more thereto.

   Increasing ever more and ever more his wealth, he makes the pious dwell within unbroken bounds.

3. These are ne’er lost, no robber ever injures them: no evil-minded foe attempts to harass them.

   The master of the kine lives a long life with these, the Cows whereby he pours his gifts and serves the Gods.

4. The charger with his dusty brow o’ertakes them not, and never to the shambles do they take their way.

   These Cows, the cattle of the pious worshipper, roam over widespread pasture where no danger is.

5. To me the Cows seem Bhaga, they seem Indra, they seem a portion of the first poured Soma.

   These present Cows, they, O ye men, are Indra. I long for Indra with my heart and spirit.

6. O Cows, ye fatten e’en the worn and wasted, and make the unlovely beautiful to look on.

   Prosper my home, ye with auspicious voices! Your power is magnified in our assemblies.

7. In goodly pasturage, bright-hued, prolific, drinking pure water at fair drinking-places,

   Never be thief or sinful man your master, and may the dart of Rudra still avoid you!

The hymn, taken with slight variations from *Rgveda*, VI. 28. 1-7, is a glorification and benediction addressed to Cows.

3. *These are ne’re lost*: according to Sāyaṇa, the indicative mood here has an imperative force: let them not be lost, let not the robber assail them.
4. *The charger ... o'ertakes them not*: they are not, or, according to Śāyana, let them not be, carried off in predatory incursions.

5. The owner of the cows regards them as the deities Bhaga and Indra, the representatives of prosperity and power. *They seem a portion*: their milk is as pleasant and efficacious as Soma juice. *They, O ye men, are Indra*: an imitation of the refrain, 'He, O ye men is Indra' (*Ṛgveda*, II. 12).

7. *Rudra* see note on 1. 19. 3.

**HYMN XXII**

1. Exalt and strengthen this my Prince, O Indra, Make him sole lord and leader of the people. Scatter his foes, deliver all his rivals into his hand in struggles for precedence.

2. Give him a share in village, kine, and horses, and leave his enemy without a portion. Let him as King be head and chief of Princes, Give up to him, O Indra, every foeman.

3. Let him be treasure-lord of goodly treasures, let him as King be master of the people. Grant unto him great power and might, O Indra, and strip his enemy of strength and vigour.

4. Like milch-kine yielding milk for warm libations, pour, Heaven and Earth! on him full many a blessing. May he as King be Indra's well-beloved, the darling of the kine, the plants, the cattle.

5. I join in league with thee victorious Indra, with whom men conquer and are ne'er defeated. He shall make thee the folk's sole lord and leader, shall make thee highest of all human rulers.

6. Supreme art thou, beneath thee are thy rivals, and all, O King, who were thine adversaries. Sole lord and leader and allied with Indra, bring, conqueror, thy foremen's goods and treasures.

7. Consume, with lion aspect, all their hamlets, with tiger aspect, drive away thy foemen. Sole lord and leader and allied with Indra, seize, conqueror, thine enemies' possessions.

The hymn is a benediction on a newly consecrated King.

1. *Prince: kṣatriyam*: ruler, applied in the *Ṛgveda* to Varuṇa, Mitra, and other Gods; here meaning a Prince or King.
2. Of Princes: members of the same regal family. Cf. 'Give him highest rank among his kinsmen' (I.9.3).

5. In this and the two following stanzas the King is addressed.

The hymn has been translated by Ludwig, Der Rigveda, III, 457; by Zimmer, Altindisches Leben, p. 165; and with annotations, by Grill, Hundert Lieder, pp. 67. 135.

HYMN XXIII

1. I fix my heart on wise and ancient Agni, the Five Tribes' Lord, in many a place enkindled.
   We seek him who hath entered all our houses. May he deliver us from grief and trouble.

2. As thou conveyest offerings, Jātavedas! and fashionest the sacrifice with knowledge, So bear thou to the Gods the prayer we utter. May he deliver us from grief and trouble.

3. I pray to Agni in each act successful, employed in every sacrifice, the strongest, Fiend-slayer, served with fatness, strengthening worship. May he deliver us from grief and trouble.

4. We invoke the oblation-bearer, well-born Agni Jātavedas, Him, Vaiśvānara, almighty. May he set us free from trouble.

5. With whom as friend the Ṛishis gave their power new splendour, with whom they kept aloof the Asuras' devices, Agni, with whom Indra subdued the Pānis. May he deliver us from grief and trouble.

6. Through whom the Gods discovered life eternal, through whom they stored the plants with pleasant juices, Through whom they brought to men the light of heaven. May he deliver us from grief and trouble.

7. I, suppliant, praise and ever call on Agni, sole Lord of all this world, of all that shineth, Of what exists and shall exist hereafter. May he deliver us from grief and trouble.

The hymn is a magnification of Agni and a prayer for his protection.

1. The Five Tribes' Lord: the special tutelary deity of the Five Aryan Tribes, See II. 2. 1. note.

But, for other opinions regarding the five peoples, races, or tribes, see Muir, Original Sanskrit Texts, II, pp. 176 sqq.

5. The Ṛishis: ancient saints and sages, bards and seers of the sacred hymns or
the *Rgveda*. Pāṇis: a class of demons of darkness who steal the cows of the Gods and shut them up in caverns, that is, conceal the rays of daylight in dark clouds. See *Hymns of the Rgveda*, General Index II.

6. Discov'ered life eternal: were made immortal. See II. 1, 5. Stored the plants: Agni is said to bring all plants to maturity.

**HYMN XXIV**

1. I think of Indra, only him for ever, fiend-slayer, May these lauds of mine come near him. He cometh to the pious offerer's calling. May he deliver us from grief and trouble.

2. Who with strong arms o'ercame his strong opponents, who broke and crushed the power of the demons, Who won the rivers and the kine in battle. May he deliver us from grief and trouble.

3. Ruler of men, finder of light, the hero: the pressing-stones declare his valour, master. Of sweetest sacrifice with seven Hotars. May he deliver us from grief and trouble.

4. The lord of barren cows and bulls and oxen, finder of light for whom the posts are planted, For whom the bright juice flows cleansed by devotion. May he deliver us from grief and trouble.

5. Whose favour those desire who offer Soma, whom, arrow-bearer, men invoke in battle, On whom the hymn depends, in whom is power, May he deliver us from grief and trouble.

6. Why was born, first, for active operation, whose valour as the first hath been awakened, Who raised his bolt when he encountered Ahi. May he deliver us from grief and trouble.

7. Strong Lord, who leadeth hosts to meet for battle, who sendeth riches both of earth and heaven,— I, suppliant, praise and ever call on Indra. May he deliver us from grief and trouble.

A hymn of praise and prayer to Indra.  
*The rivers and cows*: the imprisoned waters of the air and the rays of daylight for which Indra fought with the fiend Vṛitra or Ahi, that is, the huge mass of cloud that obstructed them.
3. **Pressing-stones**: which extract the juice of the Soma plant, Indra's favourite drink, *With seven Hotars*: performed by the Hotar (See I. 11) and six assistant priests.

4. **The lord of**: to whom are offered. **The posts**: to which sacrificial victims are tied.

6. **Ahi**: the Dragon or Serpent, Vṛtra.

**HYMN XXV**

1. I think on Vāyu's and Savitar's holy rites, ye twain who penetrate and guard the living world:
   Ye who have come to be this All's pervaders, deliver us, ye two from grief and trouble.

2. Ye who have counted up the earth's expanses, and in the sky smoothed out the air's mid-region,
   Whose going-forth hath ne'er been reached by any, deliver us, ye two, from grief and trouble.

3. Beauteously bright! men rest in thy dominion when thou hast risen up and hastened onward.
   Ye, Vāyu, Savitar, preserve all creatures. Deliver us, ye, twain, from grief and trouble.

4. Hence, Vāyu, Savitar drive evil action, chase Śimidā away, drive off the demons.
   Ye give us store of energy and power. Deliver us, ye twain, from grief and trouble.

5. Of their own selves let Savitar and Vāyu send favourable strength and wealth and plenty.
   Here give us perfect freedom from consumption. Deliver us, ye twain, from grief and trouble.

6. Ye, Savitar and Vāyu, to assist us, enjoy the hymn and the delightful cheerer.
   Come hither downward from the stream of blessing. Deliver us, ye twain, from grief and trouble.

7. Like noblest benisons they have stayed in the God loving man's abode.
   I glorify bright Savitar and Vāyu. Deliver us, ye twain, from grief and trouble.

A hymn of praise and prayer to Vāyu, God of Wind and Savitar, the Sun-God.

4. Śimidā: apparently a female demon, or a disease attributed to her male-
volence. May all the rivers keep us free from Śimidā’ (Ṛgveda, VII. 50. 4).
6. Cheerer: the exhilarating Soma juice. The stream of blessing: the firmament and heaven whence rain and other blessings flow.

HYMN XXVI

1. O Heaven and Earth, I think on you, wise, givers of abundant gifts, ye who through measureless expanses have spread forth. For ye are seats and homes of goodly treasures. Deliver us, ye twain from grief and trouble.

2. Yea, seats and homes are ye of goodly treasures, grown strong, divine, blessed, and far-extending,
To me, O Heaven and Earth, be ye auspicious. Deliver us, ye twain, from grief and trouble.

3. I call on you who warm and cause no sorrow, deep, spacious, meet to be adored by poets.
To me, O Heaven and Earth, be ye auspicious. Deliver us, ye twain, from grief and trouble.

4. Ye who maintain Amṛit and sacrifices, ye who support rivers and human beings,
To me, O Heaven and Earth, be ye auspicious, Deliver us, ye twain, from grief and trouble.

5. Ye by whom cows and forest trees are cherished within whose range all creatures are included,
To me, O Heaven and Earth, be ye auspicious. Deliver us, ye twain, from grief and trouble.

6. Ye who delight in nectar and in fatness, ye without whom men have no strength or power,
To me, O Heaven and Earth, be ye auspicious. Deliver us, ye twain, from grief and trouble.

7. The grief that pains me here, whoever caused it, not sent by fate, hath sprung from human action.
I, suppliant, praise Heaven, Earth, and oft invoke them. Deliver us, ye twain, from grief and trouble.

A hymn of praise and Prayer to Heaven and Earth, the parents of all.
4. Amṛit: here meaning the life-giving rain on which the performance of sacrifices depends.

HYMN XXVII

1. I think upon the Maruts: may they bless me, may they assist me to this wealth in battle.
I call them like swift well-trained steeds to help us. May they deliver us from grief and trouble.

2. Those who surround the never-failing fountain for ever, and bedew the plants with moisture,
The Maruts, Priṣni's sons, I chiefly honour. May they deliver us from grief and trouble.

3. Bards, who invigorate the milk of milch-kine, the sap of growing plants, the speed of coursers—
To us may the strong Maruts be auspicious. May they deliver us from grief and trouble.

4. They who raised water from the sea to heaven and send it from the sky to earth in showers,
The Maruts who move mighty with their waters, may they deliver us from grief and trouble.

5. They who delight in nectar and in fatness, they who bestow upon us health and vigour.
The Maruts who rain mighty with their waters, may they deliver us from grief and trouble.

6. Whether with stormy might the Maruts established this All, or Gods with their celestial power,
Ye, kindly Gods, are able to restore it. May they deliver us from grief and trouble.

7. Potent in battles is the Maruts' army, impetuous train, well-known, exceeding mighty.
I, suppliant, praise and oft invoke the Maruts. May they deliver us from grief and trouble.

A hymn of praise and prayer to the Maruts, the terrible Gods of battle storm, and tempest, and the gracious senders of the refreshing rain.

2. *Priṣni's sons*: the Maruts are the sons of Rudra and Priṣni, the speckled cloud. See II. 1. 1. *The never-failing fountain*: the rain-cloud.

3. *Bards*: chanters of their thunder-psalm with the music of the winds.


7. *Potent in battles*: see III. 1. 2.

HYMN XXVIII

1. I Reverence you—mark this—Bhava and Śarva, ye under whose control is this that shineth.
Lords of this world both quadruped and biped. Deliver us, ye twain, from grief and trouble.
2. Lords of all near and even of what is distant, famed as the best and skilfullest of archers, 
Lords of this world both quadruped and biped, Deliver us, ye twain, from grief and trouble.
3. Thousand-eyed foe-destroyers, I invoke you, still praising you the strong, of wide dominion:
Lords of this world both quadruped and biped, Deliver us, ye twain, from grief and trouble.
4. Ye who of old wrought many a deed in concert, and showed among mankind unhappy omens;
Lords of this world both quadruped and biped, Deliver us, ye twain, from grief and trouble.
5. Ye from the stroke of whose destroying weapon not one among the Gods or men escapeth,
Lords of this world both quadruped and biped, Deliver us, ye twain, from grief and trouble.
6. Hurl your bolt, strong Gods, at the Yātudhāna, him who makes ready roots and deals in magic:
Lords of this world both quadruped and biped, Deliver us, ye twain, from grief and trouble.
7. Comfort and aid us, ye strong Gods, in battles, at each Kimidin send your bolt of thunder.
I, suppliant, praise and ever call on Bhav and Śarva. Set us free from grief and trouble.

A hymn of praise and prayer to Bhava and Śarva, two deities generally mentioned together and more or less connected with Rudra.

1. This that shineth: all the radiant world. Bhava and Śarva: Bhava is sometimes explained as 'the existent' 'the eternal,' sometimes as 'the producer of everything,' so that according to the latter explanation he is the exact opposite of Śarva 'the destroyer': and possibly the term (Bhava) has been formed with the view of propitiating the terrible god by a favourable name. (Abridged from Muir's translation of a note by Weber: see Original Sanskrit Texts, IV, p. 428).
The hymn has been translated by Muir, Original Sanskrit Texts, IV, p. 332.

HYMN XXIX

Ye who protect the truthful in his battles, deliver us, ye twain, from grief and trouble.
2. Ye the wise Gods who drive away oppressors, ye who protect the truthful in his battles,
   Who come, men's guards, to juice pressed forth by Babhru,
   deliver us, ye twain, from grief and trouble.
3. Mitra and Varuṇa who help Agasti, Atri, and Angiras, and Jamadagni,
   Ye who help Kaśyapa, who help Vasishṭha, deliver us, ye twain,
   from grief and trouble.
4. Mitra and Varuṇa, who help Syāvāsya, Atri, and Purumātha,
   and Vadhryasva,
   Ye who help Vimada and Saptavadhri, deliver us, ye twain,
   from grief and trouble.
5. Ye, Varuṇa, Mitra, who give aid to Kutsa, Gavishṭhira,
   Bharadvāja, Viṣvāmitra,
   Who help Kakshivan and give aid to Kaṇva, deliver us, ye twain,
   from grief and trouble.
6. Ye, Mitra, Varuṇa, who help Triṣoka, Medhātithi, and Uṣanā
   son of Kavi,
   Ye, Gotama's and Mudgala's protectors, deliver us, ye twain,
   from grief and trouble.
7. Whose straight-reined car that keeps the track of goodness assails
   and ruins him who walks perversely—
   I, suppliant, praise with constant invocation Mitra and Varuṇa.
   Save us from affliction.

A hymn of praise and prayer to Mitra-Varuṇa, or Mitra and Varuṇa as a dual-deity (Mitrāvivarṇau).

1. The truthful: according to the St. Petersburg Dictionary, Satyāvan is a
   man's name.

2. Babhru: a king whom the Asvins assisted in his trouble (Ṛgveda, VIII. 22. 10). Agasti: more commonly called Agastya, a very celebrated Rishi and seer of twenty-five hymns of Books I, of the Ṛgveda. He is one of those indefinable mythic personages who are found in the ancient traditions of many nations, and in whom cosmogonical or astronomical notions are generally figured. Thus it is related of Agastya that the Vindhyan Mountains prostrated themselves before him; and yet the same Agastya is believed to be the regent of the star Canopus. In the Rāmāyaṇa he appears as the friend and counsellor of Rāma. Atri: one of the great Seven Rishis, frequently mentioned in the Ṛgveda and said to have been delivered from distress by Indra and by the Aṣvins (Ṛgveda, I. 51. 3, and 112. 7). Angiras: one of the Seven Rishis and the seer of a number of the Ṛgveda hymns. Jamadagni: a celebrated ancient Rishi. Seer II. 32. 3. Kaśyapa also is a well-known Vedic sage, and Vasishṭha is especially famous as the great adversary of Viṣvāmitra.
Of the names which follow, Saptavādhri is said (Rgveda, V. 78. 6) to have been delivered from trouble by the Aśvins; Vadhrayasya is mentioned (Rgveda, VI.61.1) as a worshipper of Sarasvati, and (X.69.) as a special worshipper and favourite of Agni. The rest are Rishis and seers of hymns, of more or less celebrity, and all are mentioned in the Rgveda, none-being, however, represented as having been especially favoured by Mitra and Varuṇa who in this hymn are glorified as their protectors.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 137.

**HYMN XXX**

1. I travel with the Rudras and the Vasus, with the Ādityas and All-Gods I wander.
   I hold aloft both Varuṇa and Mitra, I hold aloft Indra and both the Aśvins.

2. I am the Queen, the gatherer-up of treasures, most thoughtful, first of those who merit worship.
   The Gods, making me enter many places, in diverse spots have set mine habitation.

3. I, verily, myself announce and utter the word that Gods, and men alike shall welcome.
   I make the man I love exceeding mighty, make him a sage, a Rishi, and a Brahman.

4. Through me alone all eat the food that feeds them, each man who sees, breathes, hears, the word out-spoken.
   They know it not, but yet they dwell beside me. Hear, one and all, the truth as I declare it.

5. I bend the bow for Rudra that his arrow may strike and slay the hater of devotion.
   I rouse and order battle for the people, and I have penetrated Earth and Heaven.

6. I cherish and sustain high-swelling Soma, and Tvashṭar I support, Pūshan, and Bhaga.
   I load with wealth the zealous sacrificer who pours the juice and offers his oblation.

7. On the world's summit I bring forth the Father: my home is in the waters, in the ocean.
   Thence I extend o'er all existing creatures, and touch even yonder heaven with my forehead.

8. I breathe a strong breath like the wind and tempest, the while I hold together all existence.
Beyond this wide earth and beyond the heavens I have become so mighty in my grandeur.

The hymn, which is taken from *Rgveda*, X. 125, is a glorification of Vāk, Speech personified and deified, the Word, the first creation and representation of Spirit, and the means of communication between men and Gods.

1. Vāk speaks. *Rudras*: the Sons of Rudra, the Maruts or Storm-Gods. *The Vasus*: considered as a separate class, eight deities frequently mentioned in connexion with the Adityas and the Rudras. *All-Gods*: the Viṣvedevas, here regarded as a separate class.

7. *The Father*: Dyu or Dyasus=Zeus, Heaven or Sky, produced from Vāk identified with Paramātmā, the Supreme and Universal Soul.

Wallis observes: 'Vāc', 'Speech' is celebrated alone in two whole hymns (of the *Rgveda*). X. 71 and X. 125, of which the former shows that the primary application of the name was to the voice of the hymn, the means of communication between heaven and earth at the sacrifice. The other hymn illustrates the constant assimilation of the varied phenomena of nature to the sacrifice; all that has a voice in nature, the thunder of the storm, the re-awaking of life at dawn, with songs of rejoicing over the new birth of the world, are embodied in this Vāc in the same way as it is said of Bṛihaspati that he embraces all things that are. It is thus another expression for that idea of the unity of the world, which we have seen crowning the mystical speculations of all the more abstract hymns of the collection' (*Cosmology of the Rgveda*, p. 85).

**HYMN XXXI**

1. Borne on with thee, O Manyu girt by Maruts, let our brave men, impetuous, bursting forward, March on, like flames of fire in form, exulting, with pointed arrows, sharpening their weapons.

2. Flashing like fire, be thou, O conquering Manyu, invoked, O victor, as our army's leader. Slay thou our foes, distribute their possession: show forth thy vigour, scatter those who hate us.

3. O Manyu, overcome those who assail us. On! breaking, slaying, crushing down the foemen. They have not hindered thine impetuous vigour: mighty! sole born! reduce them to subjection.

4. Alone of many thou art worshipped, Manyu: sharpen the spirit of each clan for combat. With thee to aid, O thou of perfect splendour, we raise the glorious battle-shout for conquest.

5. Unyielding, bringing victory like Indra, O Manyu be thou here our sovran ruler.
To thy dear name, O victor, we sing praises: we know the spring from which thou art come hither.

6. Twin-born with power, destructive bolt of thunder the highest conquering might is thine, subduer!
   Be friendly to us in thy spirit, Manyu! O much-invoked, in shock of mighty battle!

7. For spoil let Varuṇa and Manyu give us the wealth of both sides gathered and collected;
   And let our enemies with stricken spirits, o’erwhelmed with terror, sling away defeated.

The hymn, which is taken from the Rgveda, X. 84, is a battle-song addressed to Manyu. Wrath or Warlike Ardour personified and deified.
1. *Like flames of fire in form: agnirūpāḥ.*
2. *Sole-born:* having none to rival thee in thine own province.
3. *The spring:* the divine transcendental source.

**HYMN XXXII**

1. He who hath reverenced thee, Manyu, destructive bolt! breeds for himself forthwith all conquering energy.
   Arya and Dāsa will we conquer with thine aid, with thee the conqueror, with conquest conquest-spied.

2. Manyu was Indra, yea, the God was Manyu; Manyu was Hotar Varuṇa, Jātavedas.
   The tribes of human lineage worship Manyu. Accordant, with thy fervour, Manyu! guard us.

3. Come hither, Manyu, mightier than the mighty: smite, with thy fervour, for ally, our foemen.
   Slayer of foes, of Vṛitra, and of Dasyu, bring thou to us all kinds of wealth and treasure.

4. For thou art, Manyu, of surpassing vigour, fierce, queller of the foe, and self-existent,
   Shared by all men, victorious, subduer: vouchsafe to us superior strength in battles.

5. I have departed still without a portion, wise God! according to thy will, the mighty.
   I, feeble man, was wroth with thee, O Manyu. Come in thy proper form and give us vigour.

6. Come hither, I am all thine own: advancing, turn thou to me, victorious, all-bestowing.
Hymns of the Atharvaveda

Come to me, Manyu, wielder of the thunder: bethink thee of thy friend, and slay the Dasyus.

7. Approach, and on our right hand hold thy station, then let us slay a multitude of foemen.
The best of meath I offer to support thee: may we be first to drink thereof in quiet.

The hymn, which is almost identical with Rgveda, X. 83. is a battle-song addressed to Manyu, personified Wrath, the deity of the preceding hymn.

1. Dāsa: a general name applied in the Veda to certain evil beings or demons hostile to Indra and to men. It means also, a savage, a barbarian, as here, one of the original inhabitants of the country opposed to an Aryan immigrant. In the second hemistich. I read manyum, as in the Rgveda, instead of manyur of the text.

2. Fervour: tāpas; originally 'heat,' 'burning,' and secondly 'religious austerity,' 'fervid abstraction.'

3. Dasyu: fiend, or barbarian.

5. Without a portion: without a share in thy favours.

HYMN XXXIII

1. Chasing our pain with splendid light, O Agni, shine thou wealth on us.
   His lustre flash our pain away.
2. For goodly fields, for pleasant homes, for wealth we sacrifice to thee.
   His lustre flash our pain away!
3. Best praiser of all these be he, and foremost be our noble chiefs.
   His lustre flash our pain away!
4. So that thy worshipper and we, thine, Agni! in our sons may live.
   His lustre flash our pain away!
5. As ever conquering Agni’s beams of splendour go to every side,
   His lustre flash our pain away.
6. To every side thy face is turned, thou art triumphant everywhere.
   His lustre flash our pain away!
7. O thou whose face looks every way, bear off our foes as in a ship.
   His lustre flash our pain away!
8. As in a ship across the flood, transport us to felicity. His lustre flash our pain away
The hymn, which is almost identical with *Rgveda*, 1. 97, is a prayer to Agni for protection and general prosperity.

1. *Pain*: suffering inflicted on us by our enemies.

3. *He*: in the original hymn, meaning Kutsa the Rishi or seer to whom the hymn is attributed. May he be pre-eminent among those who celebrate thy praises, and may the chiefs or wealthy householders who have instituted the sacrifice be distinguished among thy worshippers.

8. *Across the flood*: or, over Sindhu, or Indus: As over Sindhu in a ship.

HYMN XXXIV

1. The head of this is prayer, its back the Brīhat, Odnas’s belly is the Vāmadeva;
   Its face reality, its sides the metre, Vishṭārt sacrifice produced from fervour.

2. Boneless, cleansed, purified by him who cleanseth, they go resplendent to the world of splendour.
   Fire burneth not their organ of enjoyment: much pleasure have they in the world of Svarga.

3. Never doth want or evil fortune visit those who prepare oblation called Vishṭārt.
   He goes unto the Gods, he dwells with Yama, he joys among Gandharvas meet for Soma.

4. Yama robs not of generative vigour the men who dress oblation called Vishṭārt.
   Borne on his car, a charioteer, he travels: endowed with wings he soars beyond the heavens.

5. Strongest is this, performed, of sacrifices: he hath reached heaven who hath prepared Vishṭārī.
   The oval-fruited lotus spreads his fibre: there bloom the nellophar and water-lilies.
   Abundant with their overflow of sweetness, these streams shall reach thee in the world of Svarga, whole lakes with lotus-blossom shall approach thee.

6. Full lakes of butter with their banks of honey, flowing with wine, and milk and curds and water—
   Abundant with their overflow of sweetness, these streams shall reach thee in the world of Svarga, whole lakes with lotus-blossom shall approach thee.

7. I give four pitchers, in four several places, filled to the brim with milk and curds and water.
Abundant with their overflow of sweetness, these streams shall reach thee in the world of Svarga, whole lakes with lotus-blossom shall approach thee.

8. I part this Odana among the Brāhmans, Vishṭārī, conquering worlds and reaching heaven.

Let me not lose it: swelling by its nature, be it my perfect Cow to grant all wishes!

The hymn is glorification of a certain sacrifice called Vishṭārī, whose chief element is Odana, a mess or broth of mashed rice or other grain cooked with milk.

1. *Of this*: of the Odana. *The Brihat*: the name of various Sāmans or songs of praise composed in the Brihāti metre which consists of two pādas of eight syllables each followed by one pāda of twelve and one of eight syllables. Rāmudēva: (coming from Vamadeva the Rishi or inspired seer of Book IV of the Rgveda) the name given to various Sāmans. *Vishṭārī*: (meaning ‘extensive’) the name of the oblation which is the subject of the hymn. In non-sacerdotal language the meaning of the stanza is: Devotion, various songs of praise and the metre in which they are composed, results, and effectiveness are the essential accompaniments of the brew of rice and milk offered in the Vishṭārī sacrifice which is originated by a fervid religious spirit.

2. *By him who cleanseth*: by the purifying Wind. *They*: who offer the Vishṭārī oblation. *Fire*: the flames of the funeral pile, Muir, *Original Sanskrit Texts*, V, p. 307 cites from the Satapatha-Brāhmaṇa, X. 4. 4. 4: ‘When a man, knowing this, practises austere fervour, he retains in heaven all his functions, even to that of sexual intercourse.’

3. *He*: the offerer of the oblation. *Gandharvas*: genii who inhabit Svarga or heaven.

5. *The oval fruited*: or āṇḍikam may be a separate plant with egg-shaped fruit or bulbs. Cf. V. 17, 16. *Lotus*: kumudam; either the white esculent water-lily or the red lotus whose fruit is also edible. *Nelophar and water-lilies*: a substitution for the Śālāka, Śapahaka, and Mulālin of the text which seem to be unidentifiable aquatic plants, *Thee*; the offerer of the oblation, As regards Svarga or heaven and the joys of the departed, see a fuller and more attractive account in Rgveda, IX. 113. 7-11.

8. *Cow to grant all wishes*: dhenuh kāmadāghā; the mythical Cow of Plenty, fulfiller of all desires.

The hymn has been translated by Ludwig, *Der Rgveda*, III, p. 437.

**HYMN XXXV**

1. Odana which Prajāpati, the firstborn of Order, dressed with fervour for the Brahman, which guards the worlds from breaking at the centre,—I with this Odana will conquer Mṛityu.
2. Whereby the World-Creators vanquished Mrityu, that which they found by fervour, toil and trouble;
That which prayer first made ready for the Brahman,—I with this Odana will conquer Mrityu.
3. That which upholds the Earth, the all-sustainer, that which hath filled air’s middle realm with moisture,
Which, raised on high in grandeur, established heaven,—I with this Odana will conquer Mrityu.
4. From which the months with thirty spokes were moulded, from which the twelve-spoked year was formed and fashioned.
Which circling day and night have ne’er o’ertaken,—I with this Odana will conquer Mrityu.
5. Which hath become breath-giver, life-bestower, to which the worlds flow full of oil and fatness,
To whom belong all the refugent regions,—I with this Odana will conquer Mrityu.
6. From which, matured, sprang Amrit into being, which hath become Gāyatrīs lord and ruler,
In which the perfect Vedas have been treasured,—I with this Odana will conquer Mrityu,
7. I drive away the hostile God-despiæer: far off be those who are mine adversaries,
I dress Brahmaidana that winneth all things. May the Gods hear me who believe and trust them.

The hymn is a further magnification of the Odana, or oblation, of mashed rice and milk. (see IV. 34).

1. Prajāpati: the Lord of Life; the Creator Mrityu: the God of Death.
4. Twelve-spoked year: cf. Rgveda 164. 11.
7. Brahmaidana: the Odana or mess of rice and milk distributed to Brāhmans, and especially to priests at a sacrifice.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 438.

HYMN XXXVI

1. Endowed with true strength, let the Bull, Agni Vaiśvānara, burn them up.
Him who would pain and injure us, him who would treat us as a foe.
2. Him who, unharmed, would injure us, and him who, harmed, 
would do us harm, 
I lay between the doubled fangs of Agni, of Vaiśvānara.
3. Those who, what time the moon is dark, hunt with loud cry and 
answering shout, 
Flesh-eaters, others who would harm,—all these I overcome with 
might.
4. I conquer the Piśāchas with my power, and take their wealth 
away.
All who would injure us I slay. Let mine intention have success.
5. With Gods who flee with him, and match their rapid motion 
with the Sun, 
I with those animals who dwell in rivers and on hills am found.
6. I trouble the Piśāchas as the tiger plagues men rich in kine. 
They, even as dogs when they have seen a lion, find no hiding-
place.
7. Naught with Piśāchas can I do, with thieves, with roamers of the 
wood.
Piśāchas flee and vanish from each village as I enter it.
8. Into whatever village this mine awful power penetrates, 
Thence the Piśāchas flee away, and plot no further mischief 
there.
9. Those who enrage me with their prate, as flies torment an 
elephant, 
I deem unhappy creatures, like small insects troublesome to 
man.
10. Destruction seize upon the man, as with a cord they hold a 
horse, 
The fool who is enraged with me! He is not rescued from the 
ooze.

The hymn is a charm against fiends, human enemies, and troublesome pests.
3. With loud cry: āgare, which does not occur elsewhere, is a word of uncertain 
signification. In the St. Petersburg Dictionary it is suggested that it may stand for 
āgare, 'in the chamber,' and so Ludwig translates it. Śāyaṇa explains it as mean-
ing 'on the field of battle' See Grill's note. Flesh-eaters: eaters of raw flesh; de-
mons.
5. With Gods: as Agni: 'Vaiśvānāra háth rivalry with Sūrya' (Rgveda, I. 98.1); 
Soma: 'This Pavamāna . . . mounts up with Sūrya to the sky, (Rgveda, IX, 27, 5):
With those animals: sāṁ taṁ paśūḥ̄hiḥ; this is obscure, and the metre suffers. Grill suggests that instead of posūḥ̄hiḥ some such word as piṣīchahā, ‘destroyer of Piśāchas, should be read; ‘With those who dwell in streams and hills I, slayer of the fiends, am found.’ Ludwig, retaining paśūḥ̄hiḥ, translates ‘mit diesen (wie mit) vieh mög ich befunden werden,’ ‘may I be found with these (as with) cattle.’

7. Thieves . . . roamers of the wood: the mischievous Piśāchas are probably meant.

8. This mine awful power: which frightens the goblins away.

9. With their prate: I adopt the reading lapītvā suggested by Whitney in his Index Verborum, instead of lapītā ‘chatterings.’

10. He is not rescued from the noose: he shall be caught in the snare of Nir-ṣiti the Goddess of Misfortune and Destruction.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 526, and, with annotations, by Grill, Hundert Lieder, pp. 3, 136.

HYMN XXXVII

1. With thee, O Plant, in olden time Atharvans smote and slew the fiends.
   Kaśyapa smote with thee, with thee did Kaṇava and Agastya smite.

2. With thee we scare and drive away Gandharvas and Apsarases.
   O Ajaśringī, chase the fiends. Cause all to vanish with thy smell.

3. Let the Apsarases, puffed away, go to the river, to the ford,—
   Guggulū, Pīlā, Nalādī, Aukshagandhi, Pramandini.
   Ye have become attentive since the Apsarases have past away.

4. Where great trees are, Aśvatthas and Nyagrodhas with their leafy crests,
   There where your swings are green and bright, and lutes and cymbals sound in tune,
   Ye have become attentive since the Apsarases have past away.

5. Hither hath come this one, the most effectual of herbs and plants.


7. From the Gandharva, dancing near, the lord of the Apsarases,
   Wearing the tuft of hair, I take all manhood and virility.

8. With those dread hundred iron spears, the darts of Indra, let it pierce.
   The Blyxa-fed Gandharvas, those who bring no sacrificial gift.

9. With those dread hundred golden spears, the darts of Indra, let it pierce.
The Blyxa-fed Gandharvas, those who bring no sacrificial gift.

10. O Plant, be thou victorious, crush the Piṣāchas, one and all,
    Blyxa-fed, shining in the floods, illumining the selfish ones.

11. Youthful, completely decked with hair, one monkey-like, one
    like a dog,—
    So the Gandharva, putting on a lovely look, pursues a dame.
    Him with an efficacious charm we scare and cause to vanish
    hence.

12. Your wives are the Apsarases, and ye, Gandharvas, are their
    lords.
    Run ye, immortal ones, away: forbear to interfere with men!

The hymn is a spell to drive away Gandharvas and Apsarases.

1. Atharvans: the descendants of the great Atharvan, the first Firepriest
    Kasyapa . . . Kanava . . . Agastya . . . see Index.

2. Gandharvas: see Index. Apsarases: see Index. Ajaśringi: the name of the
    plant used in the incantation: literally Goat's Horn, Odina Pinnata.

3. These names are derived from fragrant plants or sweet scents, Guggulū
    meaning, 'Bdellium-scented;' Naladi 'smelling of Spikenard;' the plants connected
    with the rest of the names have not been identified. The names of the six Apsara-
    ses mentioned in Rigveda, X, 95, 6 refer to their looks and habits. Ye: the Gand-
    harvas. The charm has now driven the nymphs away.

4. The Aśvattha (see III. 6. 1.) is the Holy Fig-tree, Ficus Religiosa, the Ny-
    agrodha is the Indian Fig-tree, Ficus Indica.

6. Arätaki: a name or epithet of Ajaśringi or Goat's Horn.

8. Iron spears: the strong thorns or spines of the plant. Blyxafed: eaters of
    Avakā (Blyxa Octandra), a water-plant, called Saivala in later times.

10. Illuminating the selfish ones: jyotayamāmakā'ṇ; the meaning is obscure.

11. 'The Gandharvas, a class of gods, who are described as hairy, like dogs
    and monkeys, but as assuming a handsome appearance to seduce the affections of
    earthly females, are called upon to desist from this unbecoming practice, and not
    to interfere with mortals, as they have wives of their own, the Apsarases' (Muir,
    Original Sanskrit Texts, V, 309). The Gandharvas here resemble the Fauni the
    Satyri of Italy, the latter being represented as woodland genii or deities, ape-like
    and goat-footed.

HYMN XXXVIII

1. Hither I call the Apsaras, victorious, who plays with skill,
    Her who comes freely fort to view, who wins the stakes in games
    of dice.

2. Hither I call that Apsaras who scatters and who gathers up.
The Apsaras who plays with skill and takes her winnings in the game.

3. Dancing around us with the dice, winning the wager by her play.
May she obtain the stake for us and gain the victory with skill.
May she approach us full of strength : let them not win this wealth of ours.

4. Hither I call that Apsaras, the joyous, the delightful one—
Those nymphs who revel in the dice, who suffer grief and yield to wrath.

5. Who follow in their course the rays of Sūrya, or as a particle of light attend him.
Whose leader from afar, with store of riches, compasses quickly all the worlds and guards them.
Pleased, may he come to this our burnt oblation, together with the Air, enriched with treasure.

6. Together with the Air, O rich in treasure, guard here the white cow and the calf, O mighty!
Here are abundant drops for thee, come hither! Here is thy white calf, let thy mind be with us.

7. Together with the Air, O rich in treasure, keep the white calf in safety here, O mighty!
Here is the grass, here is the stall, here do we bind the calf. We are your masters, name by name. All Hail!

The hymn is a charm for success in gambling.

1. *The Apsaras*: the Apsarases are intimately connected with gambling with dice. See II. 2. 5.

5. Stanzas 5-7, differing in metre and unconnected with the object of the charm, are evidently a later addition to the original hymn. They are employed in *Kauśika-Sūtra*, XXI. 11 as a charm for the protection of cattle. *Who*: apparently the Apsarases as nymphs of the mists of morning. *Leader*: perhaps the Sun.

6. *O mighty!* : vājīn: according to Ludwig, the horse of the Gandharva is addressed.

7. *Your masters, name by name*: we have power over you (Gandharvas or Apsarases) collectively and severally.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 454; and stanzas 1-4, with annotations, by Grill, *Hundert Lieder*, pp. 71, 140.

**HYMN XXXIX**

1. Agni no earth hath had mine homage. May he bless me.
As I have bowed me down to Agni on the earth, so let the Favouring Graces bow them down to me.

2. Earth is the Cow, her calf is Agni. May she with her calf Agni yield me food, strength, all my wish, life first of all, and offspring, plenty, wealth. All Hail!

3. Vāyu in air hath had mine homage. May he bless me.
   As I have bowed me down to Vāyu in the air, so let the Favouring Graces bow them down to me.

4. Air is the Cow, her calf is Vāyu. May she with her calf Vāyu yield me food, strength, all my wish, life first of all, and offspring, plenty, wealth. All Hail!

5. The Sun in heaven hath had my homage. May he bless me.
   As I have bowed me down unto the Sun in heaven, so let the Favouring Graces bow them down to me.

6. Heaven is the Cow, her calf Āditya. May she yield with her calf the Sun food, strength, and all my wish, life first of all, and offspring, plenty, wealth. All Hail!

7. To Chandra in the quarters have I bowed me. May he bless me.
   As unto Chandra in the quarters I have bent, so let the Favouring Graces bow them down to me.

8. The quarters are the Cows, their calf is Chandra. May they yield with their calf the Moon food, strength and all my wish, life first of all, and offspring, plenty, wealth. All Hail!

9. Agni moves having entered into Agni, the Ṛishis' son, who guards from imprecations,
   I offer unto thee with reverent worship. Let me not mar the Gods' appointed service.

10. Skilled in all ways, O God, O Jātavedas, I offer what is cleansed by heart and spirit.
    To all thy seven mouths, O Jātavedas. Do thou accept with pleasure my libation.

The hymn is a prayer to various deities for health, wealth, and general prosperity.


6. Āditya: meaning here the Sun.


9. *Having entered into Agni*: the consecrated fire being taken from the householder's perpetual fire. *The Ṛishis' son*: first produced on earth by Ṛishis, as
Atharvan, in the olden time. *Seven months*: the seven mouths (tongues or flames) of Agni are frequently mentioned in the *Rgveda*.

**HYMN XL**

1. O Jātavedas, eastward sacrificers, as foes assail us from the eastern quarter.
   May they, turned back, be pained for harming Agni. I drive them backward with mine incantation.

2. O Jātavedas, southward sacrificers as foes assail us from the southern quarter.
   May they, turned back, be pained for harming Yama. I smite them backward with mine incantation.

3. O Jātavedas, westward sacrificers as foes assail us from the western quarter.
   For harming Varuṇa be they turned and troubled! I smite them backward with mine incantation.

4. Jātavedas, northward sacrificers as foes assail us from the northern quarter.
   For harming Soma be they turned and troubled! I smite them backward with mine incantation.

5. O Jātavedas, nether sacrificers, as foes assail us from the steadfast quarter.
   For harming Earth let them be turned and troubled. I smite them backward with mine incantation.

6. Those who pay sacrifice, O Jātavedas, from air assail us from the midway quarter.
   For harming Vāyu be they turned and troubled! I smite them backward with mine incantation.

7. The sacrificers from above assail us, O Jātavedas, from the lofty quarter.
   For wronging Sūrya be they turned and troubled! I smite them backward with mine incantation.

8. Those from all points assail us, Jātavedas, who sacrifice from intermediate regions.
   For wronging Prayer let them be turned and troubled, I smite them backward with mine incantation.

The hymn, addressed to Agni Jātavedas, is a charm-directed against rival worshippers.
1. For harming Agni: as Regent of the East. The rival and heterodox worshippers are considered to insult and injure the deity who presides over the region of the heaven under which they offer their sacrifices.

5. Steadfast quarter: or, region; nadir.


7. Lofty-quarter: or, region; the zenith.

For the Regents or presiding deities of the regions, see note on I. 31. 1.
BOOK V

HYMN I

1. He who with special plans and deathless spirit, waxing, well-born, hath come unto his birth-place,
   As he who shines upholds the days, thus Trita, of pure life,
   bears the Three as their supporter.

2. He who, the first, approached the holy statutes makes, after,
   many beauteous forms and figures.
   Eager to drink, his birth-place first he entered who understands
   the word when yet unspoken.

3. He who—the fluid gold, with radiant kinsmen—to fervent glow
   delivered up thy body,
   On him both set names, that shall live for ever: to him the regions
   shall send robes to clothe him,

4. As these have gone to their primeval station, each gaining an
   imperishable dwelling,
   May kissing mothers of the bards' beloved bring the pole-draw-
   ing husband to the sister.

5. By holy wisdom I a sage, Far-Strider! offer to thee this lofty
   adoration.
   This worship both the mighty eddying rivers, coming together
   to this station, heighten.

6. Seven are the pathways which the wise have fashioned; to one
   of these may come the troubled mortal.
   On sure ground where the ways are parted standeth Life's Pillar
   in the dwelling of the Highest.

7. Working, I go my way with deathless spirit: life, spirit, bodies
   have gone gladly thither.
   Aye, Śakra also gives his gift of treasure as when the sacrificer
   meets with power.

8. Yea, the son asks dominion of his father: this they declared the
   noblest path to welfare.
   Varuṇa, let them see thy revelations: display the wondrous
   shapes of times to follow.
9. Halt with the milk, its other half, thou minglest and with that half, strong! unbesought! increasest.
Let us exalt the gracious friend, the mighty, Varuṇa son of Aditi, strength-giver.
We have told him the marvels sung by poets. The utterance of Heaven and Earth is truthful.

This very obscure introductory hymn appears to be a glorification of Trita and Varuṇa.

1. *He who shines*: Sūrya, the Sun-God, Trita: a mysterious ancient deity frequently mentioned in the Ṛgveda, principally in connexion with the Maruts, Vāyu, and Indra. His home is the remotest part of heaven, and he is called Aptya, the Watery, that is, sprung from, or dwelling in, the sea of cloud and vapour. In the Ṛgveda he is identified with the Sacrificial Horse (1. 163. 3.) ; he is said to have 'rent Vṛitra limb from limb' (1. 187. 1), and to have combated and conquered other meteoric demons; as Vāyu or Wind he fans and quickens Agni in the height of heaven (V. 9. 5); he appears to be the celestial purifier of the Sāyaṇa for Indra (II. 11. 20; IX. 32. 2; 34. 4; 37. 4; 102. 2); and he surrounds the Maruts with the lightning flash and roar (V. 54. 2). Sāyaṇa identifies, Trita sometimes with Vāyu, sometimes with Indra as the pervader of the three worlds, and sometimes with Agni stationed in the three fire receptacles. See Bergaigne, *La Religion Védique*, II, pp. 326-30. In this hymn Trita appears as a creative and protecting power. *The Three*: the worlds, earth, middle air, and heaven.

2. *Eager to drink*: or, to form, to create, 'schaffenslustiger,'—Ludwig.

3. *He*: Trita, that is, Agni as the Sun, the *fluid gold* whose *kinsmen* are the flashes. *Thy body*: Soma's, according to Ludwig. The meaning of the hemistic is not clear; *Both*; the dual verb has no expressed subject. Heaven and Earth are intended. *Regions*: (diśah instead of viśah) of the heavens. *Rohes*: clouds with which the sun is invested.


5. *Far-Strider*: or, having a broad path; Sūrya, the sun, *Eddying rivers*: here apparently, Heaven and Earth: Rodhā und Chakra [Himmel und Erde],—Ludwig.

6. The stanza is taken from Ṛgveda, X. 5. 6. *Pathways*: maryādāh, long lines or divisions of light. *The wise*: the sages, the Fathers. *The troubled mortal*: the man who is longing for daybreak may approach the pathway of light. Max. Müller translates differently (*Vedic Hymns*, part I, p. 253): 'The sages established the seven divisions, but mischief befell one of them.' Where the ways are parted: where ends the dark road which the Sun travels by night, and the bright

1 of his daily course begins. *Life's Pillar*: apparently, Agni. The meaning of'
the whole stanza is uncertain.

7. \(\text{\textit{\Sakra}}\) : the mighty Indra, \textit{Meets with power} ; obtains the expected reward of his oblations.

9. \textit{Half ... thou minglest} : preparest a libation consisting of equal parts of Soma juice and milk. \textit{Gracious} ; \textit{āvim} ; ‘das schaf,’ ‘the sheep’—Ludwig.

The hymn, like the introductory hymn of Book IV, is a \textit{Brahmodyam}, an enunciation in designedly enigmatical language of cosmogonical and mysto-theological doctrine. Translation and explanation can be only conjectural, and some passages do not lend themselves to either. See Ludwig, \textit{Der Rigveda}, III, p. 394.

HYMN II

1. In all the worlds That was the best and highest whence sprang the Mighty One of splendid valour.
As soon as born he overcomes his foemen, when those rejoice in him who bring him succour.

2. Grown mighty in his strength, with ample vigour, he as a foe strikes fear into the Dāsa,
Eager to win the breathing and the breathless : All sang thy praise at banquet and oblation.

3. All concentrate on thee their mental vigour what time these,
twice or thrice, are thine assistants,
Blend what is sweeter than the sweet with sweetness win quickly with our meath that meath in battle.

4. If verily in every war the sages joy and exult in thee who winnest treasures,
With mightier power, strong God, extend thy firmness : let not malevolent Kašokas harm thee.

5. Proudly we put our trust in thee in battles, when we behold great wealth the prize of combat.
I with my words impel thy weapons onward, and sharpen with my prayer thy vital vigour.

6. Thou in that house, the highest or the lowest, which thy protection guards, bestowest riches.
Establish ye the ever-wandering mother, and bring full many deeds to their completion.

7. Praise in the height Him who hath many pathways, courageous, strongest, Āptya of the Āptyas.
Through strength he shows himself of ample power : pattern of Prithivi, he fights and conquers.

8. Bṛihaddiva, the foremost of light-winners, hath made these holy prayers, this strength for Indra.
Free Lord, he rules the mighty fold of cattle, winning, aglow, 
even all the billowy waters.

9. Thus hath Brîhaddeva, the great Atharvan, spoken to Indra as 
himself in person.

Two sisters free from stain, the Mātariṣvans, with power impel 
him onward and exalt him.

The hymn, which is taken, with variations from Ṛgveda, X. 120, ascribed to 
the Rishi Brîhaddeva, son of Atharvan, is a glorification of Indra.

1. That : meaning, according to Sāyaṇa, Brahma the original cause of the 
Universe. The Mighty One : Indra.

2. Dāsa : the demon enemies of the Gods. Eager to win : Ludwig makes sāsni : 
an infinitive. The correct reading is probably sāsnis as suggested by Grassmann. 
The breathing and the breathless : the animate and the inanimate world.

3. Mental vigour ; krātum ; ‘adoration’—Wilson. These : Soma juices. Twice 
or thrice : with reference, perhaps, to three daily libations. These invigorate 
Indra for the performance of his mighty deeds. What is sweeter : thine own celestia 
al Soma which is sweeter than that of earth. Sāyaṇa explains the stanza differently :—‘To thee all (worshippers) offer adoration, whether those propitiators be 
two or three. Combine that which is sweeter than the sweet with sweetness, unite 
that honey with honey.’—Wilson. The two or three are according to Sāyaṇa, the 
sacrificer and his wife and child, and the second half of the stanza contains a 
reference to the propagation of children.

4. Kasoka is : a class of demons, according to the St. Petersburg Dictionary. 
The Ṛgveda has ‘Yātudhānās ;’ and Ludwig suggests that the Atharvaveda 
hymn was employed as a charm on some special occasion, and Kasokas, meaning 
perhaps people living on the stream Kaśi, took the place of Yātudhānas.

6. Establish ye : apparently the Gods are addressed. The ever-wandering 
mother : the earth before her foundations were fixed. The reading of the Ṛigveda 
differs :—‘Thou stablishest the two much-wandering mothers’ (heaven and earth).

7. Āptya of the Āptyas : chief of the class of deities called Aptya, dwelling in 
the waters of the sea of air, and so identified with, or likened to, Trīta Aptya. 
See V. I. I. Pattern of Prithivī : vast and strong as the earth : ‘Thou art the 
counterpart of earth’ (Ṛgveda, I. 52. 13).

8. Foremost of light-winners : according to Sāyaṇa, ‘Chief of Rishis, and 
-enjoyer of heaven or servant of Aditya, the Sun’ Indra. He ; Indra. Fold of cattle. 
the realm of the celestial cows or rays of light. Billowy waters : of the sea of air.

9. The great Atharvan : ‘the great priest.’—Grassmann. As himself : the priest 
identifies himself with the God whom he worships. Two sisters : Heaven and 
Earth—Mātariṣvans : Mātariṣvan in the Ṛgveda is the divine being who brought 
Agni down from heaven to the Bhṛgus, and is sometimes a mystic name (perhaps, 
Growing in the mother the fire-drill) of Agni himself. How the term is applicable 
to Heaven and Earth is not clear. The Ṛgveda has svāsārah, sisters, in the plural, 
explained by Sāyaṇa as ‘the sister rivers which abide in the mother (mātāri) Earth.’
HYMN III

1. Let strength be mine while I invoke thee, Agni! enkindling thee may we support our bodies.
   May the four regions bend and bow before me: with thee for guardian may we win the combat.
2. Baffling the range of our opponents, Agni! guard us as our protector round about us.
   Down the steep slope go they who hate us, backward, and let their thought who watch at home be ruined.
3. May all the Gods be on my side in battle, the Maruts led by Indra, Vishnu, Agni.
   Mine be the middle air's extended region, and may the Wind blow favouring these my wishes.
4. For me let them present all mine oblations, and let my mind's intention be accomplished.
   May I be guiltless of the least transgression: may all the Gods come hither and protect me.
5. May the Gods grant me riches, may the blessing and invocation of the Gods assist me.
   This boon shall the celestial Hotars win us: may we, unwound, have brave heroes round us.
   Let not calamity or curse o'ertake us, nor deeds of wickedness that merit hatred.
7. Do ye three Goddesses give ample shelter and all success to us ourselves and children.
   Let us not lose our children or our bodies: let us not benefit the foe, King Soma!
8. Foodful and much-invoked, at this our calling may the far-reaching Bull grant us wide shelter.
   Lord of bay coursers, Indra, bless our children: harm us not, give us not as prey to others.
9. Lord of the world, Creator and Disposer, may the God Savitar who quells assailants,
   May the Ādityas, Rudras, both the Aśvins, Gods, guard the sacrificer from destruction.
10. Let those who are our foemen stay afar from us: with Indra and with Agni we will drive them off.
The Ādityas and the Rudras, over us on high, have made me strong, a thinker, and a sovran lord.

11. Yea, we call Indra hitherward, the winner of wealth in battle and of kine and horses.
May he mark this our worship when we call him, Lord of bay steeds, thou art our friend and comrade.

The hymn, which is taken, with variations, from *Rgveda*, X. 128 ascribed to Rishi Vihavya of the family of Angiras, is a prayer addressed by a King to Agni, Indra, and various other deities for victory in battle and general protection and prosperity.

1. *The four regions*: The King is about to undertake a Digvijaya, the subjugation of the neighbouring countries in all directions.
2. *Down the steep slope*: that leads to destruction.
4. *Six divine Expanses*: the four cardinal points, and upper and lower spaces or zenith and nadir.
5. *Three Goddesses*: Ilā, Sarasvatī and Mahī ‘or Bhārati, personifications of prayer and worship. They are not mentioned in the *Rgveda* hymn.
7. This stanza is not taken from the *Rgveda* hymn.

**HYMN IV**

1. Thou who wast born on mountains, thou most mighty of all plants that grow.
   Thou Banisher of Fever, come, Kushṭha! make Fever pass away.
2. Brought from the Snowy Mountain, born on the high hill where eagles breed,
   Men seek to buy thee when they hear: for Fever’s Banisher they know.
3. In the third heaven above us stands the Aṣvattha tree, the seat of Gods.
   There the Gods sought the Kushṭha Plant, embodiment of endless life.
4. There moved through heaven a golden ship, a ship with cordage wrought of Gold.
   There the Gods won the Kushṭha Plant, the blossom of eternal life.
5. They sailed on pathways paved with gold, the oars they piled were wrought of gold:
   All golden were the ships wherein they carried Kushtha down to earth.
6. O Kushtha, bring thou hitherward this man of mine, restore his health,
   Yes, free him from disease for me.
7. Thou art descended from thee Gods, Soma’s benignant friend art hou,
   Befriend my breath and vital air be gracious unto this mine eye.
8. Sprung, northward, from the Snowy Hill thou art conveyed to eastern men.
   There they deal out among themselves Kushtha’s most noble qualities.
9. Most excellent, indeed, art thou, Kushtha! most noble is thy sire.
   Make all Consumption pass away and render Fever powerless.
10. Malady that affects the head, eye-weakness, bodily defect—
    All this let Kushtha heal and cure: aye, godlike is the vigorous power.

The hymn is a charm against Fever and other ailments.
1. Fever: see 1. 25. kushtha: a medicinal plant, Costus speciosus or Arabicus. See VI. 95; 102, 3; XIX. 39.
3. Aśvattha tree: Ficus Religiosa or Holy Fig-tree; see III 6. 1. note. The virtues ascribed to Kushtha are so manifold and mighty that the plant must have a celestial origin. ‘The Samoans think that their most valued vegetables were stolen from heaven by a Samoan visitor’ (Lang’s Custom and Myth).
9. Thy sire: Kushtha’s father is said to be Jívala, Vivifier (XIX. 39. 3).

The hymn has been translated with notes by Grill, Hundert Lieder, pp. 9. 141.

HYMN V

1. Aryaman is thy grandsire, Night thy mother, and the Cloud thy sire.
   Thy name is called Silāchī. Thou, thyself, art sister of the Gods.
2. Whoever drinketh thee hath life: thou savest and protectest man.
   As nursing mother of mankind, thou takest all upon thy lap.
3. Thou clingest close to every tree, as a fond damsel clasps her love.
Thy name is called The Conqueror, She who Stands Fast, The Rescuer.
4. Whatever wound the arrow, or the staff, or violence inflicts, Thereof thou art the remedy: as such restore this man to health.
5. Thou springest from blest Plaxa, or Aśvattha, Dhava, Khadira, Parna, or blest Nyagrodha, so come thou to use, Arundhati!
6. Gold-coloured, bringing happy fate, most lovely, brilliant as the Sun,
    Mayst thou, O Healing! come unto the fracture: Healing is thy name.
7. Gold-coloured, bringing happy fate, odorous, hairy-bodied one, The sister of the Waters art thou, Lākshā! and thy soul is Wind.
8. Silāchī is thy name: thy sire, O goat-brown! is a damsels’s son. Thou hast been sprinkled by the mouth of Yama’s tawny-coloured horse.
9. Issuing from the horse’s blood away she glided to the trees. Become a winged water-brook, and come to us, Arundhati!

The hymn is a charm, addressed to a Plant, to mend a broken bone.
1. Silāchī: more usually called Arundhati as in stanzas 5 and 9, a medicinal climbing plant formerly supplied in cases of severe contusion or fracture. See IV. 12, 1. note. Sister of the Gods: see note on V. 4. 3.
8. Thy sire: the Cloud. I have translated the text as it stands; but the meaning is not clear. Grill says, 'I read kānīna' ajābabhrub,' and translates accordingly: 'Silāchī is a damsels’s child (daughter of Night), thy father brown red like the goat.' Zimmer, doubtfully, translates similarly. Hast been sprinkled by the mouth: it would be better, perhaps, to read asna 'with the blood,' instead of āsnā, by the mouth, as suggested by Whitney, in his Index Verborum, followed by Grill who refers to the ancient German custom of sprinkling holy trees with blood. Yama's horse does not appear to be mentioned elsewhere.

The hymn has been translated by Zimmer, Altindisches Leben, p. 67; and, with notes by Grill, Hundert Lieder, pp. 10, 142.

HYMN VI
1. Eastward at first the prayer was generated: Vena disclosed bright flashes from the summit,
Disclosed his deepest nearest revelations, womb of the non-existent and existent.

2. None have attained to those of old, those who wrought holy acts for you,
   Let them not harm our heroes here. Therefore I set before you this.

3. Sweet-tongued, exhaustless, they have sent their voices down together in heaven's vault that pours a thousand streams.
   His wildly-restless warders never close an eye: in every place the snarers stand to bind men fast.

4. Speed forward, conquering all foes, to win the spoil,
   Thou comest on thy haters with a surging sea. Thy name is Fragile. The thirteenth month is Indra's home.

5. Through this now hast thou sent thy gifts. All hail!
   With sharpened arms and missiles, kind and friendly, be gracious unto us, Soma and Rudra!

6. Through this hast thou been left in want. All hail!
   With sharpened arms and missiles, kind and friendly, be gracious unto us, Soma and Rudra!

7. Through this hast thou committed faults. All hail!
   With sharpened arms and missiles, kind and friendly, be gracious unto us, Soma and Rudra!

8. Free us from trouble, free us from dishonour, accept our worship, give us life immortal.

9. O missile of the eye, missile of spirit, thou missile of devotion and of fervour!
   Thou art the weapon shot against the weapon. Let those be weaponless who sin against us.

10. Make with thy weapon weaponless, O Agni, all wicked men who deal with us as foemen with eye, with thought, with spirit, or intention.

11. Thou art the house of Indra. I betake me to thee, I enter thee with all my cattle,
    With all my people and with all my body, with all my soul, with mine entire possessions.

12. Thou art the guard of Indra. I betake me to thee, etc.

13. Thou art the shield of Indra. I betake me to thee, etc.

14. Indra's protection art thou. I betake me to thee, I enter thee with all my cattle.
    With all my people and with all my body, with all my soul, with
mine entire possessions.

The hymn is mainly a prayer for protection and prosperity.
1. This stanza is repeated from IV. 1. 1.
2. Repeated from IV. 7. 7.
3. Taken, with a slight variation, from Rgveda, IX, 73, 4. They: the beams of light which radiate from the Soma juices as they undergo purification. His warders: Soma's rays which watch the actions of men, detecting and capturing the wicked like hunters' with snare and nooses.
4. The first line is taken from Rgveda, IX. 110, 1, and is addressed to Soma Pavamāna (the Soma as it is purified) in the original hymn. Thou . . . 'sea: dvishastadādhyaṛṇaveneṣe seems to be a corruption of dvishās, tarādhyā, rīnayā' na īyase, 'As a debt-claimer thou speedest to quell thy foes,' the second hemistich of the same hymn. Thy name is fragile: here the chief subject of the hymn, the thirteenth or intercalary month of the Indian calendar. Indra's home: the thirteenth month being created by the Sun or Indra. See XIII. 3. 8.
5. The first line of this, as of each of the two following stanzas, is unintelligible to me.
9. The remainder of the hymn is non-metrical.
11. The house of Indra: the thirteenth month is the subject of many wildly fanciful speculations in the later Vedic literature. Here the next world appears to be referred to.

HYMN VII

1. Bring thou to us, bar not the way, Arāti! Stay not the guerdon that is being brought us.
   Homage be paid to Failure, to Misfortune, and Malignity.
2. The man whom thou preferrest, O Arāti, he who prates to us—This man of thine, we reverence. Baffle not thou my heart's desire,
3. May our desire which Gods have roused fulfil itself by day and night.
   We seek to win Arāti: to Arāti be our homage paid.
4. We, suppliant, call on Bhaga, on Sarasvati, Anumati, Pleasant words have I spoken, sweet as honey is, at invocations of the Gods.
5. The portion that I crave with speech intelligent and full of power, May faith, presented with the gift of tawny Soma, find to-day.
6. Do not thou make our words or wishes fruitless. Let the twain Indra Agni, bring us treasures.
   All, fain to-day to give us gifts, welcome Arāti with your love.
7. Misfortune! go thou far away: we turn thy harmful dart aside.
   I know thee well, Arāti! as oppressor, one who penetrates.
8. Oft, coming as a naked girl thou haunteth people in their sleep,
   Baffling the thought, Arāti! and the firm intention of a man.
9. To her the mighty vast in size, who penetrates all points of space,
   To her mine homage have I paid, Nirṛiti with her golden hair.
10. Auspicious, with her golden hue, pillowed on gold, the mighty one—
    To this Arāti clad in robes of gold mine homage have I paid.

The hymn is a charm to deprecate Arāti, or malignity personified.

1. Guerdon: daksīṇa or honorarium given to the priests who officiate at a sacrifice. The speaker, who belongs to the sacerdotal class, hopes that his fees may not diminish. See Rgveda, X, 107, addressed to Dakshinā.

4. The second hemistich has four hypermetrical syllables: mādhumatīṁ, sweet as honey, may be a gloss that has crept into the text.


Nirṛiti: the speaker gives Arāti the name of the far more powerful Goddess of Misfortune, Destruction, and Death.

The hymn has been translated by Ludwig, Der Rgveda, III, p. 305, and, with annotations, by Grill, Hundert Lieder, pp. 39, 145.

HYMN VIII

1. With fuel of Vikaṅkata bring molten butter to the Gods.
   O Agni, make them joyful here: let them all come unto my call.
2. O Indra, come unto my call, This will I do. So hear it thou.
   Let these exertions for the sake of Indra guide my wish aright.
   Therewith, O Jātavedas, Lord of Bodies! may we win us strength.
3. Whatever plot from yonder, O ye Gods, that godless man would frame,
   Let not the Gods come to his call, nor Agni bear his offering up.
   Come, ye, come hither to my call.
4. Run, ye Fxertions, farther on By Indra’s order smite and slay.
   As a wolf warrioth a sheep, so let not him escape from you while life remains. Stop fast his breath.
5. The Brahman whom those yonder have appointed priest, for injury,
   He, Indra! is beneath thy feet. I cast him to the God of Death.
6. If they have issued forth, strongholds of Gods, and made their shield of prayer,
Gaining protection for their lives, protection round about, make all their instigation powerless.

7. Exertions which that man hath made, Exertions which he yet will make—
   Turn them, O Indra, back again, O Vṛitra-slayer, back again on him that they may kill that man.

8. As Indra, having seized him, set his foot upon Udvāchana,
   Even so for all the coming years I cast those men beneath my feet.

9. Here, Indra Vṛitra-slayer, in thy strength pierce thou their vital parts.
   Here, even here, attack them, O Indra. Thine own dear friend am I.
   Indra, we closely cling to thee. May we be in thy favouring grace.

The hymn is a charm for the discomfiture and destruction of hostile priests.

1. Vakāhata: a thorny tree (Flacourtia Sapida) used as a fuel at sacrifices and as the material of the great ladle called dhruvā, and saucers for Soma juice.

4. Exertions: the efforts made by the priest to secure the performance of the sacrifice, personified. Smite and slay: the hostile priests.

5. Muir observes, Original Sanskrit Texts, I, 289): "and yet with all this sacredness of his character the priest must be devoted to destruction, if, in the interest of an enemy, he is seeking by his ceremonies to effect the ruin of the worshipper.

8. Udvāchana: one who screams out; perhaps some demon conquered by Indra. According to the St. Petersburg Dictionary the reading is probably incorrect.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 439.

HYMN IX

1. All hail to Heaven!
2. All hail to Earth!
3. All hail to Air!
4. All hail to Air!
5. All hail to Heaven!
6. All hail to Earth!
7. Mine eye is Sūrya and my breath is Vāta, Air is my soul and Pṛthivī my body.
   I verily who never have been conquered give up my life to Heaven and Earth for keeping.
8. Exalt my life, my strength, my deed and action; increase my understanding and my vigour.

Be ye my powerful keepers, watch and guard me, ye mistresses of life and life's creators! Dwell ye within me, and forbear to harm me.

The hymn is a prayer to Heaven and Earth for protection and assistance.

7. 'Mine eye is Sūrya: cf. 'May Sūrya, sovran Lord of eyes, protect me' (V. 24. 9). So Socrates says (Plato, Republic, VI, 18): 'I regard it (the eye) as the most sun-like of all the organs of sensation' see Muir, Original Sanskrit Texts, V, 298). Compare also the Funeral Hymn, Rgveda, X, 16. 3: 'The sun receive thine eye the wind thy spirit: go, as thy merit is, to earth or heaven'.

HYMN X

1. Thou art my wall of stone against the sinner who fights against me from the eastern quarter. 

May he encounter it!

2. Thou art my wall of stone against the sinner who fights against me from the southern quarter. 

May he encounter it!

3. Thou art my wall of stone against the sinner who fights against me from the western quarter.

May he encounter it!

4. Thou art my wall of stone against the sinner who fights against me from northern quarter.

May he encounter it!

5. Thou art my wall of stone against the sinner who fights against me from the steadfast region.

May he encounter it!

6. Thou art my wall of stone against the sinner who fights against me from the lofty region!

May he encounter it!

7. Thou art my wall of stone against the sinner who from points intermediate fights against me.

May he encounter it!

8. With Brīhat I invoke the mind, with Mātariśvan both the breaths, 
The eye from Sūrya, and the ear from Air, the body from the Earth.
We, with Sarasvati who suits the mind, call Speech to come to us.

The hymn contains a separate prayer to each of the deities who preside over the regions (see I. 31. 1) for protection from the enemy who threatens the speaker from the quarter under the God's special jurisdiction. The deities are (1) Agni (2) Yama (3) Varuṇa (4) Soma.

1. May he encounter it: may the enemy knock his head against that wall.
3. Lofty region: the zenith.

**HYMN XI**

1. How, terrible in might, hast thou here spoken to the great God, how to the gold-hued Father! Thy mind watched, greedy Varuṇa! to recover the brindled cow thou hadst bestowed as guerdon.

2. Not through desire do I revoke my present: I bring this brindled cow to contemplate her. Now by what lore, by what inherent nature, knowest thou all things that exist, Atharvan?

3. Truly I am profound in wisdom, truly I know by nature all existing creatures. No Dāsa by his greatness, not an Ārya, may violate the law that I will stablish.

4. None, self-dependent Varuṇa! existeth wiser than thou or sager by his wisdom. Thou knowest well all these created beings: even the man of wondrous powers fears thee.

5. O self-dependent Varuṇa, wise director, thou knowest verily all generations. What is, unerring one! beyond this region? What more remote than that which is most distant?

6. One thing there is beyond this air, and something beyond that one, most hard to reach, remotest. I, Varuṇa, who know, to thee declare it. Let churls be mighty
in the lower regions. Let Dāsas sink into the earth beneath them.

7. Many reproaches, Varuṇa, dost thou utter against the misers who revoke their presents.
    Be not thou added to that crowd of niggards: let not men call thee an illiberal giver.

8. Let not men call me an illiberal giver. I give thee back the brindled cow, O singer.
    Attend in every place where men inhabit, with all thy powers, the hymn that tells my praises.

9. Let hymns of praise ascend to thee, uplifted in every place of human habitation.
    But give me now the gift thou hast not given. Thou art my friend for ever firm and faithful.

10. One origin, Varuṇa! one bond unites us I know the nature of that common kinship.
    I give thee now the gift that I retracted. I am thy friend for ever firm and faithful.

11. God, giving life unto the god who lauds me, Sage strengthener of the sage who sings my praises.
    Thou, self-dependent Varuṇa! hast begotten the kinsman of the Gods, our sire Atharvan.
    On him bestow most highly-lauded riches. Thou art our friend, high over all, our kinsman.

The curious hymn contains a dialogue between the primeval priest. Atharvan and Varuṇa about the possession of a wonderful brindled cow. The God has bestowed the cow upon the priest, and now retracts his gift. Atharvan remonstrates.


2. Varuṇa replies. To contemplate her: or, to count her with the rest of the herd.

3. In this and the two following stanzas Atharvan speaks.

6. Varuṇa replies. Beyond the air is heaven, and beyond that is infinity. But the question and answer are obscurely worded. Muir translates the question and answer differently: 'What other thing is beyond this atmosphere? and what is nearer than that remotest thing. O thou unerring? There is one thing beyond this atmosphere; and, on this side of that one there is that which is near though inaccessible.' I, Varuṇa: the nominative, as required by the context. The text has Varuṇa in the vocative.

7. Atharvan speaks.
8. Varuṇa speaks. Vikśhū should be read instead of dikśhū in this and in the following stanza.

9. Atharvan speaks this stanza and the first hemistich of 10. Ever firm and faithful: saptāpadas: literally 'having taken seven steps' by which an alliance or a marriage is confirmed.

10. One origin: the ancient Ṛishis frequently assert their kinship with the Gods, as sons of Dyaus or Father Heaven. Varuṇa speaks the second hemistich and the first of the following stanza.

11. Unto the god: the priest Atharvan. The second and third lines are spoken by the poet of the hymn.


**HYMN XII**

1. Thou in the house of man this day enkindled worshippest Gods as God, O Jātavedas.
   Observant, bright as Mitra, bring them hither. Thou art a sapient and foreknowing envoy.

2. Tanūnapāt, fair-tongued! with sweet meath balming the baths and ways of Order, make them pleasant.
   Bear to the Gods our sacrifice, exalting with holy thoughts our hymns of praise and worship.

3. Invoked, deserving prayer and adoration, O Agni, come accordant with the Vasus.
   Thou art, O youthful Lord, the Gods' Invoker, so, best of sacrificers, bring them quickly.

4. By rule the Sacred Grass is scattered eastward, a robe to clothe this earth when dawns are breaking.
   Widely it spreads around and far extended, fair for the Gods and bringing peace and freedom,

5. Let the expansive Doors be widely opened, like wives who deck their beauty for their husbands.
   Lofty, celestial, all-impelling Portals, admit the Gods and give them easy entrance!

6. Pouring sweet dews let holy Night and Morning, each close to each, be seated at their station,—
   Lofty, celestial Dames with gold to deck them, assuming all their fair and radiant beauty.

7. Come the first two celestial sweet-voiced Hotars, arranging sacrifice for man to worship,
As singers who inspire us in assemblies, showing the eastern light with their direction!

8. Let Bhāratī come quickly to our worship and Ilā showing like a human being.
   So let Sarasvatī and both her fellows, deitified Goddesses, on this fair grass be seated.

9. Hotar more skilled in sacrifice, bring hither with speed to-day God Tvashṭar, thou who knowest,
   Even him who formed these two, the Earth and Heaven, the Parents, with their forms, and every creature.

10. Bring thou to our oblations which thou balnest the companies of Gods in ordered season.
    Agni, Vanaspati, the Immolator sweeten our offered gifts with meath and butter!

11. Agni as soon as he was born made ready the sacrifice and was the Gods' predecesor.
    May the Gods eat our offering consecrated according to this true Priest's voice and guidance.

This hymn, which is one of the Aprī or propitiatory Hymns consisting of invocations of a series of deified objects said to be forms of Agni, is taken from Rgveda, X, 110, ascribed to the Rishi Jamadagni, son of Bhṛigu, or to Bhṛigu's son Rāma who is generally called Paraṣurāma.

2. Tanānapāt: or son of Thyself: a frequently recurring name of Agni, so called because fire is sometimes self-generated, as in the lightning, or produced by attrition, and not necessarily derived from other fire. Other fanciful derivations of the word are given. Order: sacrifice ordained by divine law.


4. Sacred Grass: barhīs; generally kuṣa grass, strewn on the place of sacrifice, especially on the Vedi or altar, and forming a layer on which the offerings are placed, and a seat for the sacrificers and the Gods who are present at the ceremony. Here the Sacred Grass is personified and deified.

5. Doors: of the sacrificial chamber, representing the portals of the eastern heaven.


Bhāratī (called also Mahī), Ilā, and Sārasvatī are Goddesses who preside over sacred speech, prayer and praise.


10. Vanaspati: literally, Lord of the Wood; here meaning the sacrificial post, which is enumerated among the Aprī deities or deified objects, and regarded as a form of Agni.
HYMN XIII

1. Varuna, Sage of heaven, hath given me the gift: with spells of mighty power I draw thy poison out.
   Dug up, not dug, adherent, I have seized it fast: low hath thy venom sunk like water in the sands.

2. All the non-fluid portion of thy venom, I receive in these.
   I take thy middlemost, thy highest, lowest juice: may it be spent and lest by reason of thy fear.

3. Strong is my cry like thunder with the rainy cloud: with powerful incantation let thy strength be stayed.
   I, with the men to aid, have seized that juice of his; as light from out the gloom, let Sūrya rise on high.

4. I with this eye destroy thine eye, and with this poison conquer thine.
   Live not, O Snake, but die the death: back go thy venom on thyself.

5. Listen to me, Black Snakes and hateful creatures, Lurker-in-Grass, Karait, and Brown, and Spotty,
   Approach not near the house my friend inhabits: give warning, and rest quiet with your poison.

6. Even as the cord that strings the bow, I slacken, as it were, the cars.
   Of the All-conquering serpent’s wrath, of the fierce rage of Black, and Brown, Taimāta, and Apodaka.

7. And Āligi and Viligī, their father and the mother too,—
   What will ye do? Your venomed sap, we know, is utterly powerless.

8. Daughter of Urugūlā, she-fiend whom the black, skinned mother bare—
   All female serpents poison who crept swiftly near is impotent.

9. Dwelling beside the mountain’s slope, the quick-eared porcupine exclaimed:
   Of all these she-snakes homed in earth the poison is most powerless.

10. Tābuva or not Tābuva, thou verily art not Tābuva: poison is killed by Tābuva.
Tastuva or not Tastuva, thou verily art not Tastuva: poison is killed by Tastuva.

The hymn is a charm against snakes.
1. *Thy poison*: a snake is addressed.
2. *In these*: there is no clue to the feminine substantive: perhaps some herbs are intended.
3. The text of the second pāda of the first hemistich is corrupt; and my translation thereof is only a makeshift.
4. *Karait*: kairāta, the name of a variety of snake, means 'found among the Kirātas,' one of the barbarous tribes who inhabit woods and mountains and live by hunting (the Kirrhadae of Arjīa). The Karait is one of the most deadly of Indian Thanatophobia. *The house my friend inhabits*: a conjectural version. *stāmānam* of the text being *vax nihili*.
5. *Alīn*: (waterless, nonaquatic) are unidentifiable varieties of snakes.
6. *All-conquering* (satrasāha), *Taimāta*, and *Apodaka* are not identified.
7. *Urugā*: the meaning of the word, and the snake indicated are not known.
9. *The quick-eared porcupine*: whose quills moreover protect her from the attacks of snakes. Cf: 'Forth issuing from the mountain's side the mongoose (the deadly enemy of snakes) spake these words and said: The scorpion's venom hath no strength: Scorpion, thy venom is but weak' (*Rāveda*, I. 191. 16).
10. *Tābuna* and *Tastuva* are supposed antidotes that render snakes' poison ineffectual. Snakes charmers at the present day exhibit stones which they say have the power of drawing the poison out of a wound inflicted by a snake. In England, formerly, Brazil Wood was held to be a certain preventive of snake-bites.

**HYMN XIV**

1. An eagle found thee: with his snout a wild boar dug thee from the earth.
Harm thou, O Plant, the mischievous, and drive the sorcerer away.

2. Beat thou the Yātudhānas back, drive thou away the sorcerer; And chase afar, O Plant, the man who fain would do us injury.

3. As twere a strip cut round from skin of a white-footed antelope, Bind, like a golden chain, O God, his witchcraft on the sorcerer.

4. Take thou his sorcery by the hand, and to the sorcerer lead it back.
Lay it before him, face to face, that it may kill the sorcerer.

5. Back on the wizard fall his craft, upon the curser light his curse!
Let witchcraft, like a well-naved car, roll back upon the sorcerer.

6. Whoso, for other’s harm hath dealt—woman or man—in magic arts,
To him we lead the sorcery back, even as a courser with a rope.

7. Now whether thou hast been prepared by Gods or been prepared by men,
We, with our Indra at our side to aid us, lead thee back again.

8. Agni, victorious in fight, subdue the armies of our foes!
Back on the sorcerer we cast his sorcery, and beat it home.

9. Thou who hast piercing weapons, pierce him who hath wrought it; conquer him.
We do not sharpen thee to slay the man who hath not practised it.

10. Go as a son goes to his sire: bite as a trampled viper bites.
As one who flies from bonds, go back, O Witchcraft, to the sorcerer.

11. Even as the timid antelope or hind from her assailant flees,
So swiftly let the sorcery o’ertake and reach the sorcerer.

12. Straighter than any arrow let it fly against him, Heaven and Earth.
So let that witchcraft seize again the wizard like a beast of chase.

13. Let it go contrary like flame, like water following its course.
Let witchcraft, like a well-naved car, roll back upon the sorcerer.

The hymn is a charm against witchcraft.

1. *An eagle found thee*: the efficacy of magical plants depends in a great measure, upon the difficulty of procuring them. See Lang, *Custom and Myth*, pp. 140 sqq. ‘Moly and Mandragora’. See, also Atharvaveda, II. 27. 2.


7. *Thou*: the Spell cast by the enemy.

10. *As one who flies from bonds*: or, if *bándhum*, the alteration suggested in the St. Petersburg Dictionary, be read instead of *bandhám*: As, to his friend, the fugitive, back, Witchcraft, to the sorcerer!

**HYMN XV**

1. Plant! I have those who shall avert the threatened danger, ten and one.
O sacred Plant, produced aright! make sweetness, sweet thyself, for me.

2. Twenty and two, O Plant, have I who shall avert the threatened ill.
O sacred Plant, produced aright! make sweetness, sweet thyself, for me.

The hymn has been translated and annotated by Grill, *Hundert Lieder*, pp. 26, 147.

Stanzas 3-11 of the hymn, which is a charm for general prosperity, are exactly the same with the exception of the numbers which increase by eleven in each stanza (thirty and three, forty and four, and so on) up to one hundred and ten. In stanza 10, stanza 11 concluding with one thousand and one hundred.

**HYMN XVI**

1. Bull! if thou art the single bull, beget. Thou hast no vital sap.

The hymn, which is a charm for the increase and prosperity of cattle, contains ten other similar lines, the only difference being that in the place of ekavriśāḥ, single bull, dvivriśāḥ, double bull, or, two bulls, trivriśāḥ triple bull, or, worth three bulls, and so on follow in regular order up to ekādaśāḥ, eleven-fold, in stanza 11 in which dpodakaḥ, waterless, stands instead of the arasāḥ sapless; of the preceding lines.

**HYMN XVII**

1. These first, the boundless Sea, and Mātariśvan, fierce glowing-
Fire, the Strong, the Bliss-bestower,
And heavenly Floods, first-born by holy Order, exclaimed against the outrage on a Brahman.

2. King Soma first of all, without reluctance, made restitution of the Brahman’s consort.
Mitra and Varuṇa were the inviters: Agni as Hotar took her hand and led her.

3. The man, her pledge, must by the hand be taken when he hath cried, She is a Brahman’s consort.
She stayed not for a herald to conduct her: thus is the kingdom of a ruler guarded.

4. She whom they call the star with loosened tresses, descending as misfortune on the village,
The Brahman's consort, she disturbs the kingdom where hath appeared the hare with fiery flashing.

5. Active in duty serves the Brahmachāri: he is a member of the Gods' own body.
   Through him Bṛihaspati obtained his consort, as the Gods gained the ladle brought by Soma.

6. Thus spake of her those Gods of old, Seven Rishis, who sate them down to their austere devotion:
   Dire is a Brahman's wife led home by others: in the supremest heaven she plants confusion.

7. When infants die, untimely born, when herds of cattle waste away,
   When heroes strike each other dead, the Brahman's wife destroyeth them.

8. Even if ten former husbands—none a Brāhman—had espoused a dame,
   And then a Brahman took her hand, he is her husband, only he,

9. Not Vaiṣya, not Rājanya, no, the Brāhman is indeed her lord:
   This Sūrya in his course proclaims to the Five Races of mankind.

10. So then the Gods restored her, so men gave the woman back again.
    Princes who kept their promises restored the Brahman's wedded wife.

11. Having restored the Brahman's wife, and freed them, with Gods' aid, from sin,
    They shared the fulness of the earth and worn themselves extended sway.

12. No lovely wife who brings her dower in hundreds rests upon his bed,
    Within whose kingdom is detained, through want of sense, a Brahman's dame.

13. No broad-browed calf with wide-set ears is ever in his homestead born.
    Within whose kingdom is detained, through want of sense, a Brahman's dame.

14. No steward, golden-necklaced, goes before the meat-trays of the man.
    Within whose kingdom is detained, through want of sense, a Brahman's dame.
15. No black-eared courser, white of hue, moves proudly, harnessed to his car,
   In whose dominion is detained, through want of sense, a Brahman’s dame.

16. No lily grows with oval bulbs, no lotus-pool is in his field,
   In whose dominion is detained, through senseless love, a Brahman’s dame.

17. The men whose task it is to milk drain not the brindled cow for him,
   In whose dominion is detained, through senseless love, a Brahman’s dame.

18. His milch-cow doth not profit one, his draught-ox masters not the yoke,
   Wherever, severed from his wife, a Brahman spends the mournful night.

The subject of the hymn, parts of which are taken from *Rgveda*, X. 109, is the abduction by a Kshatriya of a Brahman’s wife, and her subsequent restoration to her husband. The *Rgveda* hymn contains only seven stanzas, concluding with stanza 11 of the *Atharvaveda* hymn.


2. Were the inviters : acted as interceders, or match-makers, at the renewed marriage.

3. Her pledge : her sponsor. Thus : by observing justice and causing the abducted wife to be restored. These three stanzas correspond with slight variations, to stanzas 1-3 of the *Rgveda* hymn.

4. The real cause of the misfortune attributed to meteoric influence is some disrespect shown to a Brahman’s wife. Hare with fiery flashing : some meteoric phenomenon.

5. *Rgveda*, X. 109. 5, Brahmachārī : a youth in the first stage of a Brāhman’s religious life ; a religious student. Bṛihapati : that is, the injured Brahman; Bṛihapati representing the sacerdotal class. The ladle : juḥām, which Ludwig takes to be the lady’s name : ‘Juhū, O Gods. conducted home by Soma.’ The meaning is obscure, A legend quoted by Sāyaṇa says that Juhū or Yāk, the wife of Bṛihapati who is identified with Brahmā, had been deserted by her husband. The Gods then consulted together as to the means of expiating his sin, and restored her to him. The legend has evidently grown out of the misunderstanding of the ancient hymn.


8. Rājanya : man of the military and princely class=Kshatriya.
HYMN XVIII

1. The Gods, O Prince, have not bestowed this cow on thee to eat thereof.
   Seek not, Rājanya, to devour the Brahman’s cow which none may eat.

2. A base Rājanya, spoiled at dice, and ruined by himself, may eat.
   The Brahman’s cow and think, To-day and not tomorrow, let me live!

3. The Brahman’s cow is like a snake, charged with due poison, clothed with skin.
   Rājanya! bitter to the taste is she, and none may eat of her.

4. She takes away his strength, she mars his splendour, she ruins everything like fire enkindled.
   That man drinks poison of the deadly serpent who counts the Brāhman as mere food to feed him.

5. Whoever strikes him, deeming him a weakling-blasphemer, coveting his wealth through folly—
   Indra sets fire alight within his bosom. He who acts thus is loathed by Earth and Heaven.

6. No Brāhman must be injured, safe as fire from him who loves himself.
   For Soma is akin to him and Indra guards him from the curse.

7. The fool who eats the Brahmans’ food and thinks it pleasant to the taste,
   Eats, but can ne’er digest, the cow that bristles with a hundred barbs,

8. His voice an arrow’s neck, his tongue a bowstring, his windpipes fire-enveloped heads of arrows,
With these the Brahman pierces through blasphemers, with 
God-spied bows that quell the hearts within them.
9. Keen arrows have the Brāhmans, armed with missiles : the shaft, 
when they discharge it, never faileth.
Pursuing him with fiery zeal and anger, they pierce the foeman 
even from a distance.
10. They who, themselves ten hundred, were the rulers of a thousand 
men,
The Vaitahavyas, were destroyed for that they ate a Brāhman’s 
cow.
11. The cow, indeed, when she was slain o’erthrew those Vaitahavyas, 
who 
Cooked the last she-goat that remained of Kesaraprabandhā’s 
flock.
12. One and a hundred were the folk, those whom the earth shook 
off from her : 
When they had wronged the Brāhman race they perished inconceivably.
13. Among mankind the Gods’ despiser moveth : he hath drunk 
poison, naught but bone is left him.
Who wrongs the kinsman of the Gods, the Brāhman, gains not 
the sphere to which the Fathers travelled.
14. Agni, in sooth, is called our guide, Soma is called our next of kin.
Indra quells him who curses us. Sages know well that this is so.
15. Prince ! like a poisoned arrow, like a deadly snake, O lord of 
kine !
Dire is the Brāhman’s arrow : he pierces his enemies therewith.

The hymn declares the wickedness and ruinous consequences of oppressing and 
robbing Brāhmans.
4. Deadly serpent ; the Taimāta, mentioned in V. 13. 6.
10. Vaitahavyas : a tribe or people in the north ; literally, descendents or 
people of Vitahavya. A Rishi of this name appears to be mentioned in Rgveda, 
VI, 15, a hymn ascribed to him by Śāyana. The Vaitahavyas are mentioned in the 
Anusāsana Parva of the Mahābhārata, 1952-1977, where they are said to have 
been defeated and slain in battle.
11. Kesarapрабandhā : I can find no other mention of this woman.
12. One and a hundred : ‘an unlucky number (used with reference to phases of 
disease, modes of death, and the like) cf., III. 9. 6; VIII, 2. 27.’ Grill’s note on 
VII-115. 3. The Earth shook off : in horror at their wickedness. cf. Job, 38. 12 :
'Hast thou commanded the morning... And caused the dayspring to know his place; That it might take hold of the ends of the earth. That the wicked might be shaken out of it?


**HYMN XIX**

1. The sons of Vitahavya, the Śrīñjayas, waxed exceeding strong.
   They well-nigh touched the heavens, but they wronged Bhrigu and were overthrown.
2. When men pierced Bṛihatsāman through, the Brāhman, son of Angiras,
   The ram with teeth in both his jaws, the sheep, devoured their progeny.
3. If men have spat upon, or shot their rheum upon a Brāhman, they,
   Sit in the middle of a stream running with blood, devouring hair.
4. While yet the Brahman's cow which men are dressing quivers in her throe:
   She mars the kingdom's splendour: there no vigorous hero springs to life.
5. Terrible is her cutting-up: her bitter flesh is cast away,
   And it is counted sin among the Fathers if her milk is drunk.
6. If any King who deems himself mighty would eat a Brāhman up,
   Rent and disrupted is that realm wherein a Brāhman is oppressed.
7. She grows eight-footed, and four-eyed, four-eared, four-jawed,
   two-faced, two-tongued,
   And shatters down the kingdom of the man who doth the Brāhman wrong.
8. As water swamps a leaky ship so ruin overflows that realm.
   Misfortune smites the realm wherein a Brāhman suffers scath and harm.
9. The very trees repel the man, and drive him from their sheltering shade,
   Whoever claims, O Nārada, the treasure that a Brāhman owns.
10. That wealth, King Varuṇa hath said, is poison by the Gods prepared.
   None hath kept watch to guard his realm who hathdevoured a Brähman’s cow.
11. Those nine-and-ninety people whom Earth shook and cast away
    from her,
    When they had wronged the Brähman race were ruined inconceivably.
12. Oppressor of the Brahmins! thus the Gods have spoken and declared,
    The step-effacing wisp they bind upon the dead shall be thy couch.
13. Oppressor of the Brahmins! tears wept by the man who suffers wrong,
    These are the share of water which the Gods have destined to be thine.
14. The share of water which the Gods have destined to be thine, is that,
    Oppressor of the priest! wherewith men lave the corpse and wet the beard.
15. The rain of Mitra-Varuna falls not on him who wrongs the priest.
    To him no counsel brings success: he wins, no friend to do his will.

The subject of the hymn is the wickedness and the ruinous consequences of oppressing, robbing, or insulting a Brahman.

1. Vitahavya: see V. 18. 1. Strijayas: a people in the north. See Zimmer, Altindisches Leben, p. 132. Bhrigu: see II. 5. 3. The story of the overthrow of the Vaitahavyas is told in the Mahābhārata. Anusāsna Parva, 1952-1977, but Bhrigu is there said to have given refuge to the King Vitahavya after his defeat.
2. Bṛihatsāman: the name of this descendant of the ancient Rishi Angiras does not recur in the Veda, and his story is not mentioned elsewhere.
3. They sit: after death, in the infernal regions.
4. She: the cow.
5. Nārada: a devarshi or saint of the celestial class who often comes, down to earth to report what is going on in heaven and return with his account of what is being done on earth. His name is introduced to make the warning more solemn and impressive.
6. Those nine-and-ninety: cf. V. 18. 12, where they are said to have been a hundred and one.
7. The step-effacing wisp: obliterating the footsteps of the dead on his journey
to the other world, so that Death may not reach the surviving kinsmen by the same path. Muir translates kūdium (wisp) by 'cloth,' Ludwig, Zimmer, and Hillebrandt by 'fessel,' 'fetter,' and Roth and Grill by 'Büschel' 'tuft' or 'wisp'. See Grill's note.

14. The beard: to be shaved off before cremation.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 451; by Zimmer, Alhindisches Leben, p. 201; by Grill, with annotations, Hundert Lieder, pp. 43, 150; and by Muir, Original Sanskrit Texts, I, 286, who observes:

'The attention of the reader is directed to the intensity of contempt and abhorrence which is sought to be conveyed by the coarse imagery contained in verses 3, and 12-14.'

HYMN XX

1. Formed out of wood, compact with straps of leather, loud is the War-drum as he plays the hero.

Whetting thy voice and vanquishing opponents, roar at them like a lion fain to conquer!

2. The fastened frame hath roared as 'twere a lion, like a bull belowing to meet the heifer.

Thou art a bull, thine enemies are weaklings: thine is the foe-subduing strength of Indra.

3. Like a bull marked by strength among the cattle, roar seeking kine and gathering up the booty.

Pierce through our adversaries' heart with sorrow, and let our routed foes desert their hamlets.

4. Victorious in the battle, loudly roaring, seizing what may be seized, look all around thee.

Utter, O Drum, thy heavenly voice with triumph. Bring, as a priest, our enemies' possessions.

5. Hearing the Drum's far-reaching voice resounding, let the foe's dame, waked by the roar, afflicted,

Grasping her son, run forward in her terror amid the conflict of the deadly weapons.

6. Thou, first of all, O Drum, thy voice shalt utter: over the ridge of earth speak forth exultant.

Crunching with might the army of the foemen, declare thy message pleasantly and clearly.

7. Loud be thy roar between the earth and heaven. Swift let thy sounds go forth in all directions.

Neigh at them, thunder, set in opposition, song-maker, good ally that friends may conquer.
8. He shall send forth his voice whom art hath fashioned. Make thou the weapons of our warriors bristle. With Indra for ally call out our heroes, and with thy friends scatter and chase the foemen.

9. Resonant, roaring, with thy powerful weapons, warning, and heard by troops in many places, Knowing all rules and winning us advantage, deal fame to many where two kings are fighting.

10. Bent on advantage, mightier, gaining treasures, victor in war, the spell hath made thee keener.

As, in the press, the stone to stalks of Soma, thus, Drum! go dancing to our foes' possessions.

11. Foe-conqueror, victor, vanquishing opponents, seeker of booty, mastering, destroying.

Speak out as a skilled speaker tells his counsel, speak strength to us that we may win the battle.

12. Shaker of things unshaken, readiest comer to battles; conquering foes, resistless leader,

Guarded by Indra, watching our assemblies, go quickly, breaker of their hearts who hate us.

The hymn is addressed to the War-drume, is a charm to secure victory in a coming battle. Compare Rigveda, VI. 47. 29-31.

4. As a priest: skilled in the use of incantations.

9. All rules: of warfare.

12. Watching our assemblies: favourably regarding our gatherings for sacrificial purposes.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 460 and, with annotations by Grill, Hundert Lieder, pp. 68, 153.

HYMN XXI

1. Speak to our enemies, O Drum, discouragement and wild dismay.

We bring upon our foemen fear and discord and discomfiture. Drum! drive these enemies away.

2. When sacrificial butter hath been offered, let our foemen flee.

Through consternation, terrified, trembling in mind and eye and heart.

3. Wrought out of wood, compact with straps of leather, dear to all the clan,
Bedewed with sacrificial oil, speak terror to our enemies.

4. As the wild creatures of the wood flee in their terror from a man,
   Even so do thou, O Drum, roar out against our foes to frighten them, and then bewilder thou their thoughts.

5. As when the wolf approaches, goats and sheep run sorely terrified,
   Even so do thou, O Drum, roar out against our foes to frighten them, and then bewilder thou their thoughts.

6. As birds of air, day after day, fly in wild terror from the hawk, as from a roaring lion’s voice,
   Even so do thou, O Drum, roar out against our foes to frighten them, and then bewilder thou their thoughts.

7. May all the deities whose might controls the fortune of the fray
   Frighten away our enemies with Drum and skin of antelope.

8. Let those our enemies who go yonder in their battalions shake.
   In fear at shadows and the sounds of feet which Indra sporteth with.

9. To all the quarters of the sky let clang of bowstrings and our Drums.
   Cry out to hosts of foes that go discomfited in serried ranks.

10. Aditya, take their sight away! Follow them close, ye motes of light.
    Let them cleave fast to foot-bound hosts when strength of arm hath past away.

11. Do ye, O mighty Maruts, sons of Prišni, crush down, with
    Indra for ally, our foemen.
    King Soma. Varuṇa, great God and sovran, Indra too, aye, Death,—

12. May these embattled Gods, brilliant as Sūrya—All hail!—one-minded conquer those who hate us.

The hymn, addressed to the personified War-drum (cf. V. 20) and various deities, is a charm to secure victory in battle.


The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 374.
HYMN XXII

1. Hence, filled with holy strength let Agni, Soma, and Varuṇa, the Press-stone, and the Altar.
   And Grass, and glowing Fuel banish Fever. Let hateful things stay at a distance yonder.

2. And thou thyself who makest all men yellow, consuming them with burning heat like Agni,
   Thou, Fever! then be weak and ineffective. Pass hence into the realms below or vanish.

3. Endowed with universal power! send Fever downward, far away,
   The spotty, like red-coloured dust, sprung from a spotty ancestor.

4. When I have paid obeisance to Fever I send him downward forth.
   So let Sakambhara’s boxer go again to the Mahāvrīshas.

5. His mansions are the Mūjavans, and the Mahāvrīshas his home,
   Thou, Fever, ever since thy birth hast lived among the Bahlikas.

6. Fever, snake, limbless one, speak out! Keep thyself far away from us.
   Seek thou a wanton Dāst girl and strike her with thy thunderbolt.

7. Go, Fever, to the Mūjavans, or, farther, to the Bahlikas.
   Seek a lascivious Śūdra girl and seem to shake her through and through.

8. Go hence and eat thy kinsmen the Mahāvrīshas and Mūjavans.
   These or those foreign regions we proclaim to Fever for his home.

9. In a strange land thou joyest not; subdued, thou wilt be kind to us.
   Fever is eager to depart, and to the Bahlikas will go,

10. Since thou now cold, now burning hot, with cough besides, hast made us shake,
   Terrible, Fever, are thy darts: forbear to injure us with these.

11. Take none of these to be thy friends, Cough, or Consumption or Decline:
   Never come thence again to us! O Fever, thus I counsel thee.

12. Go, Fever, with Consumption, thy brother, and with thy sister, Cough.
And with thy nephew Herpes, go away unto that alien folk.

13. Chase Fever whether cold or hot, brought by the summer or the rains,
Tertian, intermittent, or autumnal, or continual.

14. We to Gandhāris, Mūjavans, to Angas and to Magadhas.
Hand over Fever as it were a servant and a thing of price.

The hymn is a charm against Fever.
1. Grass : the Sacred Grass strewn in the sacrificial court or chamber. See V.
3. Endowed with universal power : the wonderful plant Kushṭha (Costus Speciosus, or Arabicus), is addressed.
4. Śakambhara’s boxer : Fever. Śakambhara (Dung bringer) appears to be the name of one of the demons of disease.
5. Mūjavans : apparently a hill tribe in the north-west of India. Makāvrishas : a people in the same region, Bahlikas : a Bactrian race, the people of Balkh. See Muir, Original Sanskrit Texts, II, 351.
12. 14. Gandhāris : the country of Gandhāra is placed by Lassen to the west of the Indus, and to the south of the Kophen or Kābul river. King Darius in a rock-inscription mentions the Ga(n)dāra together with the Hi(n)du as people subject to him, and the Gandarii together with the Parthians, Khorasmians Sogdians and Dadikae are said by Herodotus to have formed part of the army of Xerxes. The name of the country is preserved in the modern Kandahar. See Muir, Original Sanskrit Texts, II, 342, and Zimmer. Altindisches Leben, p. 30. ‘The Angas and Magadhas are tribes living in South Behar, and the country bordering it on the west. We have thus in this verse two nations situated to the north-west, and two to the south-east, whom we may suppose, from the maledictions pronounced on them, to have been hostile or alien tribes, who lived on the borders of Brahmanical India, and to have been beyond its boundaries at the time this incantation was composed.’ (Roth, Literature and History of the Veda, p. 42, quoted by Muir, Original Sanskrit Texts, II, 352).

The hymn has been translated by Ludwig, Der Rigveda, III, p. 510, and, with annotations, by Grill, Hundert Lieder, pp. 12. 154.

HYMN XXIII

1. I have called Heaven and Earth to aid, have called divine Sarasvatī,
Indra and Agni have I called: Let these destroy the worm, I prayed.

2. O Indra, Lord of Treasures, kill the worms that prey upon this boy.
All the malignant spirits have been smitten by my potent spell.
3. We utterly destroy the worm, the worm that creeps around the eyes.
The worm that crawls about the nose, the worm that gets between the teeth.

4. Two of like colour, two unlike, two coloured black, two coloured red.
The tawny and the tawny-eared, Vulture and Wolf, all these are killed.

5. Worms that are white about the sides, those that are black with black-hued arms,
   All that show various tints and hues, these worms we utterly destroy.

6. Eastward the Sun is mounting, seen of all, destroying thing unseen,
   Crushing and killing all the worms invisible and visible.

7. Let the Yevāshas, Kaskashas, Ejatkas, Sipavitnukas,
   Let both the worm that we can see, and that we see not, be destroyed.

8. Slain the Yevāsha of the worms, slain too is the Nadaniman.
   I have reduced them all to dust like vetches with the pounding-stone.

9. The worm Sāranga, white of hue, three-headed, with a triple hump,
   I split and tear his ribs away, I wrench off every head he has.

10. I kill you, worms, as Atri, as Kanva and Jamadagni killed.
    I crush the worms to pieces with a spell that erst Agastya used.

11. The King of worms hath been destroyed, he who was lord of these is slain.
    Slain is the worm whose mother, whose brother and sister have been slain.

12. Destroyed are his dependants, who those dwell around him are destroyed,
    And all the worms that seem to be the little ones are done to death.

13. Of every worm and insect, of the female and the male alike,
    I crush the head to pieces with a stone and burn the face with fire.

The hymn, which is very similar to II, 32, is a charm for the destruction of parasitic worms.
6. All adaptation of *Rgveda*, I, 191. 8: 'Slayer of things unseen, the Sun, beheld of all mounts, eastward, up, Consuming all that are not seen, and evil spirits of the night (Yātudhānās).

7. *Yevāshas*: this word and those that follow are names of varieties of vermin or noxious insects that cannot be identified.

10. Cf. II. 32. 3.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 501.

HYMN XXIV

1. Savitar, Lord of furthering aids, protect me, in this my prayer, in this mine act, in this my sacerdotal charge, in this performance, in this thought, in this my plan and wish, in this my calling on the Gods! All hail!

2. May Agni, Lord of forest trees, protect me, in, etc.

3. May Heaven and Earth, the Queens of bounties, save me.

4. May Varuṇa, the Lord of waters, save me.

5. May Mitra-Varuṇa, Lords of rain, preserve me.

6. Lords of the mountains, may the Maruts save me.

7. May, Soma, Lord of plants and herbs, protect me.

8. May Vāyu, Lord of middle air, protect me.

9. May Sūrya, sovran Lord of eyes, protect me.

10. May the Moon, Lord of constellations, save me.

11. May Indra who is Lord of heaven protect me.

12. The Maruts' father, Lord of cattle, save me.

13. May Mṛityu, Lord of living creatures, save me.

14. May Yama, Regent of the Fathers, save me.

15. May the Forefathers of old time protect me.

16. May Fathers of succeeding ages save me.

17. Next may the Fathers of our fathers save me, in this my prayer, in this mine act, in this my sacerdotal charge, in this performance, in this thought, in this my plan and wish, in this my calling on the Gods! All hail!

The hymn is the prayer of a priest for protection and effectual aid in the discharge of his sacerdotal duties. The refrain of stanza I is repeated in every stanza.

6. *Mountains*: or, great clouds; *pārvata* (knotty, consisting of rugged masses) having both these meanings in the Veda.


HYMN XXV

1. Let the man, sower of the germ, lay, as a feather on a shaft.
   Limb drawn from limb, whate’er is culled from cloud and from
   the womb of heaven.
2. Even as this broad earth received the germ of all the things that
   be,
   Thus within thee I lay the germ. I call thee, Earth, to strengthen it.
3. O Sinvāli, set the germ, set thou the germ, Sarasvatī! In thee
   let both the Aśvins, crowned with lotuses, bestow the germ.
4. Let Mitra-Varuṇa and God Brīhaspati lay the germ in thee.
   Indra and Agni lay the germ, Dhātar bestow the germ in thee.
5. Let Vishṇu form and mould the womb, let Tvashtar duly shape
   the forms,
   Prajāpati infuse the stream, and Dhātar lay for thee the germ.
6. Drink thou the procreative draught well-known to Varuṇa the
   King,
   Known to divine Sarasvatī, and Indra slayer of the foe.
7. Thou art the germ of plants and herbs, thou art the germ of
   forest trees,
   The germ of each existing thing, so here, O Agni, lay the germ.
8. Rise up, put forth thy manly strength, and lay thy germ within
   the womb.
   A bull art thou with vigorous strength: for progeny we bring
   thee near.
9. Prepare thee, Bārhatsāmā, let the germ be laid within thy side.
   The Soma-drinking Gods have given a son to thee, thy son and mine.
10. O Dhātar, thou Disposer, lay within the body of this dame.
    A male germ with the noblest form, for her, in the tenth month,
    to bear.
11. Tvashtar, celestial artist, lay within the body of this dame.
    A male germ with the noblest form for her in the tenth month
    to bear.
12. Savitar, vivifier, lay within the body of this dame A male germ with the noblest form for her in the tenth month to bear.
13. O Lord of Life, Prajāpati, within this woman’s body lay A male germ with the noblest form for her in the tenth month to bear.

The hymn is a charm to accompany the Garbhādhāna ceremony to ensure or facilitate and bless conception.

1. From cloud: ‘out of the mountain,’—Ludwig In I. 11. 2, the Gods are said to bring the embryo from all the regions of the sky and earth.
3. Sinivāli: the Goddess of the day of new moon, and also of fecundity and easy birth, like the Latin Goddess Lucina (lucna, luna, the Moon) Rākā, the Goddess presiding over the actual day of full moon, and Gungū identified by Sāyaṇa with Kuhu, another Goddess presiding over the day of conjunction when the moon rises invisible, also appear to be associated with childbirth. So in old Eddic poetry, the Norns are called the midwives of mankind. The stanza is taken from Rgveda, X. 184. 2.
5. Taken from Rgveda, X. 184. 1.
7. This and the following stanza are addressed to Agni who is regarded as the special giver of children. See Rgveda, I. 66. 4; 68. 4; III. 1. 23.
9. Bārhatśāman: (from bṛhat-sāman) the name of the woman who is the subject of the hymn; daughter of Brḥatsāman.

The hymn has been translated and explained by Weber, Indisches Studien, V p 227. and translated by Ludwig, Der Rgveda, III, p. 478.

HYMN XXVI

1. In sacrifice for you may sapient Agni—All hail!—use Yajus texts and fuel.
2. May Savitar the God—All hail!—foreknowing, chief in this sacrifice, employ them.
3. In this great rite—All hail!—may sapient Indra use lauds, rejoicings, well-yoked coursers.
4. Bring Praishas in the rite—All hail!—and Nivids, learned, connected, with the Consorts.
5. As a dame brings her son—All hail! O Maruts, connected, in the rite bring measures.
6. Here Aditi is come—All hail!—preparing the rite with grass and lustral waters.
7. Let Vishṇu in this rite in varied manner—All hail! use well-yoked steeds, his fervours.
8. Let Tvashṭar in this rite in varied manner—All hail!—use forms, his well-yoked coursers.
9. Let Bhaga in this rite use prayers, foreknowing—All hail! for this use well-yoked coursers.
10. Let Soma in this rite in varied manner—All hail!—use milk-streams, well-yoked coursers.
11. Let Indra in this rite in varied manner—All hail!—use powers, his well-yoked coursers.
12. Hitherward come ye with the prayer, O Asvins, exalting sacrifice with cry of Vashat!
Bṛihaspati!—All hail!—with prayer come hither. Here is the rite, here heaven for him who worships.

The hymn is a bidding prayer, inviting the Gods' presence and assistance at a sacrifice.

1. Йайус тексты: sacrificial formulas, as opposed to richas, recited hymns and sāmans, chanted psalms.
2. Lauds, rejoicings: joyous recitations of praise. Well-yoked coursers: a figurative expression for the well-adapted parts of the ceremony which the deity contributes and directs.
4. Maruts: addressed as singers, chanters of their thunder-psalm. Measures: chándān̄si: sacred or magical hymns, differing from iroh, sāman, yajus.
5. Forms: Tvashṭar being the great artificer, creator of all forms of life.
7. Vashat: the sacrificial exclamation, when the oblation is cast into the fire.

See I. 11. 1.
Bṛihaspati: Lord of Prayer. See I, 8.2.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 27.

HYMN XXVII

1. Uplifted be this sacrificer's fuel: lofty and brilliant be the flames of Agni!
   Splendidly bright, fair-faced, with all his offspring, Tanunapāt the Aṣura, many-handed.
2. God among Gods, the God bedews the paths with fatness and with mead.
4. Hither he comes with power and fatness also, the luminous, implored with adoration.
5. At holy rites and offerings Agni loveth the scoops: let this man worship Agni’s greatness.
6. He is the furtherer at glad oblations: there stood the Vasus and the treasure-givers.
7. Ever the Doors divine, and all protect this worshipper’s holy work.
8. Far-reaching, ruling by the Law of Agni, May Dawn and Night, the holy, speeding near us, aid this our sacrificial ceremony.
9. Celestial Hotars, with the tongues of Agni praise and extol our lofty ceremony, so that our sacrifice be well conducted!
10. Three Goddesses upon this grass, be seated, Iḍā, Sarasvati, Mahi, and Bhārati adored with praise.
11. This our nutritious genial flow, God Tvashṭar! and growth of wealth, pour down on this man’s kindred.
12. Vanaspati, rejoicing, of thyself send God-ward! Let Agni, Immolator, sweeten our libation.
13. Pay sacrifice to Indra, Jātavedas Agni, with Hail! Let all the Gods accept the gifts we offer.

An Apri or Propitiatory hymn addressed to a series of deities or deified objects.
1. With all his offspring: other fires ‘The other fires are verily thy branches.
3. Narāṃsasā: Praise of Men; a name or epithet of Agni in Apri hymns.
4. The luminous: vāṃnis: or, the priest; or, the furtherer (of oblations); See Max Müller, Vedic Hymns, part 1, pp. 37 sqq.
5. The scope: or lades, used for pouring the butter on the sacrificial fire. This man: the institutor of the sacrifice.
7. Doors Divine: of the sacrificial court or chamber, See V. 12. 5. And all: there is no substantive. Devāḥ, Gods, is probably understood.
9. Celestial Hotars: priests of the Gods. See V. 12. 7, where two only are invoked.
10. Iḍā, Sarasvati, Mahi: Goddesses who preside over prayer and praise. See V. 12. 8. Iḍā is the same as Ii. Bhārati is said to be another name of Mahi.
13. Hail!: svāḥā; the sacrificial exclamation which consecrates the offering, regarded also as an Apri deity and a form of Agni.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 434.
HYMN XXVIII

1. For lengthened life, to last through hundred autumns, they equalize with nine the nine aspirations.
Three in gold, three in silver, three in iron by heat are stablished in their several places.

2. May Agni, Sun, and Moon, and Earth, and Waters, Sky, Air, the Quarters and the Points between them,
And Parts of Years accordant with the Seasons by this three-threaded Amulet preserve me.

3. In three-threaded Charm rest triple fulness! Let Pūshan cover it with milk and butter.
Here rest abundant store of food and people, may ample store of cattle rest within it.

4. Enrich this charm, Ādityas, with your treasure; magnify this, when magnified, O Agni.
Endow it with heroic strength, O Indra: therein be lodged a triple power of increase.

5. With gold let Earth protect thee, and with iron, accordant, all-sustaining Agni save thee!
And in accordance with the plants may silver, regarding thee with favour, grant thee vigour.

6. This gold, born threefold at its first production, grew the one thing that Agni loved most dearly: it fell away, one part of injured Soma.
One part they call seed of the sapient Waters. This gold bring thee long life when triply threaded!

7. Three lives of Jamadagni, thrice the vital force of Kaśyapa,
Three sights of immortality, three lives have I prepared for thee.

8. When with the three-stringed charm came three strong eagles, sharing the Sacred Syllable and mighty,
With immortality they drove off Mṛityu, obsuring and concealing all distresses.

9. The golden guard thee from the sky, the silvern guard thee from the air,
The iron guard thee from the earth! This man hath reached the forts of Gods.

10. May these three castles of the Gods keep thee secure on every side.
Endowed with strength, possessing these, be thou the master of thy foes,
11. The God who first bound on in the beginning the deities' immortal golden castle,—
   Him I salute with ten extended fingers. Blest be the three-stringed charm I bind upon thee.
12. Aryaman be thy binder-on, and Pūshan and Bṛhaspati:
   Whatever name the brood of day possess, therewith we fasten thee.
13. With Seasons and with Lengths of Time, for vigour and extended life,
   With all the splendour of the Sun we fasten thee about the neck.
14. Drawn forth from butter and with meath besprinkled, firm as the earth, unshakable, triumphant.
   Breaking down foes and casting them beneath me, be fastened on me for exalted fortune!

The hymn is a charm, accompanying investiture with an Amulet, to ensure general protection and prosperity for the wearer.

1. *Nine aspirations*: the vital airs (cf. our vapours, spirits) are usually enumerated as three or five; or, with the other vital organs, six, seven, nine (as here) or ten, or thirteen. The amulet consists of three strands or threads, one of gold, one of silver, and one of iron, each of which contains three protective powers, that is, one for each of the vital airs on which the life of the wearer depends. *By heat*: through the fervour of the priest who prepared the charm; or, possibly through the fire that was used in melting the metals.

5. Addressed to the person who is to wear the amulet.

6. *One part of injured Soma*: meaning, apparently, that originally it came partly from the Moon (Soma) when eclipsed.

8. *Sacred Syllable*: the mystical syllable Om. *With immortality*: or with Amrit, the drink of Gods, the Water of Life, which confers immortality. The meaning is not clear. The priest is ascribing a mysterious origin and supernatural powers to the amulet. *Mṛityu*: Death: the God of Death.

12. *The brood of day*: auspicious things, produced in the sunlight as opposed to ill-omened creatures of night and darkness.

14. Spoken by the recipient of the amulet.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 387. See also Zimmer, *Altindisches Leben*, pp. 53, 56.

**HYMN XXIX**

1. Made ready in the east drive forth, take notice of what is happening here, omniscient Agni!
Thou bringest medicine and healest sickness: through thee may we win horses, kine, and people.

2. Accordant with all Gods, O Jātavedas Agni, perform this work as we beseech thee,
That this defence of his may fall, whoever hath caused us pain, whoever hath consumed us.

3. Unanimous, with all the Gods together, so do this thing O Agni Jātavedas, that this defence of his may fall and fail him.

4. Pierce both his eyes, pierce thou the heart within him, crush thou his teeth and cleave his tongue asunder.
Rend thou, most youthful Agni, that Pisācha whoso amid them all of this hath eaten.

5. Whatever of his body hath been taken, plundered, borne off, or eaten by Piṣāchas,
This, Agni, knowing it, again bring hither! We give back flesh and spirit to his body.

6. If some Piṣācha in my food raw, ready, thoroughly cooked, or, spotty, hath deceived me,
Let the Piṣāchas with their lives and offspring atone for this, and let this man be healthy.

7. If one hath cheated me in milk or porridge, in food from grain or plants that need no culture.
Let the Piṣāchas, etc.

8. If one, flesh-eater, in a draught of water have wronged me lying in the bed of goblins,
Let the Piṣāchas, etc.

9. If one, flesh-eater, in the day or night-time have wronged me lying in the bed of goblins,
Let the Piṣāchas, etc.

10. O Agni Jātavedas, slay the bloody Piṣācha, flesh-devourer, mind-destroyer,
Strong Indra strike him with his bolt of thunder, courageous Soma cut his head to pieces!

11. Thou, Agni, ever slayest Yātudhānas, the fiends have never conquered thee in battles.
Consume thou from the root the flesh-devourers, let none of them escape thy heavenly weapon

12. Collect, O Jātavedas, what hath been removed and borne away.
Let this man's members grow, let him swell like the tendril of a plant.
13. Like as the Soma's tendril, thus, O Jātavedas let him swell,  
Let him live, Agni I Make him fat, free from consumption, full  
of sap.

14. Here, Agni, is the fuel, here are logs that crush Piṣāchas down.  
O Jātavedas, willingly accept them and be pleased therewith.

15. Accept, O Agni, with thy flame the billets of Tārṣhtāgha wood.  
Let the flesh-eater who would take the flesh of this man lose his  
form.

The hymn is a charm for the destruction of Piṣāchas.

1. *In the east* : the region of the heavens over which Agni presides.

5. *Of this* : of the body of this sick man, whose emaciation is attributed to the  
diabolical arts of Piṣāchas.

8. *Lying on the bed of goblins* : āyānam, lying, agrees with ma, me. Ludwig  
suggests that āyānas should be read, to agree with kravyād, flesh-eater, which  
would be more intelligible and appropriate.

12. *What hath been removed* : all the flesh that the sick man has lost.

15. *Tārṣhtāgha wood* : the word does not occur again in the hymns; and the  
tree, probably called Trishṭāgha which supplied the fuel, cannot be identified.  
Tārṣhtāgha, fuel is mentioned in the *Kauṭika-Sūtra*, XXV, 27. *Lose his form* :  
and so be annihilated.

This invocation of Agni to counteract and destroy the malevolent fiends who  
sapped men's strength and took their lives is a far more sensible proceeding than  
the European belief, countenanced by the law and generally prevalent even at the  
beginning of last century, which attributed any insidious and unaccountable illness  
to the malevolent machinations and noxious charms of witches, who were usually  
poor old woman with wrinkled faces, hairy lips, squinting eyes, squeaking voices,  
and scolding tongues. 'Dr. Sprenger, in his *Life of Mohammed*, computes  
the entire number of persons who have been burned as witches during the Christian  
epoch at *nine-millions*,' Chambers's *Encyclopaedia*, Witchcraft.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 526.

**HYMN XXX**

1. From thy vicinity I call, from near, from far, from night at  
hand.  
Stay here : depart not : follow not the Fathers of the olden  
time. I bind thy vital spirit fast.

2. If any man, a stranger or akin, hath cast a spell on thee,  
I with my voice to thee declare thy freedom and release there-  
from.

3. If in thy folly thou hast lied or cursed a woman or a man,  
I with my voice declare to thee thy freedom and release there-  
from.
4. If thou art lying there because of mother’s or of father’s sin,  
   I with my voice declare to thee thy freedom and release there-  
   from.
5. Accept the healing medicine, the balm thy mother and thy sire,  
   Thy sister and thy brother bring. I make thee live through  
   lengthened years.
6. O man, stay here among us; stay with all thy spirit: follow not  
   Yama’s two messengers. Approach the castles where the living  
   dwell.
7. Come back as thou art called to come, knowing the outlet of  
   the path,  
   And the Approach and its ascent, the way of every living man.
8. Be not alarmed: thou wilt not die. I give thee lengthened years  
   of life.  
   Forth from thy members have I charmed Decline that caused  
   the fever there.
9. Gone is the pain that racked thee, gone thy fever, gone thy  
   heart’s disease.  
   Consumption, conquered by my voice, hath, like a hawk, fled  
   far away.
10. Two sages, Sense and Vigilance, the sleepless and the watchful  
    one,  
    These, the protectors of thy life, shall be awake both day and  
    night.
11. This Agni must be waited on. Here let the Sun mount up for  
    thee.  
    Rise from deep death and come away, yea, from black darkness  
    rise thou up!
12. Homage be paid to Yama, to Mrityu, and to the Fathers, and to  
    those who guide us!  
    I honour first, for this man’s preservation, that Agni who well  
    knoweth how to save him.
13. Let breath and mind return to him, let sight and vigour come  
    again  
    Let all his body be restored and firmly stand upon its feet.
14. Provide this man with breath and sight, O Agni, and with his  
    body and his strength unite him.  
    Thou knowest Amrit: let him not go hence, nor dwell in house  
    of clay.
15. Let not thine inward breathing fail, let not thine outward breath
be lost.

Let Sûrya who is Lord Supreme raise thee from death with beams of light.

16. Tied, tremulously moving, here the tongue is speaking in the mouth.

With thee I charmed Decline away and Fever's hundred agonies.

17. This living world, unconquered of the Gods, is most beloved of all.

To whatsoever death thou wast destined when thou wast born, O man,

This death and we call after thee. Die not before decrepit age!

The hymn is a charm to restore to life and health a man who is dangerously ill.

4. *Because of mother's or of father's sin* : so in the *Rgveda* : 'Let us not suffer for the sin of others' (VI. 51. 7.) : and 'Loose us from sins committed by our fathers' (VII. 86.5). Compare also *Tattirîya-Brâhmaṇa*, III. 7. 12. 3 cited by Muir : 'May Agni free me from any sin which mother or my father committed when I was a babe unborn; and 'And his disciples asked him, saying, Master, who did, sin, this man, or his parents, that he was born blind ?' (St. John, IX. 2). Disease, if not caused by some malevolent demon, was generally regarded as the punishment of sin against Gods or men.

6. *Yama's two messengers* : 'And those two dogs of thine, Yama! the watchers, four-eyed, who look on men and guard the path way . . . . Dark-hued, insatiate, with distended nostrils. Yama's two envoys roam among the people, (Rgveda, X. 14. 11. 12). See also *Atharva-veda*, VIII. 1. 9 ; 2. 11 ; 8. 10. In England there is a some what similar popular belief. 'In Yorkshire, the Kirk-Grim [Church-spectre] is usually a huge black dog with eyes like saucers, and is called a padfoot. It generally frequents the church lanes; and he who sees it knows that he must die within year'—S. Baring-Gould, *Strange-Survivals*, p. 16.


17. Life is sweet; and you must not die before your time, before the natural termination of your life in extreme old age.

The hymn has been translated by Muir, *Original Sanskrit Texts*, V. p., 440, and by Ludwig, *Der Rigveda*, III, 494.

**HYMN XXXI,**

1. The spell that they have cast for thee on unbaked dish or mingled meal,
The witchcraft wrought on undressed meat, this I strike back again on them.

2. The spell that they have cast for thee on jungle-cock, goat, horned ram,
   The witchcraft wrought upon thy ewe, this I strike back again on them.

3. The spell that they have cast upon thy beast that hath uncloven hooves,
   The ass with teeth in both his jaws, this I strike back again on them.

4. The secret spell upon thy plants Amūlā or Narāchī, spell
   That they have cast upon thy field, this I strike back again on them.

5. The spell that wicked men have cast on thine original household fire,
   And on thy sacrificial hall, this I strike back again on them.

6. The spell that they have cast upon thy public room thy gambling-board,
   Spell they have cast upon thy dice, this I strike back again on them.

7. The spell that they have cast upon thine army or thy shafts and arms,
   Spell they have cast upon the drum, this I throw back again on them.

8. Charm they have laid within thy well or buried in the burning-ground,
   Charm they have laid within thy home, this I throw back again on them.

9. The spell that they have wrought for thee in flickering fire of human bones,—
   Mroka, consuming, cannibal, this I throw back again on them.

10. He brought this by no proper path, by the right path we drive it back.
    The fool in folly brought it to those who observe established bounds.

11. No power had he who wrought the spell: he hurt his foot, he broke his toe.
    Unlucky for his wealthy lords, he hath wrought happiness for us.

12. May Indra slay with mighty bolt; may Agni with his missible Pierce.
The sorcerer who brings the curse, who deals with roots and secret spells.

The hymn is a counter-charm to secure protection from all kinds of spells and incantations of an enemy.

2. Horned ram: kurirịni: literally, (the animal) decorated with the kūrira, a kind of head-dress for women. According to Zimmer, some domestic bird, like the cock, the crested bird, must be meant. Coming between go tt and ewe, I think ram is the most suitable meaning, his horns representing the kūrira with the nature of which we are not acquainted. Or kurirịni may be an epithet of ajā, as Geldner explains: 'or horned goat.' See Vedische Studien, part I, p. 130.


5. Household fire: Gārhapatya (agni); the western sacred fire maintained by every master of a house.

9. Mroka: Agni in his most dreaded form; the fire of the funeral pile.

10. He: the hostile enchanter, whose incantations have been improperly conducted, and launched against honest men who are proof against them.

11. Cf. IV. 18. 6. His wealthy lords: the rich men who hired his services who has cursed us in vain.
BOOK VI

HYMN I

1. Sing, Ātharvana, at eve, sing loudly, bring a splendid present: hymn God Savitar with praises.
2. Yea, praise him whose home is in the river, Son of Truth, the youthful, gracious friend whose word is guileless.
3. Savitar our God shall send us many everlasting treasures, that both paths may well be travelled.

A hymn of praise to Savitar.
1. Ātharvana: descendant of the great Rishi Atharvan; Atharva-priest. The Adhvaryu addresses the Udgātar or Chanting Priest.
2. River: the sea of air; the heavens. Youthful: ever young and strong.
3. Savitar...shall send: savitā sāvishat; a frequently recurring play upon the two words, both from the root sā to set in motion, vivify, produce. That both paths: of the rising and declining Sun; sruti being read, as suggested in the St. Petersburg Dictionary, instead of the manifestly corrupt sushtutī, eulogies.

HYMN II

1. For Indra, ministering priests! run ye and press the Soma juice,
   That he may hear his praiser’s word, and this my call.
2. Thou into whom the drops find way as sap pours life into a tree,
   Drive off in thine abundant might our demon foes.
3. For Indra, thunder-armed, who drinks the Soma press the Soma out:
   He, youthful, conqueror; and Lord is praised by all.

A hymn in praise of Indra.

HYMN III

1. Guard us the Maruts! Guard us well, O Indra, Pūshan, Aditi.
   Guard us, O Waters’ Child, and Rivers Seven. May Vishnu guard us, and the Sky.
2. May Heaven and Earth take care of us for victory, may Pressing-Stone and Soma save us from distress. Sarasvati, auspicious Goddess, guard us well: preserve us Agni and his kind protecting powers.

3. Preserve us both the Asvins, Gods and Lords of Light, and let the Dawns and Night bring us deliverance. The Waters' Child protect our house from every harm. Do thou, God Tvashṭar, make us strong for health and wealth.

A hymn to various deities for protection and prosperity.
1. Waters' Child: a frequently occurring appellation of Agni, born in the form of lightning from the watery clouds of the firmament. Rivers Seven the Indus, the Five Rivers of the Panjab, and either the Sarasvatī or the Kūbhā. See IV. 6. 2.

HYMN IV

1. May Tvashṭar, Brahmaṇaspati, Parjanya hear my holy prayer. May Aditi with all her sons, the brothers, guard us, invincible, protecting power.

2. May Aṅga, Bhaga, Varuṇa, and Mitra, Aryaman, Aditi, and Maruts guard us. May we be freed from that oppressor's hatred. May he keep off that foeman who is near us.

3. May both the Asvins further our devotion. With ceaseless care deliver us, Wide-Ranger! O Father Heaven, keep from us all misfortunes.

A hymn to various deities for protection.
1. Parjanya: God of the rain-cloud. See 1. 2. 1. Aditi with all her sons: see note on 1. 9. 1.
2. Aṅga: one of the Ādityas, He: any one or each of the friendly Gods.

HYMN V

1. Agni, adored with sacred oil, lift up this man to high estate. Endow him with full store of strength and make him rich in progeny.

2. Advance him, Indra! Let him be ruler of all akin to him.
Grant him sufficiency of wealth: guide him to life and length of days.

3. Prosper this man, O Agni, in whose house we offer sacrifice.
   May Soma bless him, and the God here present, Brahmaṇaspatsi.

A prayer to Agni and Indra for the well-being of a princely patron.

3. Here present: Brahmaṇaspatsi being sometimes identified with Agni who is present as the sacrificial fire.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 431.

HYMN VI

1. The godless man whoever plots against us, Brahmaṇaspatsi,
   Thou shalt give up as prey to me the worshipper who pour the juice.

2. If, Soma, any spiteful man hath aimed at us whose thoughts are kind,
   Smite with thy bolt upon his face: he, crushed to pieces, vanisheth.

3. Soma, whoever troubleth us, be he a stranger or akin,
   Deprive him of the strength he hath: slay him thy-self like mighty Dyaus!

A hymn for the protection from wicked men.

2. With thy bolt: more usually the weapon of Indra.

3. Dyaus: Heaven; 'the bright sky itself, the old Dyaus, worshipped as we know by the Aryas before they broke up into separate peoples and languages, and surviving in Greece as Zeus, in Italy as Jupiter, Heaven-father, and among the Teutonic tribes as Tyr. and Tiu.'—Max Müller, India, What can it Teach us? p. 194.

The hymn has been translated by Ludwig. Der Rigveda, III, p. 430.

HYMN VII

1. Soma! what pathway Aditi and the three guileless Mitras use,
   come thou with help to us thereby

2. Thereby thou, conquering Soma, wilt give Asuras to be our prey,
   thereby be ye our advocates.

3. Whereby ye Gods repelled and stayed the powers of the Asuras,
   thereby give shelter unto us.

A prayer to Soma and other Gods for help and protection.
1. *Three guileless Mitras*: Mitra and the two other Ādityas, Varuṇa and Aryaman, who are usually associated with him.

**HYMN VIII**

1. Like as the creeper throws, her arms on every side around the tree,
   So hold thou me in thine embrace that thou mayst be in love with me, my darling, never to depart.
2. As, when he mounts, the eagle strikes his pinions downward on the earth,
   So do I strike thy spirit down that thou mayst be in love with me, my darling, never to depart.
3. As in his rapid course the Sun encompasses the heaven and earth,
   So do I compass round thy mind that thou mayst be in love with me, my darling, never to depart.

A charm to win a maiden’s love.

1. *Creeper*, *lībujā*; probably, woodbine. See *Rgveda*, X. 10. 13. The refrain of the three stanzas occurs also in I. 34. 5, and II. 30. 1. The more literal translation is: That thou mayst nevermore depart, or, be estranged.

The hymn has been translated and explained by Weber, *Indische Studien*, V, 261 sqq; and by Grill, *Hundert Lieder*, pp. 54, 158.

**HYMN IX**

1. Desire my body, love my feet, love thou mine eyes, and love my legs.
   Let both thine eyes and hair, fond girl! be dried and parched through love of me.
2. I make thee hang upon mine arm, I make thee lie upon my heart.
   Thou yieldest to my wish, that thou mayst be submissive to my will.
3. May they whose kisses are a bond, a love-charm laid within the heart,
   Mothers of butter, may the cows incline that maid to love of me.

The hymn is a charm to win a maiden’s love.

1. *Fond girl!*: said proleptically.
2. *I make*: the wish is regarded as already obtained.

3. *Whose kisses are a bond*: whose caresses make their calves love them, the cows, 'the milky mothers,' the patterns of strong affection, are to soften the maiden's heart and fill it with a portion of their own passionate love. See Weber, *Indische Studien*, V, p. 264.

**HYMN X**

1. All hail for hearing to the Earth, to Trees, to Agni, sovran Lord!
2. All hail for breath to Air, for power to life to Vāyu, sovran Lord!
3. All hail for vision to the Stars, to Heaven, to Sūrya, sovran Lord!

A thanksgiving for life, hearing, and sight.

1. *Earth*: perhaps as being a good conductor of sound, and so connected with hearing. *Sovran Lord*: of trees and plants, the most important production of the earth.

2. *Vāyu*: as God of Wind and the air which supports life.

3. *Stars*: the eyes of heaven. *Sūrya*: as the God of Light. Cf. 'May Sūrya sovran Lord of eyes, protect me' (V. 24.9.)

**HYMN XI**

1. Aśvattha on the Śami-tree. There a male birth is certified. There is the finding of a son: this bring we to the women-folk.

2. The father sows the genial seed, the woman tends and fosters it. This is the finding of a son: thus hath Prajāpati declared.

3. Prajāpati, Anumati, Sinvālī have ordered it. Elsewhere may he effect the birth of maids, but here prepare a boy.

An epithalamian charm to ensure the birth of a boy.

1. The production of fire by means of the drill, the upper part of which is made of Aśvattha, and the lower part or receptacle of Śami wood, represents the union of man and wife. Moreover, the Aśvattha, which has a masculine name, springing from, and growing on, the feminine Śami-tree, is typical of the male child in due time to be born. See III. 6. 1.


3. *Anumati* and *Sinvālī* (see V. 25. 3.) are deities presiding over different phases of the moon and associated with conception and childbirth. See Weber,
Hymns of the Atharvaveda

*Indische Studien*, V, pp. 228 sqq.

**HYMN XII**

1. I, As the Sun goes round the heaven, have travelled round the Serpents' race.
I ward thy poison off, as Night parts all else living from the Sun.

2. With this, discovered in the days of old by Brahmans, Rishis, Gods,
With this I ward thy poison off, thou Biter! formed and forming now.

3. With mead I mingle flowing streams: the hills and mountains shall be mead.
Parushā and Śipālā mead. May it be well with mouth and heart.

A charm against venomous serpents.
2. *With this*: drug or charm, understood.
3. *Parushā*: one of the rivers of the Panjab, now called the Rāvi. *Śipālā*: a stream full of the aquatic plant *Śipāla*, Śaivala, or Avakā (Blyxa Octandra).

**HYMN XIII**

1. Worship to weapons of the Gods! worship to weapons of the Kings!
Then worship to the people's arms! worship, O Death, be paid to thee!

2. Let worship be to thy defence and to thine accusation paid.
Death! be this worship paid to thy good-will and thy malevolence!

3. Worship to thy physicians, to thy sorcerers be worship paid!
Death! let this reverence be done unto thy Brāhmans and thy roots.

A hymn of homage to Death.
1. *Gods*: priests, whose weapons are religious fervour, and the power of blessing and cursing. *The people's*: belonging to the Vaiśyas, the men who constitute the third class or caste of the community, agriculturists and tradesmen.
2. *Defence* and ... *accusation*: all that is said in thy favour and against thee.

**HYMN XIV**

1. Remove thou all *Decline* that lurks within the members and the joints,
   The firmly-settled heart-disease that racks the bones and rends the limbs.
2. From the consumptive man I pluck *Decline* as‘twere a severed part.
   I cut the bond that fetters him, even as a root of cucumber.
3. Begone, *Consumption*, hence away, like a young foal that runs at speed.
   Then, not pernicious to our men, flee, yearly visitant like grass!

A charm against *Consumption*.
1. *Decline*: *batā’sam*, the gradual wasting away that frequently follows Takman or malarial fever. See Zimmer, *Altindesches Leben*, pp. 386-87. The stanza is addressed to some medicinal plant.
   *As‘twere a severed part*: *mushkarām yāthā*; sicut testiculum.
2. *Yearly visitant like grass*: usually prevalent in the rainy season when grass suddenly springs up in the greatest abundance.

**HYMN XV**

1. Most excellent of all the plants art thou: thy vassals are the trees.
   Let him be subject to our power, the man who seeks to injure us.
2. Whoever seeks to injure us, with kinsmen or no kin to aid,
   May I be uppermost of all, even as this Plant is queen of trees.
3. As *Soma* hath been made the best of all oblations 'mid the plants,
   So, as Talāsā is the queen of trees, may I be chief of all.

A charm for power and pre-eminence.
2. *This Plant*: the Talāsā of stanza 3, an unidentified shrub or tree; *vetasī*, ratan, according to Keśava.
3. *Soma*: this famous plant has remained unidentified till recently (see Max Müller, *Biographies of words*. Appendix III, quoted in *The Hymns of the Ṛgveda*, p. 3). 'Aitchison has lately stated that Soma must be the *Ephedra*
pachyclade which in the Harirud valley is said to bear the name of hum, huma, and yahma. This supposition is confirmed by Joseph Bornmüller, a botanist long resident in Kerman, who identifies the Soma plant with some kind of Ephedra, probably Ephedra distachya, but who remarks that different varieties of Ephedra are to be found from Siberia to the Iberian peninsula, so that we must give up the hope of determining the original home of the Aryas by means of the habitat of the Soma plant. 'Quarterly Review, no. 354, October 1894, p. 455.

HYMN XVI

1. O Ābayu, non-Ābayu, dire is thy juice, O Ābayu; we eat the gruel made of thee.

2. Vihalha is thy father's name, thy mother's is Madāvatī.
   Yea, verily thou art not he, thou who hast well protected life.

3. Go thou to rest, Tauvilikā! This noisy cry hath sunk to rest.
   Go hence, depart, Nirāla, thou! the tawny and the tawny-eared.

Apparently a medicinal charm.

1. Ābayu: a non-identified plant. It seems to have been poisonous in its natural condition, but medicinal when cooked and properly prepared. Non-Ābayu: no longer retaining thy poisonous properties.

2. Vihalha and Madāvatī: appear to be unidentified plants. Thou art not he: thou art no longer the poisonous plant thou wast.

3. Tauvilikā: some kind of animal or plant. Nirāla: said to be a kind of fish.

The fourth verse, consisting of one line, is untranslatable: Thou art Alasālā in front, thou art' Silanjālā (a weed growing in corn) behind: Nilagalasālā (probably a weed of similar kind).

HYMN XVII

1. Even as this mighty Earth conceived the germ of all the things that be,
   So may the germ of life be laid in thee that thou mayst bear a son.

2. Even as this mighty Earth hath borne and bears the stately forest trees,
   So may the germ of life be borne in thee that thou mayst bear a son.

3. Even as this mighty Earth hath borne and bears the mountains and the hills,
   So may the germ of life be borne in thee that thou mayst bear a son.
4. Even as this mighty Earth supports the moving world that
dwells thereon,
So may the germ of life be borne in thee that thou mayst bear a
son.

A charm to ensure conception and the birth of a son.
1. Earth: the mother of all: Heaven and Earth, Ouranos and Gaia, being
regarded as the Universal Parents. So in the Genesis of New Zealanders: 'The
Heavens which are above us and the Earth, which lies beneath us, are the pro-
genitors of men, and the origin of all things.'—Max Müller, India, What can it
Teach us? p. 154.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 477.

HYMN XVIII

1. The first approach of Jealousy, and that which followeth the
first,
The pain, the fire that burns within thy heart we quench and
drive away.
2. Even as the earth is dead to sense, yea, more unconscious than
the dead,
Even as a corpse's spirit is the spirit of the jealous man.
3. The thought that harbours in thy heart, the fluttering doubt
that dwells therein.
Yea, all thy jealousy, like heat born of the dance, I banish
thence.

A charm to banish jealousy.
2. Dead to sense: cf, 'bruta tellus' (Horace, Odes, I, 34. 9).
3. Like heat born of the dance: or if drîter, as suggested in the St. Petersburg
Dictionary and adopted by Weber, be read instead of mtër, 'like breath from
deathern bag.'
The hymn has been translated by Ludwig, Der Rigveda, p. 514, by Weber,

HYMN XIX

1. Let the Gods purify me, let men purify me with a prayer.
Cleanse me all creatures that exist! may Pavamâna make me
pure.
2. May Pavamâna make me pure for wisdom and for power and
life, and unassailed security.
3. God Savitar, by both of these, filter and pressing out this juice, purify us that we may see.

A prayer for purification.
1. *Pavamāna*: the deified Soma juice as it is clarified by passing through the filter.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 431.

**HYMN XX**

1. He goes away as twere from this fierce burning fire, inebriated and lamenting he departs.
Let him, the lawless, seek another and not us. Worship be paid to Fever armed with fiery heat.

2. To Rudra and to Fever be our worship paid: worship be paid to Varuṇa the splendid King!
Worship to Dyaus, to Earth, worship be paid to Plants!

3. Thou who, aglow with heat, makest all bodies green, to thee, red, brown, I bow, the Fever of the wood.

A charm against Fever.
1. *He*: Fever personified.

*Dyaus*: Heaven.

6. *Green*: or yellow. See I. 25. 3, where Fever is called ‘God of the sickly yellow.’

*Of the wood*: especially prevalent in densely wooded districts.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 511.

**HYMN XXI**

1. Of all the three terrestrial realms the ground is verily the best.
I from the skin that covers these gather a healing medicine.

2. Thou art the best of medicines, most excellent of Plants art thou,
As Soma 'mid the wandering-stars, as Varuṇa among the Gods.

3. Endowed with wealth, denying not, give freely fain to give your gifts!
Ye stay the hair from falling off: ye strengthen and increase its growth.

A charm to strengthen hair and promote its growth.
1. *Three terrestrial realms*: the world is divided into heaven, firmament, and earth, and each of these, again, is sometimes spoken of as threefold. cf. *Rgveda*, IV. 53. 5, and VII. 87. 5. *The skin that covers these*: the surface of the ground; the skin on which the plants grow as hair grows on the skin of the head.

2. *Soma*: the Moon.

3. *Ye stay the hair from falling off*: the plants endowed with these virtues are left unnamed.

The hymn has been translated with notes by Grill, *Hundert Lieder*, pp. 50, 160.

**HYMN XXII**

1. Dark the descent; the strong-winged birds are golden: they fly aloft to heaven, enrobed in waters.

They have come hither from the seat of Order, and inundated earth with streams of fatness.

2. *Ye make floods rich in milk, make plants propitious, what time ye stir, O golden-breasted Maruts!*

Pour down your showers of vigorous strength and favour there where ye sprinkle mead, O Maruts, heroes!

3. *O Maruts, send ye down, streaming with water rain which, may, filling all the sloping valleys, Leap like a bold girl in a man's embraces, or like a matron tumbled by her husband.*

A hymn to the Maruts or Storm-Gods.

1. This stanza, which recurs in IX. 10. 22, is taken from *Rgveda*, 1 164. 47. *Strong winged birds*: here the Maruts.

2. *Golden-breasted*: wearing ornaments of gold on their breasts; the lightning flashing from the stormy clouds. cf. *Rgveda*, II, 34. V. 55. 1; 57. 5.

3. This stanza contains two difficult words, *gláhā* and *erum*, in the second line. See Pischel's explanation, *Vedische Studien*, I, pp. 82-85.

Stanzas 1 and 2 have been translated by Ludwig, *Der Rigveda*, III, p. 463.

**HYMN XXIII**

1. Here flow the restless ones, they flow unceasing through the day and night,

Most excellently wise I call the Goddess Waters hitherward.

2. Let the deit Waters, summoned, give permission that we bear them off,

And quickly set us on our way.

3. Let all the people celebrate the rite of Savitar the God.

Sweet unto us be Waters, Plants propitious!
A hymn to the waters.

2. *Bear them off*: fetching the water required for sacrificial purposes was part of the religious service, and accompanied with duly prescribed ceremonies preceded by a prayer to the Goddesses for their assent.

**HYMN XXIV**

1. Forth from the Hills of Snow they stream, and meet in Sindhu here or there.
   To me the sacred Waters gave the balm that heals the heart’s disease.
2. Whatever rupture I have had that injured eyes or heels or toes.
   All this the Waters, skilfullest physicians, shall make well again,
3. All Rivers who have Sindhu for your Lady, Sindhu for your Queen,
   Give us the balm that heals this ill: this boon let us enjoy from you.

A hymn to the Rivers.
1. *Sindhu*: the Indus.
3. *For your Lady*: Sindhu or the deity of the river is sometimes feminine in the Veda.

The hymn has been translated with notes by Grill, *Hundert Lieder*, pp. 13. 161.

**HYMN XXV**

1. May all the five-and-fifty which meet round the tendons of the neck.
   Depart and vanish hence away like plaguing insects buzz and hum!
2. Those seventy-and-seven which meet round the upper vertebrae,
   Let them all vanish hence away like plaguing insects’ buzz and hum!
3. Those nine-and-ninety which, combined, attack the shoulder round about,
   Let them all vanish hence away like plaguing insects’ buzz and hum!
A charm against Apachitas, pustules or scrofulous swellings. See Bloomfield, Kaushika-Sutra, p. xlv. Wise, Hindu System of Medicine says: ‘When many small tumours like plums appear in the axilla, neck, back, and groins, they are produced by diseased fat, and phlegm. They suppurate slowly, and continue to appear and suppurate for a long period, when it is called Apachi’ cf. AV, VI. 83; VII. 74. 1. 2; 76. 1. 2. The translation, ‘like plaguing insects’ buzz and hum’ is manifestly wrong. The refrain, as it stands, is hopeless, it will be best, perhaps, to adopt Bloomfield’s conjectural reading pākā instead of vākā (Contributions to Interpretation of the Veda, Second Series, p. 10) and translate like pustules of the Apachit, that is, let the large and hard tumours dash away like the smaller and softer-scrofulous swellings.

HYMN XXVI

1. Let me go free, O Misery: do thou, the mighty, pity us. Set me uninjured in the world of happiness, O Misery.
2. From thee, from thee who fliest not from us, O Misery, we fly. Then at the turning of the paths let Misery fall on someone else.
3. May the immortal, thousand eyed, dwell otherwhere apart from us. Let him afflict the man we hate: smite only him who is our foe.

A hymn to affliction.

1. O Misery: pāpman: meaning both sin and distress.

HYMN XXVII

1. Gods! whatsoever the Dove came hither seeking, sent to us as the envoy of Destruction, For that let us sing hymns and make atonement, Well be it with our quadrupeds and bipeds!
2. Auspicious be the Dove that hath been sent us, a harmless bird, O Gods, that seeks our dwelling! May Agni, Sage, be pleased with our oblation, and may the missile borne on wings avoid us.
3. Let not the arrow that hath wings distract us. Beside the fireplace, on the hearth it settles. May it bring welfare to our men and cattle: here let the Dove, ye Gods, forbear to harm us.
A charm to avert threatened misfortune.

1. The hymn, taken from Rgveda, X. 165, is ascribed to the Rishi Kapota (Pigeon or Dove) son of Nirgiti or Destruction. A dove, regarded as an ill-omened bird and the messenger of Death, has flown into the house, and the Gods are entertained to turn the inauspicious visit to a blessing.

In England the dove who 'returning bore the mark of earth restored to the long labouring ark' (see Genesis, 8. 11), is regarded as the very blessed spirit of peace and love.

HYMN XXVIII

1. Drive forth the Dove, chase it with holy verses: rejoicing bring we hither food and cattle,
   Obliterating traces of misfortune. Most fleet may it fly forth and leave us vigour.
2. These men have strengthened Agni's might, these men have brought the kine to us.
   They have sung glory to the Gods. Who is the man that conquers them?
3. Be reverence paid to him who, while exploring the path for many, first approached the river,
   Lord of this world of quadrupeds and bipeds; to him be reverence paid, to Death, to Yama!

A charm to avert threatened misfortune. See VI. 27. 1 and Rgveda, X. 165. 5.
2. These men: the priests.
3. The river: which separates the world of life from the home of the dead.
   'Yama first found for us the road to travel: this pasture never can be taken from us. Men born on earth tread their own paths that lead them whither our ancient Fathers have departed' (Rgveda, X. 14. 2). Compare Atharva veda, XVIII. 3. 13. and Muir, Original Sanskrit Texts, V, p. 288 sqq.

HYMN XXIX

1. On these men yonder fall the winged missile: the screeching of the Owl is ineffective,
   And that the Dove beside the fire hath settled.
2. Thine envoys who came hither, O Destruction, sent or not sent by thee unto our dwelling,  
The Dove and Owl, effectless be their visit!
3. Oft may it fly to us to save our heroes from slaughter, oft perch here to bring fair offspring,  
Turn thee and send thy voice afar: cry to the region far away;  
That I may see thee in the home of Yama reft of all thy power,  
that I may see thee impotent.

A charm to avert threatened misfortune.
1. Pādas 2 and 3 are taken from Rgveda, X. 165.4. Ineffective: on us.
3. Oft may it fly to us: may the ill-omened bird become an auspicious visitant.  
Of Yama: the King of the Departed who sent thee forth.

HYMN XXX

1. Over a magic stone, beside Sarasvati, the Gods Ploughed in this barley that was blent with mead.  
Lord of the plough was Indra, strong with hundred powers: the ploughers were the Maruts they who give rich gifts.
2. Thy joy in hair that falleth or is scattered, wherewith thou subjectest a man to laughter—  
To other trees, far from thee will I drive it. Grow up, thou Śamī, with a hundred branches.
3. Auspicious, bearing mighty leaves, holy one, nurtured by the rain,  
Even as a mother to her sons, be gracious, Śamī to our hair.

A charm to promote the growth of hair.
1. This barley: used in the sacrifice.
2. Śamī. Prosopis Spicigera or Acacia Suma, regarded as a holy tree as its wood was used to form part of the drill by which the sacrificial fire was kindled.  
With a hundred branches: and so symbolical of an abundant crop of hair.

The hymn has been translated by Ludwig, Der Rgveda, III, p. 511. See also Zimmer, Altindisches Leben, pp. 59, 274.

HYMN XXXI

1. This spotted Bull hath come and sat before his mother in the east.  
Advancing to his father Heaven.
2. As expiration from his breath his radiance penetrates within.
   The Bull shines out through all the sky.
3. He rules supreme through thirty realms—One winged with song
   hath made him mount—
   Throughout the days at break of morn.

A hymn to Sūrya the Sun God, taken with variations from Rgveda, X. 189.
1. This spotted Bull: the Sun. His mother: Earth, or Dawn.
3. Thirty realms: all the divisions of the world. One winged with song: perhaps Agni, whose flames ascend amid the hymns of the priests. The reading of the Rgveda is: vā'k patangā'ya dhiyate, Song is bestowed upon the Bird, that is, on the Sun whose morning song represents prayer. See Ludwig, Der Rigveda, IV, p. 159.

HYMN XXXII

1. With butter, in his hall where fire is burning, perform that sacrifice which quells the goblins.
   Burn from afar against the demons Agni! Afflict not in thy fury us who praise thee.
2. Let Rudra break your necks, O ye Piśāchas, and split your ribs asunder, Yātudhānas!
   Your herb of universal power with Yama hath allied itself.
3. Here, Mitra-Varuṇa! may we dwell safely: with splendour drive the greedy demons backward,
   Let them not find a surety or a refuge, but torn away go down to Death together.

A charm against fiends and goblins.
1. Goblins: Yātudhānas; see 1. 7. 1. Demons: Rākshasas; fierce nocturnal fiends or ogres.

HYMN XXXIII

1. He who controls this air and men who aid his strength, and
   wood, and heaven, the lofty seat which Indra loves.
2. The bold whose overpowering might the boldest never hath defied,—
As erst still, unassailable is Indra’s wrath, and fame, and force.
3. May he bestow on us that wealth, far-spreading, bright with yellow hue.
   Indra is mightiest Lord among the folk.

A hymn to Indra for the gift of riches. In stanzas 1 and 2 the phraseology is obscure and the construction loose, and the correctness of the text is not free from suspicion.

HYMN XXXIV

1. Send forth thy voice to Agni, to the manly hero of our homes,
   So may he bear us past our foes.
2. That Agni who with sharpened flame of fire consumes the Rākshasas,
   So may he bear us past our foes.
3. He who from distance far remote shineth across the tracts of land,
   May he transport us past our foes.
4. He who beholds all creatures, who observes them with a careful eye,
   May he transport us past our foes.
5. That brilliant Agni who was born beyond this region of the air,
   May he transport us past our foes!

A hymn to Agni for protection from enemies.

HYMN XXXV

1. Forth from the distance far away Vaiśvānara come to succour us! Agni approach our eulogies!
2. Vaiśvānara with friendly thoughts hath come to this our sacrifice,
   Agni who saves from woe, to lauds.
3. Vaiśvānara hath formed the hymn and laud of the Angirases. To these may he bring glorious right.

A hymn to Agni Vaiśvānara, the God of all Aryan men.

3. Angirases: descendants of the famous Rishi Angiras, the priests who by using the magical formulas of the Aitiharvaveda protect the sacrifice from the effects of inauspicious accidents. These: the officiating priests and the institutor of the sacrifice.
HYMN XXXVI

1. Holy Vaiśvānara we seek, the Lord of light and endless life, the burning One who fadeth not.
2. He hath directed all things; he sends forth the Seasons in his might, furthering sacrifice's power.
3. Agni Kāma in other homes shines forth the sole imperial Lord of all that is and is to be.

A hymn in honour of Agni Vaiśvānara.
2. *He hath directed all things*: the deity who is the object of worship being at the time of adoration regarded as the supreme God.

HYMN XXXVII

1. Hitherward, having yoked his steeds, came Imprecation, thousand-eyed,
Seeking my curser, as a wolf the home of one who owneth sheep.
2. Avoid us, Imprecation! as consuming fire avoids the lake.
Smite thou the man who curses us, as the sky's lightning strikes the tree.
3. Who curses us, himself uncursed, or, cursed, who curses us again,
Him cast I as a sop to Death, as to a dog one throws a bone.

A charm to divert Imprecation.
The hymn has been translated with notes by Grill, *Hundert Lieder*, pp. 25, 161.

HYMN XXXVIII

1. What energy the lion hath, the tiger, adder, and burning fire, Brähman, or Sūrya,
And the blest Goddess who gave birth to Indra, come unto us conjoined with strength and vigour!
2. All energy of elephant and panther, all energy of gold, men, kine, and waters,
Book VI • Hymn XXXIX

And the blest Goddess who gave birth to Indra come unto us conjoined with strength and vigour.

3. Might in car, axles, in the strong bull’s courage, in Varuṇa’s breath, in Vāta, in Parjanya, In Warrior, in the war-drum stretched for battle, in the man’s roar and in the horse’s mettle, May the blest Goddess who gave birth to Indra come unto us conjoined with strength and vigour.

A prayer for surpassing strength and energy.
1. The blest Goddess : Aditi.
2. In Warrior : in Rājanya or Kshatriya, one of the military and princely class. War-drum : see V. 20.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 240.

HYMN XXXIX

1. Let sacrifice, like fame, thrive sped by Indra, inspired, well-ordered, with a thousand powers.
To highest rank raise me who bring oblation, me who move forth to far-extended vision.

2. We will pay sacrifice and serve with worship our glorious Indra, famous for his glories.
Give thou us sway which Indra hath promoted, and in this boon of thine may we be famous.

3. Indra was glorious at his birth; Agni, Soma were born renowned.
And glorious am I, the most illustrious of all that is.

A priest’s prayer for power and glory.
1. Raise me : the sacrifice is addressed. Far-extended vision : meaning, life of long duration.
2. Glorious am I : the prayer is regarded as already fulfilled.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 240.

HYMN XL

1. Here may we dwell, O Heaven and Earth, in safety. May Savitar and Soma send us safety.
Our safety be the wide air: ours be safety through the oblation of the Seven Rishis.
2. May the Four Quarters give this hamlet power: Savitar favour us and make us happy!
   May Indra make us free from foes and danger: may wrath of Kings be turned to other places.
3. Make thou us free from enemies both from below and from above.
   O Indra, give us perfect peace, peace from behind and from before.

A prayer for peace and security.
1. Seven Rishis: see IV.11.9.

HYMN XLI

1. For mind, for intellect, for thought, for purpose, for intelligence,
   For sense, for hearing, and for sight, let us adore with sacrifice.
2. For expiration, vital air, and breath that amply nourishes,
   Let us with sacrifice adore Sarasvati whose reach is wide.
3. Let not the Rishis, the divine, forsake us, our own, our very selves, our lives' protectors.
   Do ye, immortal, still attend us mortals, and give us vital power
to live the longer.

A prayer for protection, long life, and various blessings.

HYMN XLII

1. I loose the anger from thy heart as 'twere the bowstring from a bow,
   That we, one-minded now, may walk together as familiar friends.
2. Together let us walk as friends: thy wrathful feeling I remove.
   Beneath a heavy stone we cast thy wrath away and bury it.
3. I trample on thine anger thus, I tread it down with heel and toe:
   So dost thou yield thee to my will, to speak no more rebelliously.

A charm to effect a reconciliation between estranged friends.
2. Beneath a heavy stone: the symbolical action somewhat resembles the North-American Indian's custom of 'burying the hatchet' as a sign and pledge of peace.
HYMN XLIII

1. For stranger and for friend alike this Darbha-grass removeth wrath.
   Soother of Anger is it called because it calms the angry man.
2. This Plant that hath abundant roots spreads to the place where waters meet.
   Soother of anger is the name Darbha-grass that springs from earth.
3. We draw thine obstinacy forth, set in thy mouth and in thy jaw:
   So dost thou yield thee to my will, to speak no more rebelliously.

A charm to effect the reconciliation of estranged friends.
1. Darbha : see 11. 7. 1.
3. Obstinacy : the rebellious and provoking words that thou hast spoken.
The hymn has been translated with notes by Grill, Hundert Lieder, pp. 30, 162.

HYMN XLIV

1. Firm stood the heaven, firm stood the earth, firm stood this universal world.
   Firm stood the trees that sleep erect : let this thy malady be still.
2. Of all thy hundred remedies, a thousand remedies combined.
   This is the surest cure for flux, most excellent to heal disease.
3. Thou art the stream that Rudra pours, the closest kin of Amrita.
   Thy name is called Vishāṇakā : thou strangest from the Fathers’ root, removing illness caused by wind.

A charm to remove disease.
1. Firm stood the heaven : when it had been separated from the earth and established in its present place. See IV. 1.4.
2. Flux : āsrāva ; see 1.2.4.
3. Vishāṇakā : an unidentified plant or tree. From the Fathers’ root : thou camest originally from the saints in heaven. Removing illness caused by wind : vāttkritanāsant ; wind meaning one of the bodily humours. The disease is probably rheumatism, called bāt in Hindi, explained in Mathura Prasad Misra’s Trilingual Dictionary by vātarog, vāyurop, and other words signifying wind-disease
Hymns of the Atharvaveda

The hymn has been translated by Ludwig, Der Rigveda, III, p. 509.

HYMN XLV

1. Sin of the Mind, avaunt! begone! Why sayest thou what none should say?
   Go hence away, I love thee not. Go to the forests and the trees.
   My heart is in our homes and cows.
2. Whatever wrong we have committed, sleeping or waking, by ill-wish, dislike, or slander,
   All these offences, which deserve displeasure, may Agni take from us and keep them distant.
3. Indra and Brahmaṇaspati! whatever foolish deed we plan,
   May provident Āngirasa preserve us from the sin and woe.

A prayer for preservation from mental sin and promptings to do wrong.
3. Angirasa: descended from the ancient Rishi Angiras, a priest after the order of Angiras, especially a name of Bṛhaspati or Brahmaṇaspati. According to Ludwig, Agni is meant. See Der Rigveda, III, p. 443, where the hymn is translated.
   Stanzas 2 and 3 are taken, with variants, from Rgveda, X. 164. 3,4.

HYMN XLVI

1. Thou, neither quick nor dead, O Sleep, art fraught with Amrit of the Gods.
   Thy name is Araru: thy sire is Yama; Varunāṇi bare thee.
2. We know thy birth, O Sleep, thou art son of the sisters of the Gods; the minister of Yama thou, thou art Antaka, thou art Death.
   So well we know thee who thou art. Sleep, guard us from the evil dream.
3. As men discharge a debt, as they pay up an eighth and half-an-eighth,
   So the whole evil dream do we pay and assign unto our foe.

A charm against evil dreams.
1. Araru: an enemy, as being akin to Death. Varunāṇi: Consort of Varuṇa.
3. The stanza is an imitation of Rgveda, VIII. 47, 17: 'As we collect (or, discharge) the utmost debt, even the eighth and sixteenth part, So unto Aptya—Trita
Aptya, a mythical being residing in the remotest part of heaven, to whom it was customary to wish away and consign any threatened calamity—we consign together all the evil dream.'

The hymn has been translated by Ludwig, Der Rīgveda, III, p. 498.

HYMN XLVII

1. Dear to all men, all-prosperer, all-creating, may Agni, guard us at the morn's libation.
   May he, the brightly pure one, give us riches: may we have life enjoying food together.

2. At this our second offering may Indra, Maruts, and Viṣve Devas never fail us.
   Still may the favour of the Gods be with us, blest with long life and speaking words that please them.

3. We pour this third libation of the Sages who fashioned forth the cup in proper order.
   Winners of heaven, may they, Sudhanvan's children, lead our air sacrifice to happy fortune.

A hymn to accompany the three daily libations.
1. Dear to all men: or, Vaiśvānara.
2. Second offering: at mid-day.
3. The Sages: the Rībhūs, the three sons of Sudhanvan who is said to have been a descendant of Angiras. They were named severally Rībhu, Vibhvan, and Vāja, and styled collectively Rībhūs from the name of the eldest, 'Through their assiduous performance of good works they obtained divinity, and became entitled to receive praise and adoration. They are supposed to dwell in the solar sphere, and there is an indistinct identification of them with the rays of the sun: but, whether typical or not, they prove the admission, at an early date, of the doctrine, that men might become divinities.'—Wilson. The Rībhūs are said to have made four sacrificial cups out of the single chalice that had been fabricated by Tvashṭar, signifying, perhaps, that some innovation in sacrificial procedure was attributed to them. See Rīveda, I. 20, and 161.

HYMN XLVIII

1. Thou art the Hawk, Gāyatī's lord: I hold thee fast. Happily bear me to the goal of this my sacrifice. All hail!

2. Thou art the Rībhu, lord of Jagati: I hold thee fast. Happily bear me to the goal of this my sacrifice. All hail!

3. Thou art the Bull, the Trishṭup's lord: I hold thee fast. Happily bear me to the goal of this my sacrifice. All hail!
A nonmetrical hymn of sacrificial formulas used at the three daily libations or Soma-pressings.

1. The Hawk: this verse is addressed at the morning libation to Agni who from his rapid motion in his form of lightning is called the hawk: cf 'I have be- gotten this new hymn for Agni, falcon of the sky' (Rgveda, VII. 15.4.) In the myth of the rape of the celestial Soma by the falcon—one of the favourite subjects of the Vedic poets (see Rgveda, I. 80, 2; 93. 6; III. 43. 7; IV. 26. 4-7; 27. 3, 4; IX. 72. 3)—the falcon represents Agni who in the form of lightning penetrates the laden thunder-clouds and carries of their heavenly treasure, the ambrosial, life-giving rain. Gāyatrī's lord: Agni being identified with the Gāyatrī metre in which his praises are sung, and which is the prominent metre in invocations addressed to him at the morning libation.

2. The Ribhu: the representative of the three Ribhus (see VI. 47. 3), to whom this verse is addressed at the evening libation. Jagatī: this being the chief metre employed at the evening libation.

3. The Bull: the Mighty One, Indra, to whom the verse is addressed at the mid-day libation. cf 'Thine, only thine, is the noonday libation' (Rgveda, IV. 35. 7.)

The hymn has been thoroughly discussed by Bloomfield in his article entitled. The Myth of Soma and the Eagle,' 'in the Festgrüss an Rudolph von Roth zum Doktor-Jubiläum, 24 August, 1893.

HYMN XLIX

1. O Agni, in thy body man hath never found a wounded part.
   The Ape devours the arrow's shaft as a cow eats her after-birth.

2. Thou like a fleece contractest and expandest thee what time the upper stone and that below devour.
   Closely compressing head with head and breast with breast he crunches up the tendrils with his yellow jaws.

3. The Eagles have sent forth their voice aloud to heaven: in the sky's vault the dark impetuous ones have danced.
   When they come downward to repair the lower stone, they, dwellers with the Sun, have gained abundant seed.

A hymn in honour of Agni.

1. The Ape: kapiḥ; 'der braune,' the brown.—Ludwig. The arrow's shaft: the reed of which the arrow is made. There seems to be a play on the word tejanam which means both inflammation and reed. As the monkey is not injured by the
2. The upper stone: uttaradrā (—drū?—Whitney’s Index). The reading appears to be corrupt.

3. The Eagle’s: the stanza is taken, with variants, from Rgveda, X. 94. 5 where the Eagles are the rapidly moving stones which press out the Soma-juice. The meaning here may perhaps be: The mighty, roaring flames of Agni rise on high, dark clouds gather and are tossed about in the upper air, and finally descend in the shape of fertilizing rain. The lower stone: perhaps the earth. The stanza is very obscure.

The hymn has been translated by Ludwig, Der Rgveda, III, p. 432.

HYMN L

1. Destroy the rat, the mole, the boring beetle, cut off their heads and crush their ribs, O Aśvins.
   Bind fast their mouths; let them not eat our barley: so guard, ye twain, our growing corn from danger.

2. Ho! boring beetle, ho! thou worm, ho! noxious grub and grasshopper!
   As a priest leaves the unfinished sacrifice, go hence devouring not, injuring not this corn.

3. Hearken to me, lord of the female borer, lord of the female grub! ye rough-toothed vermin!
   Whate’er ye be, dwelling in woods, and piercing, we crush and mangle all those piercing insects.

A charm for the destruction of vermin.

1. The boring beetle: tārdām (from tṛḍ, to cut through, or bore,); ‘borer,’ getreiwe-wurm?: Ludwig. According to the St. Petersburg Dictionary some bird (cf. Latin turdus, a thrush) is meant.

HYMN LI

1. Cleansed by the filter of the Wind comes Soma past all our enemies, meet friend of Indra.

2. May the maternal Waters make us ready: cleanse us with fatness they who cleanse with fatness!
   The Goddesses bear off each blot and tarnish: I come forth from the waters cleansed and stainless.

3. O Varuṇa, whatever the offence may be, the sin which men commit against the heavenly folk—
When, through our want of thought we violate thy laws, punish us not, O God, for that iniquity.

A prayer for purification and forgiveness of sins.
3. Varuna: addressed as the moral Governor of the world. The stanza is taken, with a slight variant, from Rgveda, VII. 89. 5.

HYMN LII

1. Slaying the Rākshasas, the Sun mounts upward in the front of heaven, Aditya, from the mountains, seen of all, destroying things unseen.
2. The kine had settled in their pen, wild animals sought their lairs The wavelets of the brooks had passed away, and were beheld no more.
3. I have brought Kāṇva’s famous Plant, life-giving, and itself inspired, The medicine that healeth all: may it suppress my hidden foes.

A charm against noxious reptiles and insects.
1. The stanza is made up of fragments of Rgveda, I. 191. 8. 9.
2. The stanza is taken, with variations, from stanza 4 of the same hymn, the Rgveda reading being ketavo janānām, the lights of men, instead of ārmāyo naasānām, the wavelets of the brooks. The poet means that he has been bitten or stung by some venomous creature since sunset, and that now with the help of the rising sun and a magical plant he will destroy the unseen enemies who attacked him.
3. Kāṇva has been mentioned before (II. 32. 3), together with Atri, Agastya, and Jamadagni, as a celebrated Rishi regarded as a master of magic arts.

HYMN LIII

1. May Heaven and Earth, wise pair, may lofty Sukra grant me this thing by reason of the guerdon.
May Agni, Soma mark through this libation: may Vāyu, Savitar, and Bhaga guard us.
2. Again return to us our breath and spirit, again come back to us our life and vision!
Vaiśvānara, unscathed, our bodies’ guardian, stand between us and every woe and danger!
3. We are again united with our bodies, with happy mind, with spirit, strength, and splendour.
May Tvashtar here make room for us, and freedom and smooth whate’er is injured in our bodies.

A prayer for recovery and preservation of health and security.
1. Šukra: the bright and pure; Soma. Guerdon: the honorarium given to the officiating priests.
The hymn has been translated by Ludwig, Der Rigveda, III, p. 506.

HYMN LIV

1. Win the love of Indra that his friend may reach yet higher state. Increase, as rain the grass, this man’s dominion and his lofty fame.
2. Confirm the princely power in him, Agni and Soma! grant him wealth.
   In all the circuit of his rule make him yet higher for your friend.
3. The man who shows us enmity, whether a stranger or akin,
   Thou wilt give up entire to me who sacrifice and press the juice.

A benediction on a newly elected King.
1. Increase: Indra is addressed.
2. For your friend: for Indra’s sake.

HYMN LV

1. Of all the many God-frequented pathways that traverse realms between the earth and heaven,
   Consign me, all ye Gods to that which leadeth to perfect and inviolable safety.
2. Maintain us in well-being Summer, Winter Dew-time and Spring, Autumn, and Rainy Season
   Give us our share of cattle and of Children. May we enjoy your unassailed protection.
3. Pay to the Year your lofty adoration, to the first Year, the second, and the present.
   Many we abide in the auspicious favour and gracious love of these who claim our worship.

A prayer for general protection and prosperity.
2. Dew time: ṣīṣraḥ; the cool season or first spring, comprising the months
Māgha and Phālguna, from the middle of January to the middle of March.

3. The first year, the second, and the present: making up the cycle of the three lunar years at the end of which an intercalary month was added. See Zimmer, Altwendisches Leben, p. 370.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 218.

HYMN LVI

1. Let not the serpent slay us, O Gods, with our children and our folk.

Let it not close the opened mouth nor open that which now is closed.

2. Be worship paid unto the black, worship to that with stripes across!

To the brown viper reverence, reverence to the demon brood!

3. I close together fangs with fang, I close together jaws with jaw.

I close together tongue with tongue, I close together mouth with mouth.

A charm against snakes.

2. The black: Asita. With stripes across: Tiraśchirāji See III. 27. 2. Viper Svaja; meaning according to an Indian Commentator 'self-produced:' perhaps = Latin viperæ, i.e., vivipara, producing its young alive, or from the root svaj, to twist or clinging round.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 502. and with annotations by Grill, Hundert Lieder, pp. 5, 162.

HYMN LVII

1. This is a medicine indeed, Rudra's own medicine is this,

Wherewith he warns the arrow off one-shafted, with a hundred tips.

2. Besprinkle it with anodyne, bedew it with relieving balm:

Strong, soothing is the medicine: bless us therewith that we may live.

3. Let it be health and joy to us. Let nothing vex or injure us.

Down with the wound! Let all to us be balm, the whole be medicine.

A charm for a wound of bruise.

1. Rudra's own medicine: Rudra being the healer as well as the inflicter of wounds and diseases, I. 19. 3.
3. *Down with the wound!* so (Rgveda, VIII. 20. 26) 'Cast, Maruts! to the ground our sick man’s malady: replace the dislocated limb.'

HYMN LVIII

1. May Indra Maghavan give me name and glory. May Heaven and Earth, this couple, make me famous. May Savitar the deity make me honoured. Here may the man who gives the guerdon love me.

2. Indra from Heaven and Earth receiveth glory among the plants the Waters have their glory; Even so may we be glorious’mid all the Universal Gods.

3. Indra and Agni were renowned, famous was Soma at his birth; So too am I illustrious, most glorious of all that is.

A priest’s prayer for power and glory.
1. *The man who gives the guerdon*: the instigator of the sacrifice who pays the expenses and rewards the priests.
3. This stanza is repeated from VI. 39, 3.

HYMN LIX

1. First, O Arundhati, protect our oxen and milky kine: Protect each one that is infirm, each quadruped that yields no milk.

2. Let the Plant give us sheltering aid, Arundhati allied with Gods; Avert Consumption from our men and make our cow-pen rich in milk.

3. I welcome the auspicious Plant, life-giving, wearing every hue. Far from our cattle may it turn the deadly dart which Rudra casts.

A charm to protect cattle and men.
1. *Arundhati*: a medicinal climbing plant, called also Silachi. See IV. 12. 1; V. 5. 5.

According to the Kaushika-Sutra, L. 13, the hymn is ‘part of the ritual of a travelling merchant when about to start on a trading expedition. See III. 15, and Bloomfield, *American Journal of Philology*, VII, 487.

HYMN LX

1. With forelock loosened o’er his brow here comes the wooer of the bride,
Seeking a husband for this maid, a wife for this unmarried man.
2. Wooer! this girl hath toiled in vain, going to others’ marriages.
   Now to her wedding, verily, wooer! another maid shall come.
3. Dhātar upholds the spacious earth, upholds the sky, upholds the Sun.
   Dhātar bestow upon this maid a husband suited to her wish!

The subject of the hymn is the wooing of the bride.

1. *The wooer; aryaṁā*; the interceder or match maker whose business is to find a suitable wife for his friend or employer See II. 3. 1.
3. *Dhātar*; here regarded as the Upholder of the sacrament of marriage, See 1, 36. 2.


**HYMN LXI**

1. The Waters send me what is sweet and pleasant, Sūra bring all I need for light and vision!
   The deities, and all of pious nature, and Savitar the God afford me freedom!
2. I set the heaven and the earth asunder, I brought all seven seasons into being.
   My word is truth, what I deny is falsehood, above celestial Vāk, above the nations.
3. I gave existence to the earth and heaven, I made the seasons and the seven rivers.
   My word is truth; what I deny is falsehood, I who rejoice in Agni’s, Soma’s friendship.

A prayer for prosperity and greatness.

1. *Freedom* : *vyāchas*; literally, expansion, amplitude, ample room.
2. This and the following stanza must be taken to signify hyperbolically the possession of infinite power. *Seven seasons*: the six pairs of months and the thirteenth or intercalary month. Six seasons only are known by name: see VI. 55. 2.

**HYMN LXII**

1. Cleanse us Vaisvānara with rays of splendour! With breath and clouds let quickening Vāyu cleanse us.
And, rich in milky rain, let Earth and Heaven, worshipful, holy, cleanse us with their water.

2. Lay hold on Sūrītā whose forms and regions have fair smooth backs, her who is all men’s treasure.
Through her may we, in sacrificial banquets singing her glory, be the lords of riches.

3. For splendour, seize on her whom all men worship, becoming pure yourselves, and bright, and brilliant.
Here, through our prayer rejoicing in the banquet, long may we look upon the Sun ascending.

A prayer for purification and riches.

2. Sūrītā: Excellence, Pleasantness, Gladness, or Glory personified. The etymology and the exact meaning are uncertain. Here, in connexion with Agni and Vāyu, the meaning ‘Dawn’ (see Max-Müller, Vedic Hymns, I, p. 446) would be suitable.

HYMN LXIII

1. That collar round thy neck, not to be loosened, which Nirṛiti, the Goddess bound and fastened,
I loose for thy long life and strength and vigour. Eat, liberated, food that brings no sorrow.

2. To thee, sharp-pointed Nirṛiti, be homage! Loose thou the binding fetters wrought of iron.
To me, in truth, again doth Yama give thee. To him, to Yama, yea, to Death, be homage!

3. Compassed by death which comes in thousand manners, here art thou fastened to the iron pillar.
Unanimous with Yama and the Fathers, make this man rise and reach the loftiest heaven.

4. Thou, mighty Agni, good and true, gatherest up all precious things.
Bring us all treasures as thou art enkindled at libation’s place.

The subject is the symbolical liberation of a victim from the sacrificial stake representing the recovery of a sick man from a dangerous illness.

4. The stanza is taken from Rgveda, X. 191. I. At libation’s place: in the sanctuary where libations are offered.

The hymn has been translated by Ludwig, Der Rigveda, III, p. 433.
HYMN LXIV

1. Agree and be united: let your minds be all of one accord,
   Even as the Gods of ancient days, unanimous, await their share.
2. The rede is common, common the assembly, common the law,
   so be their thoughts united.
   I offer up your general oblation: together entertain one common
   purpose.
3. One and the same be your resolve, be all your hearts in har-
   mony:
   One and the same be all your minds that all may happily con-
   sent.

A hymn to promote Agreement or Unanimity in an assembly.

1. *Agree and be united:* the Rgveda has ‘Assemble, speak together.’
2. *Common the assembly:* this *sānitis* appears to have been a general assembly
   of the people or some important occasion, such as the election of a king.
   The hymn, which is taken, with variants, from *Rgveda,* X. 191. 2-4, has been
   translated with notes by Grill, *Hundert Lieder,* pp. 33, 164 and by Ludwig, *Der
   Rgveda,* III, p. 372.

HYMN LXV

1. The angry spirit hath relaxed: loose are the arms that act with
   mind.
   Do thou, destroyer, overcome and drive these foemen’s might
   away, and then bring opulence to us.
2. The shaft for handless fiends which, Gods! ye cast against the
   handless ones,—
   With this, in shape of sacrifice, I rend the arms of enemies.
3. Indra made first for Asuras the shaft designed for handless foes:
   Victorious shall my heroes be with Indra as their constant
   friend.

A sacrificial charm against enemies.

1. *Destroyer:* pārāśara; Indra, conqueror and destroyer of Asuras who fought
   against the Gods, and of the demons who harass men.
2. *Handleless:* who fight without human hands and arms. The magical missile
   employed against these demons is called nairhasām, intended for nirhasta, or
   handless, fiends. cf, III. 1. 1, 2. 1.
   The hymn has been translated by Ludwig, *Der Rigveda,* III, p. 372.
HYMN LXVI

1. Handless be every foeman who assaieth, they who with missiles come to fight against us!
   Dash them together with great slaughter, Indra! and let their robber chief run pierced with arrows.
2. Ye who run hither bending bows, brandishing swords and casting darts.
   Handless be ye, O enemies! Let Indra mangle you to-day.
3. Handless be these our enemies! We enervate their languid limbs.
   So let us part among ourselves, in hundreds, Indra! all their wealth.

A charm for the destruction and plunder of enemies.
Translated by Ludwig, Der Rigveda, III, p. 372.

HYMN LXVII

1. Indra and Pūshan have gone forth along the ways on every side.
   To-day those hosts of enemies must flee bewildered far away.
2. Ye foes, come hitherward dismayed like serpents when their heads are gone.
   Let Indra slay each bravest one of you whom Agni hath confused.
3. Gird thou a bullock's hide on these, make those as timid as the deer.
   Let the foe flee away, and let his kine come hither-ward to us.

A charm for the destruction and plunder of enemies.

HYMN LXVIII

1. Savitar hath come hither with the razor: come thou, O Vāyu, with the heated water.
   One-minded let Adityas, Rudras, Vasus moisten the hair: shave ye who know King Soma.
2. Let Aditi shave the beard, and let the Waters bathe it with their strength:
Prajāpati restore his health for sight and days of lengthened life!
3. The razor used by Savitar, for shaving, who knoweth Varuṇa and royal Soma,—
   Even with this shave ye this man, O Brahman. Let him be rich in horses, kine, and children.

A charm to accompany the shaving of the beard.

1. The formal shaving may be part of the Godānavidhi, the ceremony of anointing part of the head of a youth when he has attained the age of sixteen or eighteen years (see II. 13); or it may be connected with the Dikṣā, the religious ceremony of initiation or Confirmation. In this case the operation appears to be performed on a sick man (stanza 2) to expedite his restoration to health.

Translated by Ludwig, Der Rigveda III, p. 430.

HYMN LXIX

1. Mine be the glory in the hill, in vales, in cattle, and in gold,
   Mine be the sweetness that is found in nectar and in flowing wine!
2. With your delicious honey balm me, Aśvins, Lords of splendid light!
   That clear and resonant may be the voice I utter to mankind.
3. In me be strength, in me be fame, in me the power of sacrifice:
   Prajāpati establish this in me as firm as light in heaven!

A priest’s prayer for power and glory.

HYMN LXX

1. As wine associates with flesh, as dice attend the gaming-board,
   As an enamoured man’s desire is firmly set upon a dame,
   So let thy heart and soul, O Cow, be firmly set upon thy calf.
2. As the male elephant pursues with eager step his female’s track,
   As an enamoured man’s desire is firmly set upon a dame,
   So let thy heart and soul, O Cow, be firmly set upon the calf.
3. Close as the felly and the spoke, fixt as the wheel-rim on the nave,
   As an enamoured man’s desire is firmly set upon a dame,
   So let thy heart and soul, O Cow, be firmly set upon thy calf.

A benediction on cow and calf.
Translated and annotated by Grill, Hundert Lieder, pp. 66, 165.
HYMN LXXI

1. What food I eat of varied form and nature, food whether gold, or horse, sheep, goat, or bullock, Whatever gift I have received, may Agni the Hotar make it sacrifice well-offered.

2. Whatever, sacrificed or not, hath reached me, bestowed by men and sanctioned by the Fathers, Whereby my heart seems to leap up, may Agni the Hotar make that sacrifice well-offered.

3. What food I eat unjustly, Gods! or, doubtful between bestowing and refusing, swallow, Through greatness of Vaiśvānara the mighty may that same food be sweet to me and blessed!

A priest’s benediction after eating.

1. Make it sacrifice: make it benefit me as a duly performed sacrifice would do.

HYMN LXXII

See Appendix

HYMN LXXIII

1. Let Varuṇa come hither, Soma, Agni, Bṛhaspati come hither with the Vasus!
   Unanimous, ye kinsmen, come united, come to the glory of this mighty guardian.

2. The inclination which your hearts have harboured, the purpose which hath occupied your spirits,
   This I annul with sacrifice and butter. In me be your sweet resting-place, O kinsmen.

3. Stand even here; forsake me not. Before us may Pūshan make your path unfit to travel.
   Vāstoshpati incessantly recall you! In me be your sweet resting-place, O kinsmen!

A charm pronounced by a King to confirm the fidelity of discontented kinsmen.

1. This mighty guardian: meaning himself.
2. The inclination: to desert me.
HYMN LXXIV

1. Close gathered be your bodies: be your minds and vows in unison!
   Here present Brahmaṇaṣpati and Bhaga have assembled you.
2. Let there be union of your minds, let there be union of your hearts:
   All that is troubled in your lot with this I mend and harmonize.
3. As, free from jealousy, the strong Ādityas have been the Vasus’
   and the Rudras’ fellows.
   So free from jealousy, Lord of Three Titles! cause thou these people here to be one-minded.

A charm pronounced by a King to secure the unanimity and fidelity of his people.
2. With this: sacrifice.
3. Lord of Three Titles: probably Agni, who is called also Vaiśvānara and Jātavedas.

HYMN LXXV

1. Forth from his dwelling drive that man, the foeman who assaileth us:
   Through the Expellent sacrifice hath Indra rent and mangled him.
2. Indra, Foe-Slayer, drive him forth into the distance most remote,
   Whence never more shall be return in all the years that are to come.
3. To the three distances, beyond mankind’s Five Races, let him go,
   Beyond the three skies let him go, whence he shall never come again
   In all the years that are to be, long as the Sun is in the heaven.

A charm to effect the removal of an enemy.
1. Expellent sacrifice: nairbāḍhyam (havīk); an oblation to secure expulsion.

Translated by Ludwig, Der Rigveda, III, p. 373, and by Grill, Hundert Lieder, pp. 22, 165.
HYMN LXXVI

1. Those who are sitting round this babe prepare him to be looked upon.
   Let Agni thoroughly inflamed with all his tongues rise from his heart.
2. For length of life I use the name of Agni the Consuming God,
   Whose smoke the sage who knows the truth beholds proceeding from his mouth.
3. The man who knows his fuel laid in order by the Kshatriya
   Sets not his foot upon the steep declivity that leads to Death.
4. Those who encompass slay him not: he goes not near his lurking foes—
   The Kshatriya who, knowing well, takes Agni’s name for length of life.

A benediction pronounced over a new-born child of the Kshatriya or military and royal class.
Translated by Ludwig, Der Rigveda, III, p. 459.

HYMN LXXVII

1. Firm stands the heaven, firm stands the earth, firm stands this universal world,
   Firm stand the rooted mountains. I have put the horses in the stall.
2. I call the Herdsman, him who knows the way to drive the cattle forth,
   Who knows the way to drive them home, to drive them back and drive them in.
3. O Jātavedas turn them back: a hundred homeward ways be thine!
   Thou hast a thousand avenues: by these restore our kine to us.

A charm to bring the cattle home.
1. Have put: atishṭhipam; from sthā, to stand: literally, have caused to stand.
2. The Herdsman: Agni. The stanza is taken, with variations, from Rgveda, X. 19. 4.
Translated by Ludwig, Der Rigveda, III, p. 468.
HYMN LXXVIII

1. Let this man be again bedewed with this presented sacrifice.
   And comfort with the sap of life the bride whom they have
   brought to him.
2. With life's sap let him comfort her, and raise her high with
   princely sway.
   In wealth that hath a thousand powers, this pair be inexhausti-
   ble!
3. Tvashṭar formed her to be thy dame, Tvashṭar made thee to be
   her lord.
   Long life let Tvashṭar give you both. Let Tvashṭar give a
   thousand lives.

A nuptial benediction.

1. Be again bedewed: refreshed and made stronger than before. With this
   presented sacrifice: or, with this oblation for success. 'Mit diesem bhūtan haviḥ.'
   —Ludwig, 'Durch diese kraft'ge Darbringung,' through this powerful offering—
   Weber. See Grill's note.
3. Tvashṭar: who develops the embryo, shapes all forms, and creates husband
   and wife for each other.

Translated by Weber, Indische Studien, V, p. 238, by Ludwig, Der Rigveda,
III, p. 371, and by Grill, Hundert Lieder, pp. 57, 166.

HYMN LXXIX

1. May this our Lord of Cloudy Sky, bedewed with liquid drops
   preserve unequalled riches in our homes.
2. Lord of the Cloudy Sky, bestow vigour and strength on our
   abodes. Let wealth and treasure come to us.
3. Thou, God bedewed with drops, art Lord of infinite prosperity.
   Grant us thereof, give us thereof: may we enjoy this boon of
   thine.

A prayer for prosperity.

1. Lord of Cloudy Sky: Parjanya, God of the rain-cloud. on whose favour
   the growth of grass and grain depends. See 1.2.1.

HYMN LXXX

1. He flieth in the firmament observing all the things that be:
   We with this offering will adore the greatness of the Heavenly
   Hound.
2. The three, the Kālakānjas, set aloft in heaven as they were
   Gods—
   All these I call to be our help and keep this man secure from
   harm.
3. In waters is thy birth, in heaven thy station, thy majesty on
   earth and in the ocean.
   We with this offering will adore the greatness of the Heavenly
   Hound.

A prayer for help and protection.
1. The Heavenly Hound: some conspicuous star, perhaps the Dog-star, Sirius,
   which was called kuvr by the Greeks and Canis or Canicula by the Latins, both
   words being closely connected with the Sanskrit śvān.
2. Kālakānjas: meaning originally, black-spotted; stars of some unidentifiable
   constellation.
3. Thy birth: the origin of the Heavenly Hound. So with the Greeks Sirius
   was said to have been the dog of the great hunter Orion, and the Latin Canis-
   or Canicula was the dog of Erigone translated with its mistress to the sky.
   Translated by Ludwig, Der Rigveda, III, p. 373.

HYMN LXXXI

1. Thou art a grasper, holding fast both hands: drivest fiends
   away.
   A holder both of progeny and riches hath this Ring become.
2. Prepare accordantly, O Ring, the mother for the infant’s birth.
   On the right way bring forth the boy. Make him come hither.
   I am here.
3. The Amulet which Aditi wore when desirous of a son,
   Tvashtar hath bound upon this dame and said, Be mother of a
   boy.

A charm to facilitate child-birth.
1. Holding fast both hands: the ring of bracelet was apparently placed first on
   one hand or arm and then on the other; or there were two connected rings, re-
   garded as one amulet. See Kauśika-Sūtra, XXXV. 11.
   Translated by Weber, Indische Studien, V, p. 239. by Ludwig, Der Rigveda,
   III, p. 477.

HYMN LXXXII

1. I call the name of him who comes, hath come, and still draws-
   nigh to us.
Foe-slaying Indra's name I love, the Vasus' friend with hundred powers.
2. Thus Bhaga spake to me: Let him bring thee a consort by the path.
Whereon the Aśvins brought the bride Sūryā the child of Savitar.
3. Great, Indra, is that hook of thine, bestowing treasure, wrought of gold:
Therewith, O Lord of Might, bestow a wife on me who long to wed.

A charm to win a bride.
1. Of him: of Indra who is always ready to come and help us.
The Vasus' friend: whose associates are the Vasus, sometimes the Gods in general, sometimes a special class of deities, See I. 30. 1.
2. Whereon the Aśvins brought the bride: see II. 30. 2, and Rgveda, X. 85, which contains a full account of Sūrya's wedding.
3. That hook: cf. 'Long be thy grasping-hook wherewith thou givest ample wealth to him. Who sheds the juice and worships thee. (Rgveda, VIII. 17. 10.); the expression being borrowed from the employment of a hook to draw down the high branches of a fruit-trees.

HYMN LXXXIII

1. Hence, Sores and Pustules, fly away even as the eagle from his home.
Let Sūrya bring a remedy, the Moon shine forth and banish you.
2. One bright with variegated tints, one white, one black, a couple red:—
The 'names of all have I declared. Begone, and injure not our men.
3. Hence, childless, shall the Pustule flee, grand-daughter of the dusky one.
The Boil shall fly away from us, the morbid growth shall vanish hence.
Taste, happy in thy mind, thine own oblation, as I with Svāhā with my heart present it.
A charm against sores and pustules.

1. *Hence, Sores and Pustules:* aparītās; see VI. 25. 1.

3. *Boil:* głaudh; explained in the St. Petersburg Dictionary as a round lump, a tumour-like excrescence (perhaps related to globus and glomus). *Morbid growth:* gālūntān; an unknown word, not explained in the St. Petersburg Dictionary, meaning, apparently, a tumour of some kind. *Thine own ablation:* offered for the express purpose of removing thee. *Svāhā:* the exclamation, All hail!

Translated by Ludwig, *Der Rigveda,* III, p. 500.

**HYMN LXXXIV**

1. Thou in whose dread mouth I present oblation, that these bound victims may obtain their freedom,
   The people deem that thou art Earth: I know thee thoroughly, and I say thou art Destruction.

2. Be thou enriched, O Welfare, with oblations, here among us is thine allotted portion.
   Free-Hail to thee!-from sin those here and yonder.

3. Do thou, Destruction, thus, without a rival, release us from the iron bonds that bind us.
   To me doth Yama verily restore thee. To him, to Yama, yea, to Death be worship!

4. Thou hast been fastened to an iron pillar, here compassed with a thousand deaths around thee.
   In full accord with Yama and the Fathers, send this man upward to the loftiest heaven.

A charm to accompany the symbolical loosing of sacrificial victims.

1. *Earth:* one meaning of the word nīrṛitiḥ, Destruction or Death, being the bottom or lower parts of the earth.

2. *O Welfare:* apparently an euphemistic expression for Destruction, as the Greek Eumenides, Gracious Goddesses, was for the Furies, Ludwig reads bhūme, O Earth, instead of the bhāte, O Welfare of the text.

3. *The iron bonds:* of sin. *Thee:* some man who has been dangerously ill.

4. This stanza is repeated from VI. 63. 3.

Translated by Ludwig, *Der Rigveda,* III, p. 444.

**HYMN LXXXV**

1. Let Varana the heavenly tree here present keep disease away.
   The Gods have driven off Decline that entered and possessed this man.
2. We with the speech of Indra and of Mitra and of Varuna.
   We with the speech of all the Gods will drive Decline away from thee.
3. Even as Vritra checked and stayed these waters flowing every way,
   With Agni, God of all mankind. I check and banish thy Decline.

A charm against Consumption or Decline.
1. Varana: the tree Crataeva Roxburghii, found in all parts of India, used in medicine and supposed to possess magical virtues. See X. 3.

HYMN LXXXVI

1. This is the Lord of Indra, this the Lord of Heaven, the Lord of Earth,
   The Lord of all existing things: the one and only Lord be thou.
2. The Sea is regent of the floods, Agni is ruler of the land,
   The Moon is regent of the stars: the one and only Lord be thou.
3. Thou art the King of Asuras, the crown and summit of mankind:
   Thou art the partner of the Gods: the one and only Lord be thou.

A glorification of a newly consecrated King.

3. Asuras: earthly lords.
Translated by Ludwig, Der Rigveda, III, p. 241.

HYMN LXXXVII

1. Here art thou: I have chosen thee. Stand stedfast and immovable.
   Let all the clans desire thee: let not thy kingdom fall away.
2. Be even here: fall not away: be like a mountain unremoved.
   Stand stedfast here like Indra’s self, and hold the kingship in the grasp.
3. This man hath Indra established, made secure by constant sacrifice.
   Soma, and Brahmaṇaspati here present bless and comfort him!

A benediction addressed to a newly elected King.
The hymn is taken, with slight variations, from Rigveda, X. 173. 1-3.
HYMN LXXXVIII

1. Firm is the sky, firm is the earth, and firm is all this living world;
Firm are these mountains on their base, and stedfast is this King of men.
2. Stedfast may Varuṇa the King, stedfast the God Brāhaspati,
Stedfast may Indra stedfast, too, may Agni keep thy stedfast reign.
3. Firm, never to be shaken, crush thy foemen, under thy feet lay those who strive against thee.
One-minded, true to thee be all the regions: faithful to thee, the firm, be this assembly!

A benediction addressed to a newly elected King. Stanzas 1 and 2 are taken from Rgveda, X. 173. 4, 5.

HYMN LXXXIX

1. This strength that Soma hath bestowed, the head of her who gladdeneth,—
With that which thence hath been produced we make thy spirit sorrowful.
2. We make thy spirit sorrowful, we fill thy mind with pain and grief.
As smoke accompanies the wind, so let thy fancy follow me.
3. May Varuṇa and Mitra, may Sarasvatī the Goddess, May the centre of the earth, and both her limits bring thee close to me.

A charm to win a maiden's love.
1. Soma: as Lord of Plants. Of her who gladdeneth: preṇydh is apparently the genitive case of preṇī the feminine of preṇī which is found in the Rgveda, I. 112. 10. with the meaning of 'loving,' 'friendly,' derived from prī, to please or gladden. Preṇī then may mean some plant that possesses the power of awaking love, like Satyrion, Vervain, Basil, Mallow, and others in Europe. The head of the Preṇī was perhaps dried and powdered and administered in food, or in some other way employed in the incantation.

Translated by Weber, Indische Studien, V, p. 242,
HYMN XC

1. The shaft that Rudra hath shot forth against thy members and thy heart,
Here do we draw from thee to-day, and turn it hence to every side.
2. From all the hundred vessels spread throughout the members of thy frame.
From all those vessels and canals we call the poisonous matter forth.
3. Worship to thee, the archer, and O Rudra, to thy levelled shaft!
Yea, worship to thine arrow when it left the bow, and when it fell!

A charm to cure a man who has been poisoned.
1. Rudra: the terrible God whose shafts bring death or disease on men and cattle. In this case the body of the sufferer has been poisoned.
2. Hundred vessels: सताम धम्नानयाः; all the countless vessels and nerves by means of which the different functions of the body are performed. See Wise, Hindu System of Medicine, pp. 63, 64.
The hymn has been translated by Grill, Hundert Lieder, pp. 14, 168.

HYMN XCI

1. They made this barley ready with a team of eight, a team of six.
With this I drive to westward, far away, thy bodily disease.
2. Vāta breathes downward from above, and downward Sūrya sends his heat:
Downward is drawn the milk-cow's milk: so downward go thy malady!
3. The Waters verily bring health, the Waters drive disease away.
The Waters cure all malady: may they bring medicine for thee.

A charm against disease.
1. They made this barley ready: prepared the ground by ploughing for the growth of the grain used in the incantation. The number of oxen employed has increased the efficacy of the corn.
2. The Waters cure all malady: cf. III. 7. 5. So Pastor Kneipp, the famous Bavarian water--doctor, maintains that what cannot be cured by water is altogether incurable. Water is the panacea. Hydropathy is the one saving principle which can be applied in every case.
Translated by Grill, Hundert Lieder.-pp. 14, 168.
HYMN XCII

1. Be fleet as wind, Strong Steed, when thou art harnessed; go forth as swift as thought at Indra's sending.
Let the possessors of all wealth, the Maruts, yoke thee, and Tvashṭar in thy feet lay swiftness.
2. That speed, that lies concealed in thee, O Charger, speed granted to the hawk or wind that wandered,—Therewith, Strong Steed, saving in shock of battle endowed with might by might win thou the contest.
3. Bearing thy body, Charger, may thy body run blessing us and winning thee protection.
May he, unswerving, to uphold the mighty, establish his lustre as a God in heaven.

A charm to strengthen and inspire a War-horse.
3. This stanza is taken, with variants, from Rgveda, II, 56. 2, a funeral hymn, and is there addressed to the spirit of the departed, Vāljin (strong, strong steed, charger or racer) being either the dead man's name or meaning 'hero.' The second line is obscure.

HYMN XCIII

1. Yama, Death direly fatal, the Destroyer, with his black crest, Sarva the tawny archer,
And all the Gods uprisen with their army, may these on every side avoid our heroes.
2. With mind, burnt offerings, butter, and libation, to royal Bhava and the archer Sarva,
To these the worshipful I pay my worship: may they turn elsewhere things with deadly venom.
3. Save us, All-Gods and all-possessing Maruts, from murderous stroke and things that slay with poison.
Pure is the might of Varuṇa, Agni, Soma. May Vāta's and Parjanya's favour bless us.

A prayer for protection from poison.
1. Yama: the King of the departed, distinguished from Death the Destroyer. Šarva: a deity, generally mentioned together with Bhava (see IV. 28. 1). His name does not occur in the Rgveda.
2. Bhava: a deity attending on Rudra: in later mythology a name or form of Śiva whose consort is the awful Goddess Bhavānī.

HYMN XCIV

1. We bend your minds in union, bend in harmony your hopes and plans:
   You there, who turn to sundered ways, we bend and bow in unison.
2. I with my spirit make your spirits captive: these with their thoughts follow my thought and wishes.
   I make your hearts submissive to mine order closely attending
   go where I precede you.
3. I have invoked both Heaven and Earth, invoked divine Sarasvatī,
   Indra and Agni have I called: Sarasvatī, so may we thrive!

A charm to reconcile a King's discontented people.
Translated by Ludwig, Der Rigveda, III, p. 514.

HYMN XCV

1. In the third heaven above us stands the Āsvattha tree, the seat of Gods.
   There the Gods gained the Kushtha plant, embodiment of endless life.
2. There moved through heaven a golden ship, a ship with cordage wrought of gold.
   There Gods obtained the Kushtha plant, the flower of immortality.
3. Thou art the infant of the plants, the infant of the Snowy Hills:
   The germ of every thing that is: free this my friend from his disease.

A charm to remove disease.
1. This and the following stanza are repeated from V. 4. 3. 4.

HYMN XCVI

1. The many plants of hundred shapes and forms that Soma rules as King,
2. Let them release me from the curse and from the noose of Varuṇa,
Free me from Yama’s fetter, and from every sin against the Gods!
3. From every fault in look, in word, in spirit that we, awake or sleeping, have committed,
May Soma, with his godlike nature, cleanse us.

A prayer for deliverance from sin and sorrow.
1. Commanded: or commissioned or engendered. The lines taken from Rgveda, X. 97. 15.
2. Taken, with a variant, from Rgveda. X. 97. 16.

HYMN XCVII
1. The sacrifice is victor, Agni victor, victorious is Soma, Indra conquers:
So will we bring oblation unto Agni, this sacrifice that I may win all battles.
9. Praise to you, Mitra-Varuṇa, hymn-singers! Here swell with meath dominion blesst with children.
Far into distant regions drive Destruction, and even from committed sin absolve us.
3. In this strong hero be ye glad and joyful: cleave ye to him even as ye cleave to Indra.
Victorious, kine-winner, thunder-wielder, who quells a host and with his might destroys it.

A prayer for the success and prosperity of a King.
1. This stanza is spoken by the institutor of the sacrifice for success in war.
2. This and the following stanza are spoken by the officiating priest. Praise: svadhā; here a sacrificial exclamation, like Svāhā=All hail!
3. Addressed to the King’s subjects.
Translated by Ludwig, Der Rigveda, III, p. 460,

HYMN XCVIII
1. Indra be victor, never to be vanquished, to reign among the Kings as sovran ruler!
Hymn of the Atharvaveda

Here be thou meet for praise and supplication, to be revered and waited on and worshipped.

2. Thou fain for glory, an imperial ruler, hast won dominion over men, O Indra,
   Of these celestial tribes be thou the sovran: long-lasting be thy sway and undecaying!

3. Thou governest the north and eastern regions, Indra! fiend-slayer! thou destroyest foemen.
   Thou hast won all, far as the rivers wander. Bull, called to help, on our right hand thou goest.

A hymn of praise to Indra.

2. These celestial tribes: the heavenly Gods.


HYMN XCIX

1. Indra, before affliction comes, I call thee from the wide expanse.
   The mighty guardian, born alone, wearer of many names, I call.

2. Whatever deadly missile launched to-day flies forth to slaughter us.
   We take both arms of Indra to encompass us on every side.

3. We draw about us both the arms of Indra, our deliverer. May they protect us thoroughly.
   O Savitar, thou God, O royal Soma, make thou me pious-minded for my welfare.

A hymn for protection in battle.

1. Born alone: peerless from thy birth,
   Make thou: each of you separately.

Translated by Grill, Hundert Lieder, pp. 18, 168.

HYMN C

1. The Gods and Sūrya gave the gift, the Earth and Heaven bestowed the boon.
   The three Sarasvatis in full accord bestowed the antidote.

2. That water, Upajīkās! which Gods poured for you on thirsty land,
   With that same water sent by Gods, drive ye away this poison here.
3. The daughter of the Asuras art thou, and sister of the Gods.
Thou who hast sprung from heaven and earth hast robbed the
poison of its power.

A charm against poison.
1. Three Sarasvatis: the multiplication is analogous to that of the three heavens
and three earths. See IV. 20. 2.
2. Upajikās: termites or white ants. See note on II. 3, 2. 'Whence do these
Ants get their moisture? Our house was built on a hard ferruginous conglomerate,
in order to be out of the way of the White Ants, but they came despite the pre-
cautions, and not only were they in this sultry weather able individually to mois-
ten soil to the consistency of mortar for the formation of galleries ... but when
their inner chambers were laid open, these were also surprisingly humid; yet there
was no dew, and the house being placed on a rock they could have no subterra-
nean passage to the bed of the river, which ran about three hundred yards below
the hill. Can it be that they have the power of combining the oxygen and hydro-
gen of their vegetable food by vital force [so] as to form water?' (Quoted from
Livingstone's well-known work by the Rev. J. G. Wood, Strange Dwellings,
p. 280).
3. Addressed to some magical herb, probably Arundhati or Silāchī which is
called sister of the Gods in V. 5. 1. Asuras: divine beings; Gods.
Translated by Ludwig, Der Rigveda III, p. 511.

HYMN CI
See Appendix

HYMN CII
1. Even as this ox, O Aśvins, steps and turns together with his
mate,
So let thy fancy turn itself, come nearer, and unite with me.
2. I, as the shaft-horse draws the mare beside him, draw thee to
myself.
Like grass that storm and wind have rent, so be thy mind at-
tached to me!
3. Swiftly from Bhaga's hands I bear away a love-compelling charm
Of ointment and of sugar-cane, of Spikenard and the Kushṭha
plant.

A charm to win a maiden's love.
1. The Aśvins are addressed as having been the first teachers of ploughing
(Rgveda, I. 117. 21), and also perhaps as a groomsmen and conductors of the
bride at Sūryā's wedding (Ṛgveda, X. 85. 8, 9). The second line is addressed to the absent maiden.


3. Bhaga's hands: Bhaga being a deity who presides over love and marriage.

HYMN CIII

1. Brihaspati and Savitar prepare a rope to bind you fast!
   Let Bhaga, Mitra, Aryaman, and both the Aśvins make the bond.

2. I bind together all of them, the first, the last, the middlemost.
   Indra hath girded these with cord: bind them together, Agni, thou!

3. Those yonder who approach to fight, with banners raised along their ranks,
   Indra hath girded these with cord: bind them together, Agni, thou!

A charm to check the approach of a hostile army.
Translated by Ludwig, Der Rigveda, III, p. 518.

HYMN CIV

1. We bind our foemen with a bond that binds them close and holds them fast.
   Their breath and respiration I dissever, and their lives from life.

2. This bond, made keen by Indra, I have formed with heat of holy zeal.
   Securely bind our enemies, O Agni, who are standing here.

3. Indra and Agni bind them fast, Soma the King, and both the Friends!
   May Indra, girt by Maruts, make a bond to bind our enemies.

A charm to check the approach of a hostile army.
Translated by Ludwig, Der Rigveda, III, 518.
HYMN CV

1. Rapidly as the fancy flies forth with conceptions of the mind.
   So following the fancy's flight, O Cough, flee rapidly away.
2. Rapidly as an arrow flies away with keenly-sharpened point,
   So swiftly flee away, O Cough, over the region of the earth!
3. Rapidly as the beams of light, the rays of Sūrya, fly away,
   So, Cough! fly rapidly away over the current of the sea!

A charm to cure cough.
Translated by Ludwig, Der Rigveda, III, p. 510.

HYMN CVI

1. Let flowery Dūrvā grass grow up about thine exit and approach.
   There let a spring of water rise, or lake with blooming lotuses.
2. This is the place where waters meet, here is the gathering of the flood.
   Our home is set amid the lake: turn thou thy jaws away from it.
3. O House, we compass thee about with coolness to envelop thee.
   Cool as a lake be thou to us. Let Agni bring us healing balm!

A charm to protect a house from fire.
1. Dūrvā grass; Panicum Dactylon; a creeping grass with 'flower-bearing branches erect. By far the most common and useful grass in India. It grows everywhere abundantly, and flowers all the year.—Roxburgh. In Hindūstānī it is called dūb. The speaker is addressing his house.
2. Thou: Agni or Fire is addressed. The hymn may be compared with Rgveda, X. 142. 6-8.
   Translated by Grill, Hundert Lieder, pp. 63, 170.

HYMN CVII

1. Entrust me, Viṣvajit, to Trāyamāṇa.
   Guard, Trāyamāṇa, all our men, guard all our wealth of quadrupeds.
2. To Viṣvajit entrust me, Trāyamāṇa.
   O Viṣvajit, guard all our men, etc.
3. To Viṣvajit entrust me, O Kalyāṇi.
   Guard, O Kalyāṇi, all our men, etc.
4. To Sarvavid entrust me, O Kalyāṇī.

O Sarvavid, guard all our men, guard all our wealth of quadrupeds.

A charm to protect men and cattle.

Visvajīt: All-subduing; an epithet of Indra; also the name of an ekāha or one-day sacrifice performed in the course of the gavāmayana, a sattrā (see I. 30. 4) or prolonged Soma sacrifice lasting whole year.

Trāyamānī: Protectress: the name of a medicinal plant.

3. Kalyāṇī: Propitious one; the name of a leguminous shrub, Glycine Debilis.

4. Sarvavid: Omniscent; an epithet of Agni.

HYMN CVIII

1. Intelligence, come first to us with store of horses and of kine!
   Thou with the rays of Sūrya art our worshipful and holy one.

2. The first, devout Intelligence, lauded by sages, sped by prayer,
   Drunk by Brahmacārīs, for the favour of the Gods I call.

3. That excellent Intelligence which Rībhūs know, and Asuras,
   Intelligence which sages know, we cause to enter into me.

4. Do thou, O Agni, make me wise this day with that Intelligence.
   Which the creative Rīshis, which the men endowed with wisdom
   knew.

5. Intelligence at eve, at morn, Intelligence at noon of day,
   With the Sun's beams, and by our speech we plant in us
   Intelligence.

A prayer for wisdom.

2. Brahmacārīs: religious students.

3. Rībhūs: who were deified on account of their artistic skill. See III, 5, 6,
   note. Asuras: divine beings.

4. Creative Rīshis: bhutakrītah; see III. 28. 1, and IV. 35. 2.

5. Speech: or prayer.

HYMN CIX

1. The Berry heals the missile's rent, it heals the deeply-piercing
   wound.
   The Gods prepared and fashioned it. This hath sufficient power
   for life.

2. When from their origin they came, the Berries spake among
   themselves:
   The man whom we shall find alive shall never suffer injury.
Healer of sickness caused by wounds and healer of the missile's rent.

A charm to heal punctured wounds.
1. The Berry: pippalt; the fruit of the Aśvattha, Pippal or Peepul, the Ficus Religiosa, or Holy Fig-tree. See III. 6. 1.
2. From their origin: from the hands of their Creator. Whom we shall find alive: to whom we are brought before his life is extinct.


HYMN CX

1. Yea, ancient, meet for praise at sacrifices, ever and now thou sittest down as Hotar.
   And now, O Agni, make thy person friendly, and win felicity for us by worship.
2. 'Neath Jyaishṭhaghni and Yama's Two Releasers this child was born: preserve him from uprooting.
   He shall conduct him safe past all misfortunes to lengthened life that lasts a hundred autumns.
3. Born on the Tiger's day was he, a hero, the Constellations' child, born brave and manly.
   Let him not wound, when grown in strength, his father, nor disregard his mother, her who bare him.

A benediction on a new-born child.
2. Jyaishṭhaghni: or Jyeshthaghni: the sixteenth lunar mansion, called Jyesṭhā in XIX. 7. 3. Yama's Two Releasers: two auspicious stars whose rising releases from Death and disease; Viohṛita. See II. 8. 1. From uprooting: mūlabārhaṇāt; a play upon the word, the asterism being called also Mūlabarhaṇi. He: Agni.
3. Tiger's day: the tiger being in the Atharvaveda the type of valour.

Translated by Ludwig, Der Rigveda, III, p. 431.

HYMN CXI

1. Unbind and loose for me this man, O Agni, who bound and well restrained is chattering folly.
Afterward he will offer thee thy portion when he hath been delivered from his madness.

2. Let Agni gently soothe thy mind when fierce excitement troubles it.
   Well-skilled I make a medicine that thou no larger mayst be mad.

3. Insane through sin against the Gods, or maddened by a demon’s power—
   Well-skilled I make a medicine to free thee from insanity.

4. May the Apsarases release, Indra and Bhaga let thee go.
   May all the Gods deliver thee that thou no longer mayst be mad.

A charm to cure insanity.

4: Apsarases: who as Goddesses of gambling, ‘dice-lovers, maddeners of the mind’ (II. 2. 5), may have caused the insanity.


**HYMN CXII**

1. Let not this one, O Agni, wound the highest of these: preserve thou him from utter ruin.
   Knowing the way do thou untie the nooses of the she-fiend: let all the Gods approve thee.

2. Rend thou the bonds of these asunder, Agni! the threefold noose whereby the three were fastened.
   Knowing the way untie the she-fiend’s nooses: free all, the son, the father, and the mother.

3. The elder brother’s bonds, still left unwedded, fettered in every limb and bound securely,
   Loose these, for they are bonds for loosing: Pūshan, turn woes away upon the babe-destroyer.

A health-charm for man, woman, and son.

1. This one: ayām, this, his, stands without a substantive. Grill suggests that iyām, haec, this (she-fiend), should be read. The highest: the father, the chief of the household. The she-fiend: Grāhi. See II. 9. 1.

2. Of these: father, mother, and son.

HYMN CXIII

1. This sin the Gods wiped off and laid on Trita, and Trita wiped it off on human beings. Thence if the female fiend hath made thee captive, the Gods by prayer shall banish her and free thee.

2. Enter the particles of light and vapours, go to the rising fogs or mists, O Evil! Hence! vanish in the foams of rivers. Pūshan, wipe woes away upon the babe-destroyer!

3. Stored in twelve separate places lies what Trita hath wiped away, the sins of human beings. Thence if the female fiend hath made thee captive, the Gods by prayer shall banish her and free thee.

A charm to banish the fiend Grāhi.
1. Trita: the mysterious being to whom unpleasant things are consigned. See V. 1. I.
3. Trita’s repository may be compared to Milton’s limbo (Paradise Lost, III, 490) into which follies and vanities ‘upwhirled aloft Fly o’er the backside of the world far off.’

Translated by Ludwig, Der Rigveda, III, p. 444, and by Grill, Hundert Lieder, pp. 15, 171.

HYMN CXIV

1. Whatever God-provoking wrong we priests have done, O Deities. Therefrom do ye deliver us, Ādityas! by the right of Law.

2. Here set us free, O holy ones, Ādityas, by the right of Law. When striving, bringing sacrifice, we failed to offer it aright.

3. With ladle full of fatness we, worshippers, pouring holy oil, Striving, have failed, O all ye Gods, against our will, to offer it.

A prayer asking pardon for faults and errors in the performance of sacrifice.
1. We priests: devā’sas instead of devāsas of the text; literally, we gods. See III. 3. 2; 10. 2.
3. To offer it: in the proper manner.

Translated by Ludwig, Der Rigveda, III, 443, and by Grill, Hundert Lieder, pp. 44, 172.
HYMN CXV

1. Whatever wrong we wittingly or in our ignorance have done,
   Do ye deliver us therefrom, O all ye Gods, of one accord.
2. If I, a sinner, when awake or sleeping have committed sin,
   Free me therefrom as from a stake, from present and from future guilt.
3. As one unfastened from a stake, or cleansed by bathing after toil,
   As butter which the sieve hath cleansed, so all shall purge me from the sin.

A prayer asking pardon for sin.

HYMN CXVI

1. The wealth which husbandmen aforetime, digging, like men who find their food with knowledge, buried,
   This to the King, Vivasvān's son, I offer, Sweet be our food and fit for sacrificing!
2. May he, Vaivasvata, prepare our portion May he whose share is mead with mead besprinkle.
   Our sin in hasty mood against our mother, or guilt whereby a sire is wronged and angered.
3. Whether this sin into our heart hath entered regarding mother, father, son or brother,
   Auspicious be to us the zeal and spirit of all the fathers who are here among us.

A prayer for pardon of sin against mother, father, son, or brother.
   Translated by Ludwig, *Der Rigveda*, III, p. 443.

HYMN CXVII

1. That which I eat, a debt which still is owing, the tribute due to Yama, which supports me,
Thereby may I be free from debt, O Agni. Thou knowest how
to rend all bonds asunder.

2. Still dwelling here we give again this present; we send it forth,
the living from the living.
Throwing away the grain whence I have eaten, thereby shall I
be free from debt, O Agni.

3. May we be free in this world and that yonder, in the third
world may we be indebted.
May we, debt-free, abide in all the pathways, in all the worlds
which Gods and Fathers visit.

A prayer for freedom from Debt.
1. *Due to Yama*: see VI. 116. 1.
3. *In the third world*: in heaven. *Unindebted*: free from the tax which newcomers have to pay. See III. 29. 1.
Translated by Ludwig, *Der Rigveda*, III, p. 444.

**HYMN CXVIII**

1. If we have sinned with both our hands, desiring to take the host
of dice for our possession,
May both Apsarases to-day forgive us that debt, the fiercely-
conquering, fiercely-looking.

2. Stern viewers of their sins who rule the people, forgive us what
hath happened as we gambled.
Not urging us to pay the debt we owed him, he with a cord
hath gone to Yama's kingdom.

3. My creditor, the man whose wife I visit, he, Gods! whom I
approach with supplication,—
Let not these men dominate me in speaking. Mind this, ye two
Apsarases, Gods' Consorts!

A prayer asking forgiveness of cheating at play.
2. *With a cord*: to keep us bound as debtors in the otherworld.
Translated by Ludwig, *Der Rigveda*, III, p. 455.

**HYMN CXIX**

1. The debt which I incur, not gaming, Agni! and, not intending
to repay, acknowledge,
That may Vaiśvānara, the best, our sovrn, carry away into the world of virtue.
2. I cause Vaiśvānara to know, confessing the debt whose payment to the Gods is promised.
   He knows to tear asunder all these nooses : so may we dwell with him the gentle-minded.
3. Vaiśvānara the Purifier purge me when I oppose their hope and break my promise,
   Unknowing in my heart. With supplication, whatever guilt there is in that, I banish.

A prayer for release from debts incurred without intention of payment.
1. Into the world of virtue : not imputing my action to me as a fault.
3. Their hopes : my creditors' hopes of payment.
Translated by Ludwig, Der Rigveda, III, p. 442.

HYMN CXX
1. If we have injured Air, or Earth, or Heaven, if we have wronged our Mother or our Father,
   May Agni Gārhapatya here absolve us, and bear us up into the world of virtue.
2. Earth is our Mother, Aditi our birth-place : our brother Air save us from imprecation!
   Dyaus, Father, save us, from the world of Fathers! My world not lost, may I approach my kindred.
3. There where our virtuous friends, who left behind them their bodily infirmities, are happy,
   Free from distortion of the limbs and lameness, may we behold, in heaven, our sons and parents.

A prayer for forgiveness of sins and for felicity hereafter.
1. Agni Gārhapatya : the sacred fire perpetually maintained by a householder (grihapati), received from his father and transmitted to his son.
3. Compare III. 28. 5. sqq.
   Translated by Ludwig, Der Rigveda, III, p. 442, and by Grill, Hundert Lieder, 72, 123. See also Muir, Original Sanskrit Texts, V, pp. 41, 299, 306.
HYMN CXXI

1. Spreading them out, untie the snares that hold us, Varuṇa’s bonds, the upper and the lower. Drive from us evil dream, drive off misfortune; then let us go into the world of virtue.
2. If thou art bound with cord or tied to timber, fixt in the earth, or by a word imprisoned, Our Agni Gārhapatyā here shall free thee, and lead thee up into the world of virtue.
3. The two auspicious stars whose name is called Releasers have gone up. Send Amrit hither, let it come freeing the captive from his bonds!
4. Open thyself, make room: from bonds thou shalt release the prisoner. Freed, like an infant newly born, dwell in all pathways where thou wilt.

A prayer for felicity in the other world.
1. *Unrie*: address to Agni Gārhapatyā, the deity of the householder’s sacred fire.
4. In the first line Amrit, the Water of Life, is addressed, and in the second the person who is to be benefited.
Translated by Ludwig, *Der Rigveda*, III, p. 442.

HYMN CXXII

1. This portion I who understand deliver to Viṣvakarman first-born son of Order. So may we follow to the end, unbroken, beyond old age, the thread which we have given.
2. This long-drawn thread some follow who have offered in ordered course oblation to the Fathers: Some, offering and giving to the friendless, if they can give: herein they find their heaven.
3. Stand on my side and range yourselves in order, ye two! The faithful reach this world of Svarga.
When your dressed food hath been bestowed on Agni, to guard it, wife and husband, come together!

4. Dwelling with zeal I mount in spirit after the lofty sacrifice as it departeth.

Agni, may we, beyond decay, invited, in the third heaven, feast and enjoy the banquet.

5. These women here, cleansed, purified, and holy, I place at rest singly, in hands of Brahman.

May Indra, Marut-girt, grant me the blessing I long for as I pour you this libation.

A prayer for felicity in the other world.

1. Viṣṇukarman: the Omnific; the architect of the universe, a deity closely resembling Parjapati the Lord of Life and often not distinguished from him. The thread which we have given: the thread of life which we hand on to our children. ‘Let not my thread, while I weave song, be severed, nor my work’s sum, before the time, be shattered’ (Rgveda, II. 28. 5).

3. Ye two: the institutor of the sacrifice and his wife.

4. After the lofty sacrifice: sacrifice go to heaven, and are stored up there to await and reward their performer on his arrival. cf. Rgveda, X. 14. 8, and Atharvaveda, VI. 123. 2; XI. 1. 36; XVIII. 2. 30.

5. You: Viṣṇukarman, Agni, and Indra.

Translated by Ludwig, Der Rigveda, III, p. 432.

HYMN CXXIII

1. Ye who are present, unto you I offer this treasure brought to us by Jātavedas

Happily will the sacrificer follow: do ye acknowledge him in highest heaven.

2. Do ye acknowledge him in highest heaven: ye know the world here present in assembly.

In peace will he who sacrifices follow: show him the joy which comes from pious actions:

3. Gods are the Fathers, and the Fathers Gods. I am the very man I am.

4. I cook, I give, I offer up oblation. From what I gave let me not be parted.

5. O King, take thou thy stand in heaven, there also let that gift be placed.
Recognize, King, the gift which we have given, and be gracious, God!

A prayer for felicity in heaven.
1. Ye who are present: Gods who attend the sacrifice. Follow: to heaven, and enjoy the reward of his sacrifice there. See VI. 122. 4.
2. The joy which comes from pious actions: ishtāpār̥tām; see II. 12. 4. note.
3. O King: Yama as King of the Departed.

HYMN CXXIV

1. From the high firmament, yea, out of heaven a water-drop with dew on me hath fallen.
I, Agni! share the merit of the pious, with vigour, milk, and hymns and sacrifices.
2. If from a tree that fruit hath fallen downward if, aught from air that is vāyu.
Where it hath touched my body or my garment, thence may the Waters drive Destruction backward.
3. It is a fragrant ointment, happy fortune, sheen all of gold, yea, purifed from blemish.
Spread over us are all purifications. Death and Malignity shall not subdue us.

An Omen from the sky.
Translated by Ludwig, Der Rigveda, III, p. 498.

HYMN CXXV

1. Māyst thou, O Tree, be firm indeed in body, our friend that further us, a goodly hero.
Put forth thy strength, compact with thongs of leather, and let thy rider win all spoils of battle.
2. Its mighty strength was borrowed from the heaven and earth: its conquering force was brought from sovrans of the wood.
Honour with sacrifice the Car like Indra's bolt, the Car girt round with straps, the vigour of the floods.
3. Thou bolt of Indra, vanguard of the Maruts, close knit to Varuna and child of Mitra,—
As such, accepting gifts which here we offer, receive, O godlike Chariot, these oblations.
Glorification of a war-chariot.
Translated by Ludwig, Der Ṛigveda, III, p. 459.

HYMN CXXVI

1. Send forth thy voice aloud through earth and heaven, and let the world in all its breadth regard thee.
O Drum, accordant with the Gods and Indra, drive thou afar, yea, very far, our foemen.
2. Thunder out strength and fill us full of vigour, yea, thunder forth and drive away misfortunes.
Drive hence, O Drum, drive thou away mischances. Thou art the fist of Indra, show thy firmness.
3. Conquer those yonder and let these be victors. Let the Drum speak aloud as battle's signal.
Let our men, winged with horses, fly together. Let our car-warriors, Indra! be triumphant.

Glorification of the war-drum.
1. The hymn is taken, with variants, from Ṛgveda, VI. 47. 29-31.
3. Those: the enemy. These: our own men.

HYMN CXXVII

1. Of abscess, of decline, of inflammation of the eyes. O Plant, Of penetrating pain, thou Herb, let not a particle remain.
2. Those nerves of thine, Consumption! which stand closely hidden in thy groin—
I know the balm for that disease: the magic cure is Sipudru.
3. We draw from thee piercing pain that penetrates and racks thy limbs,
That pierces ears, that pierces eyes, the abscess, and the heart's disease.
Downward and far away from thee we banish that unknown decline.

A charm to banish various diseases.

2. The sick man is addressed, the apostrophe to personified consumption being parenthetical. Šipudru: apparently some unknown free or plant. The word does not occur elsewhere.

3. Unknown decline : ajnātayakshmā; see III. 11. 1.

The hymn, with exception of the last line which appears to be a later addition, has been translated, with much information regarding the diseases mentioned, in Altindisches Leben, p. 386.

HYMN CXXVIII

1. What time the heavenly bodies chose the Weather Prophet as their King,
   They brought him favouring weather, and, Let this be his do-
   main, they said.

2. May we have weather fair at noon, May we have weather fair at eve,
   Fair weather when the morning breaks, fair weather when the
   night is come.

3. Fair weather to the day and night, and to the stars and sun and moon.
   Give favourable weather thou, King, Weather Prophet, unto us.

4. Be worship ever paid to thee, O Weather Prophet, King of Stars,
   Who gavest us good weather in the evening and by night and day!

A prayer for fair weather.

1. The heavenly bodies : nākshatrāṇi; the stars and constellations regarded as the controllers of the weather. The moon is, even now, similarly regarded by some people. The Weather Prophet : sakadhūmam; literally ‘him of the dung-smoke,’ one who foretells the weather by the way in which smoke rises from a fire of cow-dung. The Sakadhūma was an old Brāhmaṇa, who, as supposed to have the power of foretelling the weather, was naturally regarded as its controller.

The hymn is prescribed in the Kausika-Sūtra, XXX. 13, as part of the ritual of a merchant when about to start on an expedition. It has been translated and thoroughly discussed by Bloomfield, American Journal of Philology, VII, pp. 484-488. See also Weber, Omina et Portenta, p. 363, and Zimmer, Altindisches Leben, p. 353.
Hymns of the Atharvaveda

HYMN CXXIX

1. With fortune of the Sisu tree—with Indra as my friend to aid—I give myself a happy fate. Fly and begone, Malignities!
2. That splendour and felicity wherewith thou hast excelled the trees—Give me therewith a happy fate. Fly and begone, Malignities!
3. Blind fortune, with reverted leaves that is deposited in trees—Give me therewith a happy fate. Fly and begone, Malignities.

A charm to obtain success and happiness.
1. *Sisu*: Dalbergia Sisu; commonly spelt Sisoo; a stately timber tree common in Bengal and Northern India. For rapid growth, beauty, and usefulness few trees can be compared with it.

HYMN CXXX

1. This is the Apsarases’ love-spell, the conquering, resistless ones’. Send the spell forth, ye Deities! Let him consume with love of me.
2. I pray, may he remember me, think of me, loving and beloved. Send forth the spell, ye Deities! Let him consume with love of me.
3. That he may think of me, that I may never, never think of him, Send forth the spell, ye Deities! Let him consume with love of me.

A woman’s love-charm.
1. *The conquering resistless ones*: *rathajītāṃ rāthajīteyānām*; the words are hardly explicable. [See Grill, who reads instead *arthajātāṃ arthajītiṃānām*, and translates ‘Der altgewohnt ausrichtigen.’]
HYMN CXXXI

1. Down upon thee, from head to foot, I draw the pangs of longing love.
   Send forth the charm, ye Deities! Let him consume with love of me.

2. Assent to this, O Heavenly Grace! Celestial Purpose, guide it well!
   Send forth the charm, ye Deities! Let him consume with love of me.

3. If thou shouldst run three leagues away, five leagues, a horse's daily stage,
   Thence thou shalt come to me again and be the father of our sons.

A woman's love-charm.

2. Heavenly Grace: Anumati; Favour of the Gods. See 1. 18. 2, note, Celestial Purpose: Akūti; Plan or Intention, personified as a Goddess.
3. Leagues: the vājanam, sometimes regarded as a distance of four or five miles, is more correctly estimated at four krosas or kos, or about eight miles.

Translated by Weber, Indische Studien, V, p. 244 and by Grill, Hundert Lieder, pp. 58, 175.

HYMN CXXXII

1. The Philter, burning with the pangs of yearning love, which Gods have poured within the bosom of the floods,
   That spell for thee I heat by Varuṇa's decree.

2. The charm which, burning with the pangs of love, the General Gods have poured within the bosom of the floods,
   That spell for thee I heat by Varuṇa's decree.

3. The Philter, burning with the pangs of longing, which Indrāṇī hath effused within the waters' depth,
   That spell for thee I heat by Varuṇa's decree.

4. The charm, aglow with longing, which Indra and Agni have effused within the bosom of the floods,
   That spell for thee I heat by Varuṇa's decree.

5. The charm aglow with longing which Mitra and Varuṇa have poured within the bosom of the floods,
   That spell for thee I heat by Varuṇa's decree.
A woman's love-charm.
2. General Gods: Viśve Devas or All-Gods.

**HYMN CXXXIII**

1. By the direction of that God we journey, he will seek means to
   save and he will free us;
The God who hath engirt us with this Girdle, he who hath fast-
   ened it, and made us ready.
2. Thou, weapon of the Rishis, art adored and served with
   sacrifice.
   First tasting of the votive milk, Zone, be a hero-slayer thou!
3. As I am now Death's Brahmachārī claiming out of the living
   world a man for Yama,
   So with Austerity and Prayer and Fervour I bind this Girdle
   round the man before me.
4. She hath become, Faith's daughter, sprung from Fervour, the
   sister of the world-creating Rishis;
   As such, O Girdle, give us thought and wisdom, give us religious
   zeal and mental vigour.
5. Thou whom primeval Rishis girt about them, they who made the
   world,
   As such do thou encircle me, O Girdle, for long days of life.

The hymn is a glorification of the sacred girdle.
1. Journey: pursue our course through life.
3. Death's Brahmachārī: a religious student endowed with power by Mṛityu
   the God of Death.
4. She: the girdle, *World-creating Rishis*: see III. 28, 1; IV. 1.2.
   Translated by Ludwig, *Der Rigveda*, III, p. 432.

**HYMN CXXXIV**

1. This Thunderbolt shall take its fill of Order, scare life away and
   overthrow the kingdom.
   Tear necks in pieces. rend napes asunder, even as the Lord of
   Might the neck of Vṛitra.
2. Down, down beneath the conquerors, let him not rise, concealed
   in earth, but lie down-smitten with the bolt.
3. Seek out the fierce oppressor, yea, strike only the oppressor
   dead.
Down on the fierce oppressor's head strike at full length, O Thunderbolt!

A priest's prayer for power to punish wrong-doers.
1. *This thunderbolt*: this sacrifice, which when employed against enemies is as powerful a weapon as the bolt of Indra, so Milton speaks of 'Sermons, prayers, and fulminations,' and George Herbert calls Prayer 'reversed thunder.' *Lord of Might*: Indra.
2. *Him*: the wicked man.
Translated by Ludwig, *Der Rigveda*, III, p. 448.

**HYMN CXXXV**

1. Whate'er I eat I turn to strength, and thus I grasp the Thunderbolt,
   Rending the shoulders of that man as Indra shattered Vṛitra's neck.
2. I drink together what I drink, even as the sea that swallows all.
   Drinking the life-breath of that man, we drink that man and swallow him.
3. Whate'er I eat I swallow up, even as the sea that swallows all.
   Swallowing that man's vital breath, we swallow him completely up.

A priest's fulmination against an enemy.

**HYMN CXXXVI**

1. Born from the bosom of wide Earth the Goddess, godlike Plant, art thou:
   So we, Nitatnī! dig thee up to strengthen and fix fast the hair.
2. Make the old firm, make new hair spring, lengthen what has already grown.
3. Thy hair where it is falling off, and with the roots is torn away,
   I wet and sprinkle with the Plant, the remedy for all disease.

A charm to promote the growth of hair.
1. *Nitatnī*: an unidentified plant with deep roots, and therefore supposed to strengthen the roots of the hair.

HYMN CXXXVII

1. The Plant which Jamadagni dug to make his daughter’s locks grow long,
   This same hath Vitahavya brought to us from Asita’s abode.
2. They might be measured with a rein, meted with both extended arms.
   Let the black locks spring thick and strong and grow like reeds upon thy head.
3. Strengthen the roots, prolong the points, lengthen the middle part, O Plant.
   Let the black locks spring thick and strong and grow like reeds upon thy head.

A charm to promote the growth of 1 r.

1. The Plant: Nitiññi; see VI.1. Jamadagni: see II. 32. 3. Vitahavya: an ancient Rishi, the seer of Rgveda, 1, 15, here regarded as a magician as Virgil was in the Middle Ages. Asita: see I. 14. 4.

2. They: the lady’s locks.


HYMN CXXXVIII

1. O Peant, thy fame is spread abroad as best of all the herbs that grow.
   Unman for me to-day this man that he may wear the horn of hair.
2. Make him a eunuch with a horn, set thou the crest upon his head.
   Let Indra with two pressing-stones deprive him of his manly strength.
3. I have unmanned thee, eunuch! yea, impotent! made thee impotent, and robbed thee, weakling! of thy strength.
   Upon his head we set the horn, we set the branching ornament.

A woman’s imprecation on her unfaithful lover.

1. The horn of hair: the opaṣā, meaning a horn-like arrangement or ornament of the hair; here regarded as a mark of effeminacy.

2. The crest: kūrīra apparently the same as the opaṣā. See V. 31. 2.

3. The horn: kūṃba; another word with the same meaning as opaṣā and kurīra.

See Geldner, Vedische Studien, pp. 130-132.
HYMN CXXXIX

1. Thou hast grown up, a source of joy to bless me with prosperity.
   A hundred are thy tendrils, three-and-thirty thy descending shoots.
   With this that bears a thousand leaves I dry thy heart and wither it.
2. Let thy heart wither for my love and let thy month be dry for me.
   Parch and dry up with longing, go with lips that love of me hath dried.
3. Drive us together, tawny! fair! a go-between who wakens love.
   Drive us together, him and me, and give us both one heart and mind.
4. Even as his mouth is parched who finds no water for his burning thirst,
   So parch and burn with longing, go with lips that love of me hath dried.
5. Even as the Mongoose bites and rends and then restores the wounded snake,
   So do thou. Mighty one, restore the fracture of our severed love.

A woman's love-charm.
1. *A source of joy*: nyastikā; the meaning of the word is unknown.
5. *Restores the wounded snake*: the mongoose [Viverra Ichneumon] is popularly believed to protect itself, and cure its wounds received in encounters with snakes, by means of a medicinal plant; but it is not now credited with the chivalrous generosity here ascribed to it.

HYMN CXL

1. Two tigers have grown up who long to eat the mother and the sire:
   Soothe, Brahmaṇaspati, and thou, O Jātavedas, both these teeth.
2. Let rice and barley be your food, eat also beans and sesameum.
   This is the share allotted you, to be your portion, ye two Teeth.
   Harm not your mother and your sire.
3. Both fellow teeth have been invoked, gentle and bringing happiness.
   Else whither let the fierceness of your nature turn away, O Teeth! Harm not your mother or your sire.

A blessing on a child's first two teeth.

HYMN CXLII

1. Vāyu collected these: to find their sustenance be Tvashṭar's care:
   May Indra bless and comfort them, and Rudra look that they increase.
2. Take thou the iron axe and make a pair by marks upon their ears.
   This sign the Aśvins have impressed: let these increase and multiply.
3. Even as Gods and Asuras, even as mortal men have done,
   Do ye, that these may multiply in thousands, Aśvins! make the mark.

A blessing on cattle.
1. Vāyu collected these: cf. II. 26. 1. Tvashṭar: as the God who multiplies cattle.
   Translated by Ludwig, Der Rigveda, III, p. 469.

HYMN CXLII

1. Spring high, O Barley, and become much through thine own magnificence:
Burst all the vessels; let the bolt from heaven forbear to strike thee down.

2. As we invite and call to thee, Barley, a God who heareth us, 
   Raise thyself up like heaven on high and be exhaustless as the sea.

3. Exhaustless let thine out-turns be, exhaustless be thy gathered heaps,
   Exhaustless be thy givers, and exhaustless those who eat of thee.

A prayer for a plentiful harvest.

1. *Burst all the vessels*: fill all the large earthen jars in which the grain is stored till they burst with the weight.

BOOK VII

HYMN I

1. They who by thought have guided all that Speech hath best, or they who with their heart have uttered words of truth, Made stronger by the strength which the third prayer bestows, have by the fourth prayer learned the nature of the Cow.

2. Well knows this son his sire, he knows his mother well: he hath been son, and he hath been illiberal.

He hath encompassed heaven, and air's mid-realms, and sky; he hath become this All; he hath come nigh to us.

This introductory hymn is a glorification of the power of prayer and of Agni.


2. *This son*: Agni, the offspring of Heaven and Earth. *Illiberal*: this is the meaning of the word pūñarmaghaḥ in the only other Vedic hymn (*Atharvaveda*, V, 11. 2) in which it occurs, and it may refer to Agni's flight from his sacrificial duties (*Rgveda*, I. 65. 1. X. 46. 2. 3) and general reluctance to appear, that is, the difficulty of obtaining fire by means of the wooden drill. The St. Petersburg Dictionary gives an opposite meaning to the word in this place, explaining it, in accordance with an Indian commentator, not as 'illiberal,' but as 'repeatedly granting gifts,' which is Agni's usual character.

The hymns of this book have been translated and commented by M. Victor Henry, Paris, 1892. Ludwig has translated some thirty-five hymns in *Der Rgveda*, III, and Grill fifteen hymns in his *Hundert Lieder*.

HYMN II

1. Invoke for us, proclaim in sundry places, the kinsman of the Gods, our sire Atharvan,

His mother's germ, his father's breath, the youthful, who with his mind hath noticed this oblation.
Praise of Atharvan,

1. Atharvan: cf. IV. 1. 7. Atharvan, as the discoverer of fire and the earliest fire-priest, is the father of Agni, and in this place is identified with him. The youthful: a frequently occurring epithet of Agni as being continually reproduced.

HYMN III

1. He, in this manner showing forth his exploits—for he, bright God, is our broad way for choosing—Rose up to meet his stay, the mead’s best portion: of his own self he sent his body forward.

Praise of Agni as the Sun.

1. His stay: Soma is called the most ‘excellent pillar of the heavens,’ and ‘sustainer of the sky’ (Rgveda, IX. 108. 16, and 109. 6).

According to the Kauṭikā-Sūtra, XV. 11, the stanza is to be employed in a charm for victory in battle, the King and his charioteer being mounted on a new car.

HYMN V

1. With thine eleven teams, to aid our wishes, yea, with thy two-and-twenty teams, O Vāyu,
With all thy three-and-thirty teams for drawing, here loose these teams, thou who art prompt to listen!

A hymn to Vāyu God of the Wind.

1. Teams: viyūgbhis; used instead of (according to the St. Petersburg Dictionary a false reading for) niyūdbhis the usual word in the Rgveda for the horses of Vāyu, ‘the viewless coursers of the wind.’ To aid our wishes: to help us to success. The recitation of the stanza three times concludes the ceremony of blessing the horses (Kauṭikā-Sūtra, XLI. 26). See Victor Henry’s note.

HYMN V

1. The Gods adored the Sacrifice with worship: these were the statutes of primeval ages.
Those mighty ones attained the cope of heaven, there where the Sādyas, Gods of old, are dwelling.

2. Sacrifice was, was manifest among us: it sprang to life and then in time grew stronger.
Then it became the deities’ lord and ruler: may it bestow on us abundant riches.

3. Where the Gods worshipped Gods with their oblation, worshipped immortals with immortal spirit,
There in the loftiest heaven may we be happy, and look upon that light when Sūrya rises.

4. With their oblation, Purusha, the Gods performed a sacrifice.
   A sacrifice more potent still they paid with the invoking hymn.

5. With dog the Gods, perplexed, have paid oblation, and with cow’s limbs in sundry sacrifices.
   Invoke for us, in many a place declare him who with his mind hath noticed this our worship.

The hymn is a glorification of sacrifice.

1. The stanza is taken, with a change in the meaning, from Rgveda, I. 164. 50. It appears also in Rgveda, X. 90. 16). Sādhyas: meaning probably, ‘those who are to be propitiated.’ According to Yāska ‘the Gods whose dwelling-place is the sky.’ In the Amarakosha they are named among the minor deities, but they seem rather to be the most ancient of the Gods.

4. With their oblation, Purusha: see Rgveda, X. 90, the Purusha-Sūkta or hymn which describes the sacrifice of Purusha, embodied spirit, or Man personified and regarded as the soul and original source of the universe, the personal and life-giving principle in all animated beings; a pantheistic hymn which appears to be an attempt to harmonise the two ideas of sacrifice and creation.

5. With dog: no legend referring to this extraordinary sacrifice has survived. Perplexed: it seems impossible that mugdhā’s (perplexed, infatuated) can be the right reading here. A substantive in the instrumental case is required by the context. M. Victor Henry reads mūrdhna’, with the head,’ that is, with the horse’s head given to Dadhyach, which, according to M. Bergaigne, Religion Védique, II, p. 458, symbolises Agni or Soma. ‘That mighty deed of yours, for gain, O heroes, as thunder heraldeth the rain, I publish, when by the horse’s head Atharvan’s offspring Dadhyach made known to you the Soma’s sweetness’ (Rgveda, I. 116. 12). According to M. Victor Henry’s suggested reading the translation would be: With head, with dog the Gods have paid oblation; but the meaning of the line is still obscure. Him: probably Agni.

HYMN VI

1. Aditi is sky, and air’s mid-region, Aditi is the father, son, and mother,
   Aditi all the Gods and the Five Nations, Aditi what is now and what is future.

2. We call for help the Queen of Law and Order, great mother of all those whose ways are righteous,
   Far-spread, unwasting strong in her dominion, Aditi wisely leading, well protecting.
3. Sinless may we ascend, for weal, the vessel, rowed with good oars, divine, that never leaketh, 
Earth, our strong guard, incomparable Heaven, Aditi wisely leading, well protecting. 
4. Let us bring hither, in pursuit of riches, Aditi with our word, the mighty mother, 
Her in whose lap the spacious air is lying: may she afford us triply-guarding shelter!

A prayer to Aditi for help and protection.
1. Aditi: Infinity personified. See I. 9. 1., note. The stanza, taken from Rgveda, I. 89. 10, is used in the ritual and in charms and incantations.
2. The stanza is employed in the benediction of boats, in the preparation of the domestic fire, in blessing the marriage bed, in funerals, and in other ceremonies. See M. Victor Henry’s note.
3. Taken, with a variant, from Rgveda, X. 63. 10. According to Sāyana the divine vessel is a metaphorical expression for sacrifice; but Aditi, including heaven and earth, is intended.
The hymn has been translated by Ludwig, Der Rigveda, III. p. 533.

HYMN VII

1. I have sung praise to Diti’s sons and Aditi’s, those very lofty and invulnerable Gods. 
For far within the depths of ocean is their home and in the worship paid them none excelleth these.

Praise of the Adityas.
1. The poet gives two mothers, Diti and Aditi, to the Adityas. The former is a personification, distinguished by no special character, and unknown to the poets of the Rgveda. She is mentioned again in XI. 3. 4; XV. 6. 7, and 18, 4. The name is evolved from Aditi in the same way as Sura, a God, is from Asura, a demon. Those: I omit to notice āva which in this place is unintelligible. M. Victor Henry suggests nāva, nine, although the number of the Adityas is at most eight. Invulnerable: I can make nothing of the anarmāṇām of the text which, read a-narmāṇām, would mean ‘free from ophthalmia.’ M. Henry divides the word a-narmāṇām, a word of his own coinage, which might signify ‘who do not sport and trifle,’ I think one may as well change the word into anarvāṇām (unscathed, unassailed, invulnerable) which is frequently applied to the Gods in the Rgveda. Ocean: the sea of air. M. Henry translates: ‘for their mysterious essence is that of the celestial Ocean.

HYMN VIII

1. Go forward on thy way from good to better: Brīhaspati precede thy steps and guide thee!
Hymns of the Atharvaveda

Place this man here, within this earth’s enclosure, afar from foes with all his men about him.

Godspeed to a departing traveller.
1. Place: addressed to Bṛhaspati.
The hymn appears, with variations, in the Altareya-Brāhmaṇa, 1. 3. 13, as an address by the Hotar to the sacrificer, the words ‘from good to better’ meaning from this world to heaven. By the second line the Hotar makes the Soma remain in the sacrificial court, and expels the enemy who would injure the sacrificer.
Translated by Ludwig, Der Rīgveda, III, p. 431.

HYMN IX

1. Pushan was born to move on distant pathways, on roads remote from earth, remote from heaven.
   To both most lovely places of assembly he travels and returns with perfect knowledge.
2. Pushan knows all these realms: may he conduct us by ways that are most free from fear and danger.
   Giver of blessings, glowing, all heroic, may he the wise and watchful go before us.
3. We are thy praisers here, O Pushan: never let us be injured under thy protection.
4. From out the distance, far and wide, may Pushan stretch his right hand forth.
   Let him drive back our lost to us, let us return with what is lost.

A prayer for protection and recovery of the lost property.
1. Pushan: as the Sun, all-seeing, guide of travellers, and guardian of cattle and property in general. Both places of assembly: heaven and earth. Stanzas 1 and 2 are taken from Rgveda, X. 17. 6, 5.
   3. Protection: or dominion. This and the following stanza are taken from Rgveda, VI. 54, 9, 10.

HYMN X

1. That breast of thine, exhaustless and delightful, good to invoke, beneficent, free giver.
   Wherewith thou feedest all things that are choicest, bring that, Sarasvati, that we may drain it.

A prayer for the favour of Sarasvati.
Exhaustless: əsəyur, pursuing the hare, is unintelligible here, and I translate the reading aṣayo of the Rgveda, hymn. But see M. Henry’s note.

The stanza, taken, with this variant, from Rgveda, I. 164. 49, is used to soothe an infant seized by Jambha, that is, probably, when teething. See 11. 4. 2, and note.

HYMN XI

1. That far-spread thunder, sent from thee, which cometh on all this world, a high celestial signal—
   Strike not, O God, our growing corn with lightning, not kill it with the burning rays of Sūrya.

A prayer to protect corn from lightning and drought.

O God: addressed to Indra.

Translated by Ludwig, Der Rigveda, III, p. 463, and by Grill, Hundert Lieder, pp. 66, 178.

HYMN XII

1. In concord may Prajāpati’s two daughters, Gathering and Assembly, both protect me.
   May every man I meet respect and aid me. Fair be my words, O Fathers, at the meetings.

2. We know thy name, O Conference: thy name is interchangeable of talk.
   Let all the company who join the Conference agree with me.

3. Of these men seated here I make the splendour and the lore mine own.
   Indra, make me conspicuous in all this gathered company.

4. Whether your thoughts are turned away, or bound and fastened here or there,
   We draw them hitherward again: let your mind firmly rest on me.

A prayer or charm for influence at deliberative and religious meetings.

1. Gathering: sābhā; meeting of the people of a village. Assembly: sāmītīs; a congregation for sacrificial and religious purposes.

2. Conference or Gathering.
HYMN XIII

1. As the Sun, rising, taketh to himself the brightness of the stars.
   So I assume the glory of women and men mine enemies.
   All ye among my rivals who behold me as I come to you,
   I seize the glory of my foes as the Sun, rising, theirs who sleep.

A charm to win superiority over foes and rivals.
2. *Their* who sleep: the comparison or illustration is vague. The meaning is,
   probably, as M. Henry says: I have surprised my rivals by taking their glory to-
   myself in the same manner as the sun surprises late sleepers.

pp. 23, 179.

HYMN XIV

1. I praise this God, parent of heaven and earth, exceeding wise,
   possessed of real energy, giver of treasure, thinker dear to all,
2. Whose splendour is sublime, whose light shone brilliant in creation,
   who, wise, and golden-handed, in his beauty made the sky.
3. As thou, God! quickening, for our ancient father, sentest him
   height above and room about him,
   So unto us, O Savitar, send treasures, abundant, day by day, in
   shape of cattle.
4. Savitar, God, our household friend, most precious, hath sent
   our fathers life and power and riches.
   Let him drink Soma and rejoice when worshipped. Under his
   law even the Wanderer travels.

A prayer, for prosperity, to Savitar as the vivifier or generator.
1. Stanzas 1 and 2 are taken from *Sāmaveda*, I. V. ii. 3. 8, *This God*: Savitar,
   the Sun. *Parent*: savitāram. *Of heaven and earth*: onyo=ōros; literally, two-
   bowls used in the preparation of the Soma juice, and, figuratively, heaven and
   earth regarded as two hemispheres. *In his beauty*: kripāḥ, as suggested in Whitney’s
   *Index Verborum*, must be read instead of the kripāṭ of the text.
4. *The Wanderer*: the Sun who journeys round the sky.

The hymn abounds in plays upon the root, *su*, from which Savitar, and *stuvī-
man* (creation) are formed, and which means ‘to press or pour out (Soma juice).
as well as ‘to send.’ Hence in the ritual of the Atharvans the two stanzas are
recited, during the purification of the Soma juice, by a priest who holds gold in
his hand or wears a gold ring with reference to the golden-handed of the text.
HYMN XV

1. I choose, O Savitar, that glorious favour, with fruitful energy and every blessing,
   Even this one’s teeming cow, erst milked by Kāṇva, thousand-streamed, milked for happiness by the mighty.

A charm for divine favour and felicity.
*This one’s*: Savitars. *Cow*: the emblem of plenty. *Kāṇva*: the famous Ṛishi of the *Ṛgveda*.

HYMN XVI

1. Increase this man Bṛhaspati! Illume him, O Savitar, for high and happy fortune.
   Sharpen him thoroughly though already sharpened: with glad acclaim let all the Gods receive him.

A prayer for prosperity.
The stanza is employed in various incantations, and also in the ritual to wake the sleeping priests: *bṛhaspa-savitariti svapato bodhayet*. *Vaitāṅa-Sūtra*, V. 9. In the latter case *this man*, *enam* (hunc) will be ‘this God, that is, Agni. See M. Henry’s note.

HYMN XVII

1. May the Ordainer give us wealth, Lord, ruler of the world of life: with full hand may he give to us.
2. May Dhātar grant the worshipper henceforth imperishable life.
   May we obtain the favour of the God who giveth every boon.
3. To him may Dhātar grant all kinds of blessings who, craving children, serves him in his dwelling.
   Him may the Gods invest with life eternal, yea, all the Gods and Aditi accordant.
4. May this our gift please Savitar, Rāti, Dhātar, Prajāpati, and Agni Lord of Treasures.
   May Tvāṣṭar, Viṣṇu, blessing him with children, give store of riches to the sacrificer.

A prayer for wealth and children.
*1. The Ordainer*: Dhātar regarded in this hymn more especially as the Up-
holder of the sacrament of marriage (see II. 36, 2, and note), and the giver of children.
4. Rāti : gift; the Oblation personified as a Goddess.

HYMN XVIII

1. Burst open, Prithvi, and cleave asunder this celestial cloud.
Untie, O Dhātar—for thou canst—the bottle of the breast of heaven.
2. Let not the Sun’s heat burn, nor cold destroy her. Let Earth with all her quickening drops burst open.
Even for her the waters flow, and fatness: where Soma is even there is bliss for ever.

A prayer for rain.
1. Prithivi : meaning here not Earth personified, but a deity of the middle air or firmament: dvīrūpā prithivi, says Sāyaṇa : Prithivi has two forms. ‘Thou, of a truth, O Prithivi, bearest the tool that rends the hills: Thou rich in torrents who with might quickenest earth, O mighty one’ (Ṛgveda, V. 84. 1). The bottle of the breast of heaven: ‘Who can number the clouds in wisdom? Or who can stay the bottles of heaven? (Job, 38, 37.)
2. Her : Earth.
The hymn is employed also in charms to avert inundations. See Kauṭika-Sūtra, CIII. 3, and Weber’s Omina und Portenta, p. 366.

HYMN XIX

1. Prajapati engenders earthly creatures: may the benevolent Ordainer form them,
Having one common womb, and mind, and spirit. He who is Lord of Plenty give me plenty!

A prayer for prosperity.
1. Having one common womb: or, One common womb (or source) have they; the adjective sāyōnayasy being in the nominative case.

HYMN XX

1. Anumati approve to-day our sacrifice among the Gods!
May Agni bear mine offerings away for me the worshipper.
2. Do thou, Anumati! approve, and grant us health and happiness.
Accept the offered sacrifice, and, Goddess, give us progeny.
3. May he approving in return accord us wealth inexhaustible with store of children. Never may we be subject to his anger, but rest in his benevolence and mercy.

4. Thy name is easy to invoke, good leader! approved, Anumati! and rich in bounty. Source of all bonds! fill up therewith our worship, and, Blest One! grant us wealth with goodly heroes.

5. Anumati hath come to this our worship well-formed to give good lands and valiant heroes: For her kind care hath blessed us. God-protected, may she assist the sacrifice we offer.

6. Anumati became this All, whatever standeth or walketh, everything that moveth: May we enjoy thy gracious love, O Goddess. Regard us, O Anumati, with favour.

A prayer for prosperity and happiness.

1. *Anumati*: Favour, or divine Grace personified. See I. 18. 2, note. According to the ritualists Anumati is also the personification of the fifteenth day of the Moon's age, and sometimes the New Moon.


As Anumati is a deity connected with procreation the hymn is used in charms to remove sterility in cows.

**HYMN XXI**

1. With prayer come all together to the Lord of Heaven: he is the peerless one, far-reaching, guest of men. He, God of ancient time, hath gained a recent thrall; to him alone is turned the path which all must tread.

A stanza to be recited at a funeral.

1. *The Lord of heaven*: here Yama must be meant. A recent thrall the man whose funeral rites are being performed.

**HYMN XXII**

1. Unto a thousand sages he hath given sight: thought, light is he in ranging all.

2. The Bright One hath sent forth the Dawns, a closely gathered band, Immaculate, unanimous, brightly refulgent in their homes.
Hymns of the Atharvaveda

To Savitar, or to Yama invested with some of Savitar's attributes.

1. If, as M. Victor Henry thanks, Yama is the God of the hymn, sight means life in the world of the departed. The hymn is very difficult, and no sense can be made of it without alterations of the text. I have adopted those proposed by M. Henry, Le Livre VII de l' Atharvaveda, p. 62.

HYMN XXIII

1. The fearful dream, and indigence, the monster, the malignant hags.
   All female fiends of evil name and wicked tongue we drive afar.

   A charm to banish fiends and troubles.

HYMN XXIV

1. What treasure hath been dug for us by Indra, by Agni, Viṣve-devas, tuneful Maruts,
   On us may Savitar whose laws are faithful, Prajāpati, and Heavenly Grace bestow it.

   A prayer for riches.
   Tuneful: alluding to the wild music of the winds, the 'thunderpsalm' of the Storm-Gods.

HYMN XXV

1. The early morning prayer hath come to Viṣṇu and Varuṇa,
   Lords through might, whom none hath equalled,
   Gods by whose power the realms of air were established, strongest and most heroic in their vigour.

2. The early prayer hath ever come to Viṣṇu and Varuṇa by that God's high power and statute.
   In whose control is all this world that shineth, all that hath powers to see and all that breatheth.

   A prayer of praise to Viṣṇu and Varuṇa.

2. That God's: Sūrya the Sun-God is intended.
   Translated by Ludwig, Der Rigveda, III, p. 429.

HYMN XXVI

1. I will declare the mighty deeds of Viṣṇu, of him who measured out the earthly regions,
Who propped the highest place of congregation, thrice setting down his footstep, widely striding.

2. Loud boast doth Vishnū make of this achievement, like some wild beast, dread, prowling, mountain-roaming. May he approach us from the farthest distance.

3. Thou within whose three wide-extended paces all worlds and creatures have their habitation, Drink oil, thou homed in oil! promote the sacrificer more and more.

4. Through all this world strode Vishnū: thrice his foot he planted, and the whole Was gathered in his footstep’s dust.

5. Vishnū the guardian, he whom none deceiveth, made three steps, thenceforth. Establishing these high decrees.

6. Look ye on Vishnū’s works, whereby the friend of Indra, close-allied, Hath let his holy ways be seen.

7. The princes evermore behold that loftiest place where Vishnū is, Like an extended eye in heaven,

8. From heaven, O Vishnū, or from earth, O Vishnū, or from the great far-spreading air’s mid-region, Fill both thy hands full of abundant treasures, and from the right and left bestow them freely.

In praise of Vishnū.

1. The stanza is found in Rgveda, I. 154. 1. The highest place of congregation: heaven, where the Gods are assembled. Thrice: at rising, culmination, and setting; Vishnū being the Sun.

2. The stanza is a combination, with variants, of Rgveda, I. 154. 2. and X 180.2.

3. The first line occurs in Rgveda, I. 154. 2. Homed in oil: dwelling in the molten butter used in sacrifice.

4. This stanza and the three that follow it are found in Rgveda, I. 22. 17-20. In his footstep’s dust: so mighty was Vishnū that the dust raised by his foot-steps enveloped the whole world, or the earth was formed from the dust of his strides.

7. The princes: Sōris, wealthy householders who institute sacrifices and remunerate the officiating priests.

See Muir, Original Sanskrit Texts, IV, pp. 60, 68, where stanzas 1-7 are translated and thoroughly discussed.
HYMN XXVII

1. May Iḍā with her statute dwell beside us, she in whose place the pious purge and cleanse them.
She, mighty, Soma-decked, whose foot drops fatness, meet for All-Gods, hath come to aid our worship.

A prayer to Iḍā, Goddess of Devotion.
1. Iḍā : also Iḍā and IIḍā, usually mentioned in connexion with Sarasvati, and Bhāratī or Mahī, all being deities of sacred speech, prayer and praise. See V. 12.8. Her place is the sanctuary or chapel in which libations and sacrifices are offered.
Translated by Ludwig, Der Rigveda, III, p. 433.

HYMN XXVIII

1. Blest be the Broom, may the Mace bring a blessing, and may the Altar and the Hatchet bless us.
Worshipful Gods, may they accept this worship, lovers of sacrifice, and sacrificers.

In praise of the sacrificial utensils:
Broom : vedds ; a bunch of stiff grass tied up for sweeping the place of sacrifice.

HYMN XXIX

1. This is your glorious might, Agni and Vishṇu ! Ye drink the essence of the mystic butter.
Placing in every home seven costly treasures. Let your tongue-stretch to take the offered fatness.
2. Ye love the great law, Agni Vishṇu ! joying, ye feast on mystic essences of butter,
Exalted in each house with fair laudation. Let your tongue-stretch to take the offered fatness.

A hymn to Agni and Vishṇu.
Seven : used indefinitely for a great number. Your tongue ; the sacrificial fire.

HYMN XXX

1. Heaven, Earth, and Mitra here have caused mine eyes to be anointed well,
Savitar, Brahmaṇaspati take care that they be duly balmed !
A charm accompanying the anointing of eyes.
The stanza is used in anointing the Yůpa or sacrificial post (Vaitāna-Sūtra, X. 5); and in the Godānam ceremony (AV, II. 13), when the youth's eyes are anointed as part of the procedure (Kauśika-Sūtra, LIV. 6).

HYMN XXXI

1. Rouse us to-day O Indra, Maghavan, hero, with thy best possible and varied succours,
   May he who hateth us fall low beneath us, and him whom we detest let life abandon.

A prayer for the overthrow of enemies.
The stanza is taken, with variants, from Ṛgveda, III. 53. 21.

HYMN XXXII

1. We bringing homage have approached the friend who seeks our wondering praise,
   Young, strengthener of the sacrifice. May he bestow long life on me.

A prayer for long life, addressed to Agni.
The stanza is taken, excepting the final pada, from Ṛgveda, IX. 67.29.

HYMN XXXIII

1. Let Pūshan, let the Maruts, let Bṛhaspati pour forth on me;
   This present Agni pour on me children and riches in a stream!
   May he bestow long life on me.

A prayer for long life, children, and riches.

HYMN XXXIV

1. Agni, drive off my rivals born and living, repel those yet unborn,
   O Jātavedas.
   Cast down beneath my feet mine adversaries. In Aditi's regard
   may we be sinless.

A prayer for freedom from sin, and the overthrow of enemies.
Hymns of the Atharvaveda

HYMN XXXV

1. Subdue with conquering might his other rivals, those yet unborn
   repel, O Jātavedas.
   For great felicity protect this kingdom, and in this man let all
   the Gods be joyful.

A prayer for the prosperity of a King and his kingdom.

Stanzas 2 and 3 have a totally different object. See Appendix.

HYMN XXXVI

1. Sweet are the glances of our eyes, our faces are as smooth as
   balm,
   Within thy bosom harbour me; one spirit dwell in both of us!

A charm to be pronounced by bride and bridegroom.

Smooth as balm: the pair anoint each other’s eyes as part of the marriage cere-
mony (Kauśika-Sūtra, LXXIX. 2).
Translated by Grill, Hunderi Lieder, pp. 55, 179.

HYMN XXXVII

1. With this my robe, inherited from Manu, I envelop thee,
   So that thou mayst be all mine own and give no thought to other
   dames.

A nuptial charm, spoken by the bride.

From Manu: the father of mankind, Man, the Old German Mannus with refe-
rence to the great antiquity of the custom. See M. Henry’s note.

HYMN XXXVIII

1. I dig this Healing Herb that makes my lover look on me and
   weep;
   That bids the parting friend return and kindly greets him as he
   comes.

2. This Herb wherewith the Asurī drew Indra downward from the
   Gods,
   With this same Herb I draw thee close that I may be most dear
   to thee.

3. Thou art the peer of Soma, yea, thou art the equal of the Sun,
The peer of all the Gods art thou: therefore we call thee hitherward.

4. I am the speaker here, not thou: speak thou where the assembly meets.

Thou shalt be mine and only mine, and never mention other dames.

5. If thou art far away beyond the rivers, far away from men,

This Herb shall seem to bind thee fast and bring thee back my prisoner.

A maiden's love-charm.


3. Thou: addressed to the plant.

4. Addressed to the man she loves.


HYMN XXXIX

1. May he establish in our home the master of riches, gladdening with rain in season,

Mighty, strong-winged, celestial, dropping moisture, Bull of the plants and embryo of waters.

A sacrificial charm for rain and prosperity.

1. Home: goshthe; literally, fold or pen for cattle. Master of riches: or, wealthy possessor. In season: abhipatās: the meaning of the word is uncertain. Ludwig translates it by 'aus der naïhe, 'from near at hand,' Grassmann by 'vom Wolkenraume,' 'from the region of cloud,' and M. Henry changes it in abhiyatās those who come to him.' Dropping moisture; or, milk-exuding: payasāṃ being another obscure word, occurring in only one other passage (AV, IV. 14. 6) where it is applied to a slaughtered victim, and appears to mean 'full of juices.' According to the St. Petersburg Dictionary the word is a corruption of vāyasāṃ, great bird, of the Rgveda stanza. Bull: 'He (Parjanya) is the Bull of all (the plants) and their impregnar' (RV, VII. 101. 6). Nearly the whole stanza is taken from Rgveda, I. 164. 52: 'The bird celestial, vast, with noble pinion, the lovely germ of plants, the germ of waters, Him who delighteth us with rain in season, Sarasvān I invoke that he may help us.' Sarasvān in this place is not the River-God, consort of Sarasvati, but may be taken as an epithet (rich in water) of Parjanya, or any God who sends the rain.

According to the Kaushika-Sūtra, XXIV. 9, the stanza is to be recited at the sacrifice of the omentum of a bull to Indra. The sacrificed bull (he of the first line) is to establish the Rain-God, who is also called a bull or chief, in the home or cow-pen of the worshipper.
HYMN XL

1. We call Sarasvān, under whose protection all cattle wander, to preserve and aid us,
   Him in whose ordinance abide the waters, to whose command the Lord of Plenty listens.
2. Abiding here let us invoke Sarasvān, the seat of riches, glorious, wealth-increaser,
   Him who inclines and gives to him who worships, the rich possessor and the Lord of Fulness.

A prayer for prosperity. Sequel to Hymn XXXIX.
1. Sarasvān: rich in water; the God who sends the rain; Parjanya. Lord of Plenty: here, probably, Pūshan. the nourisher and increaser of cattle and property in general,

HYMN XLI

1. Observing men, and viewing home, the Falcon hath cleft his swift way over wastes and waters.
   May he, with Indra for a friend, auspicious, traversing all air’s lower realms, come hither.
2. The heavenly Falcon, viewing men, well-pinioned, strength-giver, hundred-footed, hundred-nested,
   Shall give us treasure which was taken from us. May it be rich in food among our Fathers.

A prayer for prosperity.
1. The Falcon: the swift Sun; with allusion also to the falcon who brought the Soma from heaven. See Hymns of the Ṛgveda, General Index. Hath cleft his swift way: M. Henry translates this pāda differently: ‘hath pierced the arid deserts and made the waters spring forth’.

   On the strength of the word home or house in the first line, the hymn is used in the ceremony of blessing the construction of a new house (Kauśika-Sūtra, XLIII. 3.), and purifying the ground on which it is to stand. See M. Henry’s note.

HYMN XLII

1. Scatter and drive away, Soma and Rudra, the sickness that hath come within our dwelling,
Afar into the distance chase Destruction, and even from committed sin release us.

2. Lay on our bodies, O ye twain, O Soma and Rudra, all those balms that heal diseases.
Set free and draw away the sin committed, which we have still inherent in our persons.

A prayer for delivery from sin and sickness.
1. The hymn is taken, with variations, from Rgveda, VI. 74. 2, 3. And even from committed sin release us: taken from Rgveda, I. 24. 9, the original hymn (VI. 74. 2) has: 'may ours be excellent and happy glories.'

HYMN XLIII

1. Some of thy words bode weal and some misfortune: thou scatterest them all with friendly feeling.
Deep within this three words are laid: among them one hath flown off even as the sound was uttered.

A charm against lightning, addressed to Parjanya.
Words: mutterings of the thunder-cloud. Weal: in the shape of rain. Misfortune: in the shape of destructive lightning. Within this: or, him: the cloud or the God. Three words: denoting thunder, rain, lightning. Cf. the hymn to Parjanya (Rgveda VII. 101. 1) where three words are said to draw down the nectar from the cloud. One hath flown off a mere clap of thunder has been heard, which passed away without rain or lightning.
According to Kauśika-Sūtra, XLVI. 1, the stanza is to be recited as a charm to rebut a calumnius accusation.

HYMN XLIV

1. Ye twain have conquered, and have not been vanquished: not either of the pair hath been defeated.
Ye, Indra Vishnu, when ye fought your battle; produced this infinite with three divisions.

In praise of Indra and Vishnu.
This infinite with three divisions: the vast world with all its creatures; the three divisions are heaven, firmament, and earth.
The stanza, taken with variants from Rgveda., VI. 69. 8, is, according to Kauśika-Sūtra, XLII. 6, to be used as a charm to reconcile two enemies.
HYMN XLV

1. Brought hitherward from Sindhu, from a folk of every mingled race,
   Fetched from afar, thou art I deem, a balm that cureth jealousy.
2. As one with water quencheth fire, so calm this lover's jealousy,
   Like heat of fire that burneth here, or flame that rageth through the wood.

A charm against Jealousy.
1. *Sindhu*: the Indus, *From afar*: obtained with difficulty, and therefore more efficacious.

HYMN XLVI

1. O broad-tressed Sinvālī, thou who art the sister of the Gods,
   Accept the offered sacrifice, and, Goddess, grant us progeny.
2. Present the sacrifice to her, to Sinvālī, Queen of men, Beautiful-fingered, lovely-armed, prolific, bearing many a child.
3. Thou who as Queen of men art Indra's equal, a Goddess coming with a thousand tresses,
   To thee our sacrifices are performed, O Consort of Vīṣṇu: Goddess, urge thy Lord to bounty!

A charm for offspring and prosperity.
1. Stanzas 1 and 2 are taken from *Rgveda*, II. 32. 6. 7. *Sinvālī*; a lunar Goddess, the day of New Moon personified, who aids the birth of children. See II. 26. 2.

HYMN XLVII

1. Oft in this sacrifice with favoured cry I call Kūhū, beneficent Goddess, skilled in all her works.
   May she vouchsafe us wealth with every boon, and give a hero meet for praise who gives a hundred gifts.
2. Kūhū, the Queen of Gods and immortality, called to assist, enjoy this sacrifice of ours!
   Let her, desirous of our worship, hear to-day: may she, intelligent, give increase of our wealth.
A prayer for wealth and the birth of a son.

1. *Ruhu*: the Goddess of the Waning Moon, presiding over childbirth. The phases of the Moon represented by Kuhū and other lunar Goddesses vary considerably, as they were not precisely determined till more recent times.

HYMN XLVIII

1. I call on Rākā with hair laud and reverent cry: may she, auspicious, hear us and herself observe. With never-breaking needle may she sew her work, and send a glorious man who gives a hundred gifts.

2. All thy kind favours, Rākā! lovely in their form, wherewith thou granitest treasures to the man who gives, With these come thou to us this day benevolent, O blessed one, bestowing wealth of thousand sorts.

A prayer for prosperity and the birth of a son.

1. The hymn is taken, with variations, from *Ṛgveda*, II. 32. 4. 5. *Rākā*: a Goddess associated with childbirth and presiding over the actual day of full moon, Anumati (see II. 26. 2) being strictly the Goddess of the preceding day when the moon rises one digit less than full.

HYMN XLIX

1. May the Gods’ Consorts aid us of their own free will, help us to offspring and the winning of the spoil. May Goddesses who quickly listen shelter us, both those on earth and they within the waters’ realm.

2. May the Dames, wives of Gods, enjoy our presents, Rāt, Aśvini Indrāṇi and Agni; May Rodasī and Varuṇāṇī hear us, and Goddesses come at the matrons’ season.

A prayer for children and booty.

1. Rāt: the name of a Goddess, the Bright One, Clara; or the word may be an adjective qualifying Aśvini: ‘Aśvini the sovereign’—Henry. Aśvini: is the consort of the Aśvins, Agni of Agni, Rodasī of Rudra.

The hymn is taken from *Ṛgveda*, V. 46. 7, 8.

HYMN L

1. As evermore the lightning flash strikes, irresistible, the tree, So, irresistible, may I conquer the gamblers with the dice.
2. From every side, from hale and sick, impotent to defend themselves,
   May all the fortune of the folk as winnings pass into my hands.
3. I pray to Agni, him who guards his treasure: here, won by homage, may he pile our winnings.
   As 'twere with racing cars I bring my presents: duly with reverence, let me laud the Maruts.
4. With thee to aid us may we win the treasure: do thou assist our side in every battle.
   Give us wide room and easy way, O Indra; break down, O Maghavan, the foemen's valour.
5. I have completely cleaned thee out, won from thee what thou keptest back.
   As a wolf tears and rends a sheep, so do I tear thy stake away.
6. Yea, by superior play one gains advantage: in time he piles his spoil as doth a gambler.
   He overwhelms with wealth's inherent powers the devotee who keeps not back his riches.
7. May we all, much-invoked! repel with cattle want that brings sin, hunger with store of barley.
   May we uninjured, first among the princes, obtain possessions by our own exertions.
8. My right hand holds my winnings fast, and in my left is victory.
   I would that I were winner of cattle and horses, wealth and gold.
9. Dice, give me play that bringeth fruit as 'twere a cow with flowing milk!
   And, as the bowstring binds, the bow, unite me with a stream of gains.

A gambler's prayer for success in gaming.

2. *From hale and sick*: or from quick and slow; from players both good and bad alike.

3. Taken, with a variant, from *Rgveda*, 60. 1. *Duly, with reverence*: *pradakshina*: literally, turned rightward; making reverential salutation by circumambulation from left to right; the Gaelic *deastil*,

4. Taken for *Rgveda*, I. 102. 4.

5. *I have completely cleaned thee out*: a conjectural translation of this line is all that can be given; the precise meaning of *sāmlikhitam and samrūdhham*, prob-
ably technical or slang expressions, being undiscoverable.

6. This and the following stanza are taken, with variants, from Ṛgveda, X. 42. 9, 10. _He_: the die. See Ludwig, Der Rigveda, III, 455 and Grill, Hundert Lieder pp. 71, 180.

HYMN LI

1. Bṛihaspati protect us from the sinner, from rearward, from above, and from below us!
   May Indra from the front and from the centre, as friend to friends, vouchsafe us room and freedom.

A prayer for protection.
The stanza is taken, with a variant, from Ṛgveda, X. 42. 11.

HYMN LII

1. Give us agreement with our own, with strangers give us unity:
   Do ye, O Aśvins, in this place join us in sympathy and love.
2. May we agree in mind, agree in purpose: let us not fight against the heavenly spirit.
   Around us rise no din of frequent slaughter, nor Indra’s arrow fly, for day is present!

A prayer for peace and concord.

2. _The heavenly spirit_: which inspires concord. See M. Henry’s note. _For day is present_; we are no longer exposed to danger from nocturnal fiends, and can enjoy the safety and blessings of daylight.
   Translated by Ludwig, Der Rigveda, III, p. 428 and by Grill, Hundert Lieder, pp. 31, 181.

HYMN LIII

1. As thou, Bṛihaspati, from the curse hast saved us, from dwelling yonder in the realm of Yama,
   The Aśvins, leeches of the Gods, O Agni, have chased Death far from us with mighty powers.
2. Move both together; do not leave the body. Let both the breathings stay for thee united.
   Waxing in strength live thou a hundred autumns. Thy noblest guardian and thy lord is Agni.
3. Return, thy life now vanished into distance! Return, the breath thou drawest and exhalest!
Agni hath snatched it from Destruction's bosom: into thyself again I introduce it.
4. Let not the vital breath he draws forsake him, let not his expiration part and leave him.
I give him over to the Seven Rishis: let them conduct him to old age in safety.
5. Enter him, both ye breaths, like two draught-oxen entering their stall.
Let him, the treasure of old age, still wax in strength, uninjured, here.
6. I send thee back thy vital breath; I drive Consumption far from thee,
May Agni here, most excellent, sustain our life on every side.
7. From out the depth of darkness, we, ascending to the highest heaven,
Have come to the sublimest light, to Sūrya, God among the Gods.

A charm to recover a sick man at the point of death, or to restore animation to one apparently dead.
1. Brīhaspati: as Lord of Prayer including incantations, Leeches of the Gods: 'And may the Asvins, the divine pair of physicians send us health' (Ṛgveda, VIII. 18.8).
2. Move both together: the two breathings, inspiration and expiration are addressed.
4. Seven Rishis: Bharadvāja, Kaśyapa, Gṛetama, Atri, Vasishṭha, Viśvmitra, and Jamadagni, represented by the seven stars of the Great Bear.
Translated by Muir, Original Sanskrit Texts, V, p. 443 and by Grill, Hundert Lieder, pp. 15, 182.

HYMN LIV

1. We worship holy Verse and Song, by which they carry out their acts,
Shining in order's seat these twain present the sacrifice to Gods.
2. As I have asked about Verse, Song, Sacrifice, strength, force,
Yajus-text,
So never let this lore that I have sought forsake me, Lord of Might!
HYMN LV

1. Thy downward paths from heaven, whereby thou hast raised all the world to life,
   Give us in gracious love, good Lord!

A charm to ensure a prosperous journey.

Thy: the stanza is addressed to the Sun. In the third pāda the tebhūk of the text is superfluous. It mars the metre, and appears to have been inserted to correspond to yebhīn, whereby, of the second pāda.

HYMN LVI

1. Whether it came from viper, from black snake or snake with transverse stripes,
   Or Kankaparvan’s bite, this herb hath made the poison powerless.
2. Honey-born, honey-dropping, rich in honey, honey-sweet, this herb,
   Is medicine that heals the wound and kills the gnat that bites and stings.
3. Whatever bit, or sucked thy blood, we summon thence away from thee
   The ineffectual poison of the little sharply-stinging gnat.
4. Thou here who crookest wicked jaws, thou tortuous, jointless, limbless thing,
   These jaws thou, Brahmaṇaspati! shalt bend together like a reed.
5. This scorpion here that creeps along, low on the ground and powerless—
Hymns of the Atharvaveda

I have removed his poison and then utterly demolished him.

6. No strength in thy two arms hast thou, nor in thy head, nor in thy waist:
Then what is that small thing thou so viciously bearest in thy tail?

7. The emmets make a meal of thee and peahens tear and mangle thee:
All ye are crying out, In sooth, the scorpion’s poison hath no strength.

8. Thou creature who inflictest wounds both with thy mouth and with thy tail,
No poison in thy mouth hast thou: what at thy tail’s root will there be?

A charm against poisonous bites and stings.

1. Kankaparvan: apparently the name of some species of poisonous snake.
2. The gnat: mashaka; Latin, musca; mosquito; Hindi, machchhar.
4. Crookest wicked jaws: according to M. Henry, twistest the faces (of men) askew. Brahmanaspati: as the God of charms and prayer. Shall bend together: according to M. Henry, to restore them (men’s faces) to their natural shape.


HYMN LVII

1. Whatever trouble hath disturbed and shaken me—I speak with hope, I move, imploring, ’mid the folk—What harm my body in myself hath suffered, now let Sarasvatī relieve with fatness.

2. Seven flow for him, the youth on whom the Maruts wait: the sons have taught the Father everlasting laws.
Both worlds are his: both shine belonging unto him. Both move together: both, as his possession thrive.

A charm for some physical disorder.

Gods of storm and rain are represented as having taught Indra the Divine law of liberality, and induced him to shatter the cloud and pour down the treasures of the sky. See M. Henry’s note.
Translated by Ludwig, *Der Rigveda*, III, p. 446.

**HYMN LVIII**

1. True to laws, Indra Varuṇa, drinkers of the juice, quaff this pressed Soma which shall give you rapturous joy!
   Let sacrifice, your car, to entertain the Gods, approach its resting-place that they may drink thereof.
2. O Indra Varuṇa, drink your fill, ye heroes, of this effectual and sweetest Soma.
   This juice was shed by us that ye might quaff it. On this trimmed grass be seated and rejoice you.

An invitation addressed to Indra Varuṇa.
The hymn is taken, with variants, from *Rgveda*, VI. 69. 10. 11.
Indra Varuṇa indrāvarunā, a compound in the dual number to signify the dual deity.

**HYMN LX**

1. Like a tree struck by lightning may the man be withered from the root.
   Who curseth us who curse not him, or, when we curse him, curseth us.

An imprecation.
Cf. VI. 37. 3.

**HYMN LX**

1. I, prudent, bringing power, a treasure-winner, with amicable eye that strikes no terror,
   Come, praising and kind-thoughted, to these houses: be not afraid of me, be glad and joyful.
2. Let these delightful Houses that are rich in power and store of milk,
   Replete with wealth and standing firm, become aware of our approach.
3. These Houses we invoke, whereon the distant exile sets his thought,
Wherein dwells many a friendly heart: let them beware of our approach.

4. Thus greeted, ye of ample wealth, friends who enjoy delightful sweets.
   Be ever free from hunger, free from thirst! Ye Houses, fear us not.

5. Kind greeting to the cattle here, kind greeting to the goats and sheep!
   Then, of the food within our homes, kind greeting to the pleasant drink!

6. Full of refreshment, full of charms, of laughter and felicity,
   Be ever free from hunger, free from thirst! Ye Houses, fear us not.
   Stay here, and come not after me: prosper in every form and shape.
   With happy fortune will I come Grow more abundant still through me!

A parting traveller's address to the houses of his village.

2. Become aware of our approach: that is, recognize and welcome us when we return.

4. Fear us not: gladly welcome us.
   The hymn is used as a charm to inaugurate the construction of a house, and on starting on a journey.

HYMN LXI

1. Since, Agni, with our fervent zeal we undergo austerity,
   May we be dear to Sacred Lore, may we be wise and live long lives.

2. Agni, we practise acts austere, we undergo austerity:
   So listening to Holy Lore may we grow wise and full of days.

A prayer for the acquisition of sacred knowledge and its fruits.

1. M. Henry translates the first line differently, taking tāpas as a verb: 'Since, O Agni, thou hast warmed (the world) by (thy) heat, (we also) we practise austerity.'
   The stanza is employed in the religious initiation (upanayanam) of a novice, and in the ceremony called godānam (see H. 13. 1).
HYMN LXII

1. Like a car-warrior, Agni here, grown mighty, Lord of the brave,
   Chief Priest, hath conquered footmen.
   Laid on earth's centre he hath flashed and glittered. Low may
   he lay our enemies beneath us.

   A prayer for the overthrow of adversaries.
   *Chief Priest* : *purohita* ; usually, the domestic chaplain and counsellor of a
   prince. *Earth's centre* : literally, on the centre, on the earth : meaning the fire-
   receptacle or altar.
   The stanza is employed at the preparation of the domestic fire.

HYMN LXIII

1. We call with lauds from his most lofty dwelling victorious Agni,
   conqueror in battles.
   May he convey us over all distresses, may the God Agni bear us
   past our troubles.

   A prayer for deliverance from affliction.
   The stanza is employed at the preparation of the domestic fire.

HYMN LXIV

1. From all that woe and trouble may the Waters save and rescue
   me,
   Whate'er the Raven, black of hue, flying out hither ward, hath
   dropped.
2. May Agni Gārhapatiya save and set me free from all this guilt.
   Which the black Raven with thy mouth, O Nirṛiti, hath wiped
   away.

   A charm to avert an evil omen.
   1. *Raven* : *sakūnas* ; a bird, especially a large carnivorous bird, vulture or the
      like. The epithet 'black' points to the raven or the carrion crow.
   2. *Agni Gārhapatiya* : the sacred fire of the householder. See *V. 31. 5. Thy
      mouth*, that is, the raven himself, the evil-boding herald of misfortune. *Hath
      wiped away* : on himself, and so still liable to fall upon the speaker. See *M.
      Henry* 's note.

   Translated by Grill, *Hundert Lieder*, pp. 41, 186.
HYMN LXV

1. With retroverted fruit hast thou, O Apāmārga, sprung and grown.
   Hence into distance most remote drive every curse away from me.
2. Whatever evil we have done, whatever vile or sinful act,
   With thee, O Apāmārga, who lookest all ways, we wipe it off.
3. If with the cripple we have lived, whose teeth are black and nails deformed,
   With thee, O Apāmārga, we wipe all that ill away from us.

A charm against imprecations and threatened evils.
2. Lookest all ways: the branches tending in one direction and the fruit in another, the plant is regarded as the symbol of vigilant circumspection.
3. The cripple: M. Henry observes: 'This lame and hideous personage, the incarnation of sin and disease, strongly resembles our popular devil.' We wipe away: with allusion to the derivation of Apāmārga from mṛij, to wipe, with the particles apa and ā prefixed.

Translated by Grill, Hunder Lieder, pp. 38, 186.

HYMN LXVI

1. If it was in the wind or air's mid-region, if it was in the trees or in the bushes,
   To meet whose utterance forth streamed the cattle, may that Celestial Power again approach us.

A prayer to Vāk.

The Celestial Power: for whose return the poet prays is the first Word, the first emanation of the Eternal, the omnific Logos, the type of which is Vāk (see IV. 30. 7), in this place the voice of thunder which calls forth the cattle, the imprisoned waters in the cloud. See M. Henry's note.

HYMN LXVII

1. May sense return to me again, and spirit, return my Sacred Power and my possessions!
   Again let fires, aflame on lesser altars, each duly stationed, here succeed and prosper.

A priest's prayer to the Agnayo Dhiḥnyāḥ, the Agnis or fires on the side altars. Sacred Power: brāhmaṇam; 'the sacred formula.'—Henry.
HYMN LXVIII

1. Sarasvatī, in thy decrees, Goddess, in thy celestial laws,
   Accept the offered sacrifice, and, Goddess, grant us progeny.
2. Here is, Sarasvatī, thy fat libation, this sacrifice passing to the
   mouth of Fathers.
   These most auspicious offerings have ascended to thee: through
   these may we be full of sweetness.
3. Be kind and most auspicious, be gracious to us, Sarasvatī, May
   we be ever in thy sight.

A prayer for children and prosperity.

The hymn is employed, according to the Vaiśāna-Sūtra, in oblation to the Full
Moon and to the Viśve Devāh, and, according to the Kaṇḍika-Sūtra, in the funeral
ritual.

HYMN LXIX

1. May the wind kindly breathe on us, may the Sun warm us
   pleasantly.
   May days pass happily for us, may night draw near delightfully,
   may dawn break joyfully for us!

A prayer for prosperity.

HYMN LXX

1. Whatever sacrifice that man performeth with voice, mind, sacred
   formula, oblation,
   May, in accord with Death, Destruction ruin his offering before
   it gain fulfilment.
2. For him may sorcerers, Destruction, demons strike and prevent
   fulfilment through their falsehood.
   Let Gods, by Indra sent, destroy his butter, and let his sacrifice
   be ineffective.
3. Let the two Sovrans, swift to come, like falcons swooping on
   their prey,
   Destroy the butter of the foe whoever plots to injure us.
4. If seize thine arms and draw them back, I bind a bandage on thy
   mouth.
   I with the anger of the God Agni have killed thy sacrifice.
5. Behind thy back I tie three arms, I bind a bandage on thy mouth:
   With the terrific Agni's wrath have I destroyed thy sacrifice.
   
   A charm to frustrate and ruin the sacrifice offered by an enemy.
3. The two Sovrans: Death and Destruction, Mrityu and Nirriti.
   Translated by Ludwig, Der Rigveda, III, p. 374, and by Grill, Hundert Lieder,
   pp. 46, 187.

Hymn LXXI

1. We set thee round us as a fort, victorious Agni! thee a sage,
   Bold in thy colour day by day, destroyer of the treacherous foe.

In praise of Agni.
The stanza is taken, with one variant, from Rgveda, X. 87. 22.

Hymn LXXII

1. Rise up and look upon the share of Indra fixed by ritual use.
   Whether ye poured libation dressed or took delight in it uncooked.
2. Libation is prepared. Come to us, Indra: the Sun hath travelled
   over half his journey.
   Friends with their treasures sit around thee, waiting like heads
   of houses for their wandering chieftain.
3. Dressed in the udder and on fire, I fancy; well dressed, I fancy,
   is this new oblation.
   Quaff thickened milk of noon’s libation, Indra, well pleased, O
   Thunderer, famed for many an exploit!

The hymn is an invitation to Indra to drink the mid-day libation.
1. The whole hymn is a reproduction, with variants, of Rgveda, X. 179. Rise
   sup: the Hotar calls upon the Adhvaryu priests (see I. 14. 1) to rise and milk the
   cow for milk required for the libation. See Vaitśa-Sūtra, XIV. 3.
3. Dressed: the milk is twice dressed or cooked; first matured in the cow’s
   udder and then heated in a caldron on the fire.

Hymn LXXIII

1. Inflamed is Agni, Heroes! charioteer of heaven. The caldron
   boils: the meath is drained to be your food.
   For we, O Aśvins, singers sprung from many a house, invite you
   to be present at our banquetings.
2. Aśvins, the fire is all aglow: your caldron hath been heated; come!
Here, even now, O Heroes, are the milch-kine milked. The priests, ye mighty ones! rejoice.

3. Pure with the Gods is sacrifice with cry of Hail! That is the Aśvins’ cup whence Gods are wont to drink.
Yea, the Immortal Ones accept it, one and all, and come to kiss that cup with the Gandharva’s mouth.

4. Milk, molten butter offered when the mornings break,—this is your portion, Aśvins! Come ye hitherward.
Lords of the brave, balm-lovers, guards of sacrifice, drink ye the warm libation in the light of heaven.

5. Let the warm drink approach you with its Hotar-priest: let the Adhvaryu come to you with store of milk.
Come, O ye Aśvins, taste the meath that hath been drained, drink of the milk provided by this radiant cow.

6. Come hither, quickly come, thou milkers of the kine; into the caldron pour milk of the radiant cow.
Most precious Savitar hath looked upon the heaven. After Dawn’s going-forth he sends his light abroad.

7. I invoke this milch-cow good for milking, so that the milker, deft of hand, may milk her.
May Savitar give goodliest stimulation. The caldron hath been warmed. Let him proclaim it.

8. She, sovran of all treasures, is come hither yearning in spirit for her calf, and lowing.
May this cow yield her milk for both the Aśvins, and may she prosper to our great advantage.

9. As dear house-friend, guest welcome in the dwelling, to this our sacrifice come thou who knowest.
And, Agni, having scattered all assailants, bring to us the possessions of our foemen.

10. Show thyself strong for mighty bliss, O Agni! Most excellent be thine effulgent splendours!
Make easy to maintain our household lordship, and overcome the might of those who hate us.

11. Fortunate mayst thou be with goodly pasture, and may we also be exceeding wealthy.
Feed on the grass, O Cow, at every season, and, coming hither, drink the limpid water.
An invitation to the Āṣvins to come to the morning libation.
1. *Heroes*: the many mighty acts of the Āṣvins are recounted in *Ṛgveda*, I. 112, 116-19, 182; VII. 68; X. 39, 40. *The caldron*: in which the milk for the libation is heated. *Meath*: mādhav; the sweet fluid; milk.
2. *With the Gandharva's mouth*: that is, by means of Agni, the sacrificial fire, which bears oblation to the Gods.
3. *With its Hotar-priest*: whose duty is to present the libation.
4. *I invoke this milch-cow*: this is recited by the Adhvaryu when the cow is to be milked. The stanza is taken, with variants, from *Ṛgveda*, I. 164. 26. In the original hymn, which from beginning to end is a series of enigmas, the cow may, according to Śāyana, be the rain, the milk being the rain-cloud and the milker Vāyu the God of Wind who causes it to flow.
5. *Taken, with variants, from Ṛgveda*, I. 164. 27. In the original hymn the call is the world longing for the rain to fall.
6. *Taken from Ṛgveda*, V. 4. 5.
7. *Make easy to maintain our household lordship*: according to Śāyana: Perfect the well-knit bond of wife and husband.
8. *Taken from Ṛgveda*, I, 164. 40.

**HYMN LXXIV**

1. Black is the mother, we have heard, from whom the red-hued Pustules sprang.
   With the divine ascetic's root I pierce and penetrate them all.
2. I pierce the foremost one of these, I perforate the middlemost, And here I cut the hindernest asunder like a lock of hair.
3. With spell that Tvashṭar sent to us I have dispelled thy jealousy. We mitigate and pacify the anger that thou festest, Lord!
4. Lord of religious rites, by law, anointed, shine thou forth here for ever friendly-minded.
   So may we all with children, Jātavedas! worship and humbly wait on thee enkindled.

A charm to cure pustules or scrofulous tumours.

1. *Pustules*: apachītas; see VI. 25. 1. Scrofulous or inflammatory swellings affecting the glands of the neck, gaṅdāmarā or king's-evil, appear to be intended *The divine ascetic's root*: there is no clue to the name of the root or of its divine discoverer.

**HYMN LXXV**

1. Let not a thief or wicked man possess you: let not the dart of Rudra come anear you, Prolific, shining in the goodly pasture, drinking at pleasant pools the limpid water.
2. Ye know the place and rest content, close-gathered, called by many a name. Come to me, Goddesses, with Gods Bedew with streams of fatness us, this cattle-pen, and all this place.

A blessing on cows:
1. The stanza is taken, with variations, from Rgveda, VI. 28. 7. The dart of Rudra: ‘Far be thy dart that killeth men or cattle’ (Rgveda. I. 114. 10).

2. Goddesses: so in the hymn from which stanza 1 is taken the cows are addressed as deified beings: ‘Prosper my house, ye with auspicious voices. Your power is glorified in our assemblies;’ and ‘To me the cows seem Bhaga, they seem Indra, they seem a portion of the first-poured Soma.’

**HYMN LXXVI**

1. Rapidly dropping, quick to drop, more evil than the evil ones, More sapless than a dried-up bone, swifter than salt to melt away.

2. Pustules that rise upon the neck, Pustules upon the shoulder-joints, Pustules that, falling of themselves, spring up on every twofold limb:

3. I have expelled and banished all Scrofula harboured in the head, And that which bores the breast-bone through, and that which settles in the sole.

4. Scrofula flies borne on by wings: it penetrates and holds the man. Here is the cure of either kind, the chronic and the transient.

5. We know thine origin, Scrofula! know whence thou, Scrofula, art born. How hast thou then struck this man here, him in whose house we sacrifice?

6. Boldly drink Soma from the beaker, Indra! hero in war for treasure! Vṛitra-slayer. Fill thyself full at the mid-day libation: thyself possessing riches grant us riches.

A charm to cure scrofulous pustules.

...
of the superfluous ā. M. Henry suggests a causitive verb asisraso, thou (the remedy) hast caused to fall, with which the prefix ā might be construed, instead, of susrāso. The drying and falling off of the pustules is a sign that the disease is yielding to the remedy. More sapless than a dried-up bone: sehīra-rasātarā; the text is unintelligible and probably corrupt, sehū meaning, not bone, but some internal organ of the body, although the St. Petersburg Dictionary gives the word in this passage the meaning of 'a certain dry material.' M. Henry reads arasād' arasātrā, drier than the dry.

2. On every twofold limb: vijāmm; on the legs and arms. 'Eruption that appears upon the twofold joints' (Ṛgveda, VII. 50. 2).

3. Scrofula: 'jāyānya appears to be the general scrofulous habit of which the apuchitas or pustules are the external manifestation.'—Henry. I adopt M. Henry's reading nīr āsyam in place of nīrā'stam of the text.

4. The chronic and the transient: I read sūkhitasya with Ludwig instead of sūkhatastya.

5. Scrofula, art born: jāyānya jā'yase; a play on the words, both from the root jān, to generate.

6. The stanza, taken from Ṛgveda, VI. 47, 6, has no apparent connexion with the object of the charm.

Translated by Ludwig, Der Ṛgveda, III, p. 500. See also Zimmer, Altindisches-Leben, p. 377.

HYMN LXXVII

1. Ye Maruts, full of fiery heat, accept this offering brought for you
   To help us, ye who slay the foe.

2. Maruts, the man who filled with rage against us beyond our thoughts would harm us, O ye Vasus,
   May he be tangled in the toils of Mischief: smite ye him down
   with your most flaming weapon.

3. Each year come, friends to man, the tuneful Maruts, dwelling in spacious mansions, trooped together.
   Exhilarating, gladdening full of fiery heat, may they deliver us from binding bonds of sin.

An incantation against an enemy.
1. Stanzas 1 and 2 are taken, with variants, from Ṛgveda, VII. 59, 9. 8.
2. Mischief: or one of the malicious spirits called Druhs.

HYMN LXXVIII

1. I free thee from the cord, I loose the bond, I loose the fastening-
   Even here, perpetual, Agni, wax thou strong.
2. I with celestial prayer appoint thee, Agni, maintainer of this man in princely powers. 
Here brightly shine for us with wealth : declare thou to Gods this favoured giver of oblations.

A charm for a prince's prosperity.
1. *Thee*: according to the *Vaitāna-Sūtra*, IV. 11 the stanza is recited when the symbolical band is removed from the sacrificer's wife.

**HYMN LXXIX**

1. Night of the New-born Moon, whatever fortune the Gods who dwell with greatness have assigned thee,
Therewith fulfil our sacrifice, all-baunetous! Blessed One, grant us wealth with manly offspring.
2. I am the New Moon's Night, the good and pious are my inhabitants, these dwell within me. 
In me have Gods of both the spheres, and Sādhyas, with Indra as their chief, all met together.
3. The Night hath come, the gatherer of treasures, bestowing strength, prosperity, and riches.
To New Moon's Night let us present oblation: pouring out strength, with milk hath she come hither.
4. Night of New Moon! ne'er hath been born another than thou embracing all these forms and natures,
May we have what we longed for when we brought thee oblations: may we be the lords of riches.

A hymn to the new moon.
1. *Night of the New-born Moon*: amāśvāśyā (from was, to dwell, and amā, together, is the night during which the moon dwells together with or in the same quarter as the sun; Night of New Moon personified as a Goddess.
4. Cf. stanza 3 of Hymn LXXX.

**HYMN LXXX**

1. Full in the front, full rearward, from the middle the Full Moon's Night hath conquered in the battle.
In her: may we, dwelling with Gods and greatness, feast in the height of heaven, on strengthening viands.
2. To him, the Full Moon’s mighty Bull, we pay our solemn sacrifice.
   May he bestow upon us wealth unwasting, inexhaustible.
3. No one but thou, Prajapati, none beside thee, pervading, gave to all these forms their being.
   Grant us our hearts’ desire when we invoke thee: may we have store of riches in possession.
4. First was the Full Moon meet for adoration among the days and in the nights’ deep darkness.
   Into thy heaven, O Holy One, have entered those pious men who honour thee with worship.

A hymn to the full moon.
1. From the middle: of the lunar month.
3. Taken, with variants, from Rgveda, X. 121. 10, which appears to be a later addition to the original hymn.

HYMN LXXXI

1. Forward and backward by their wondrous power move these two youths, disporting, round the ocean.
   One views all living things, and thou, the other, art born again arranging times and seasons.
2. Thou art re-born for ever new: thou marchest, ensign of days, in forefront of the mornings.
   Marching thou deallest to the Gods their portion. Thou lengthenest, Moon! the days of man’s existence.
3. O spray of Soma, Lord of Wars! all-perfect verily art thou.
   Make me all-perfect, Beauteous One! in riches and in progeny.
4. Thou art the New Moon, fair to see, thou art complete in every part.
   May I be perfect, fully blest in every way in steeds and kine, in children, cattle, home, and wealth.
5. Infl ate thee with his vital breath who hathes us and whom we detest.
   May we grow rich in steeds and kine, in children, cattle, houses, wealth.
6. With that unwasting stalk which Gods, unwasting Gods, increase and eat,
May Varuṇa, Brihaspati, and Indra, the Lords and Guardians of the world, increase us.

A hymn to the new moon.
1. The introductory stanzas 1 and 2 are taken, with variations, from Rgveda, X. 85. 18, 19. Two youths: Sūrya and Soma, or Sun and Moon. Ocean: of air.
2. Ensign of days: referring to the waning moon which preceedes the dawn.
3. O spray of Soma: Soma the Moon identified with Soma the plant. Lord of Wars: probably because the first quarter of the moon was considered a favourable time for predatory excursions.
4. New Moon: darṣās, Fair to see: daṣratās. Thou art complete: said euphemistically and proleptically.
6. Stalk: the Soma plant, identified with the Moon. Increase: āpyāyāyantī; this verb, here in the indicative and in the second line in the imperative, is used with a quibbling reference to āpyāyana (causing to swell or increase), a technical word for a part of the procedure followed in preparing Soma juice. See M. Henry’s note.

According to the Kaṭṭikā-Sūtra, XXIV. 18 the hymn is to be recited on return from a journey.

HYMN LXXXII

1. Sing with fair laud the combat for the cattle. Bestow upon us excellent possessions.
   Lead to the Gods the sacrifice we offer: let streams of oil flow pure and full of sweetness.
2. Agni I first appropriate with power, with splendour, and with might.
   I give myself children and lengthened life, with Hail! take Agni to myself.
3. Even here do thou, O Agni, stablish wealth: let not oppressors injure thee by thinking of thee first.
   Light be thy task of ruling, Agni, with, thy power: may he who worships thee wax strong, invincible.
4. Agni hath looked upon the spring of Morning, looked on the days, the earliest Jātavedas.
   So, following the gleams of Morning, Sūrya hath entered heaven and earth as his possession.
5. Agni hath looked upon the spring of Mornings, looked on the days, the earliest Jātavedas.
   So he in countless places hath extended, full against heaven and earth, the beams of Sūrya.
6. "Butter to thee in heaven thy home, O Agni! Manu this day hath kindled thee with butter.
Let the Celestial Daughters bring thee butter: Let cows pour butter forth for thee, O Agni.

A hymn in praise of Agni.

1. The stanza is taken, with variants, from Rgveda, IV, 58. 10. Sing : abhyār-
chata; addressed to the singers. The Rgveda has abhya'rshata, addressed to the Gods: 'Send to our aulogy a herd of cattle,' according to Sāyaṇa. Bestow :
addressed to the Gods. Oil : molten butter.

2. With Hail! : that is, while I offer sacrifice and utter the prescribed exclama-
tion Svaḥā, Ave, or Hail !

3. Let not oppressors : let not the wicked, anticipating our worship, secure thy attention before us, and, as unworthy adorers, insult and degrade thy majesty.

4. Sūrya : that is, Agni as the Sun.

5. Manu : the priest as representative of Manu regarded as the first insti-
tutor of religious ceremonies. Celestial Daughters ; the heavenly Waters.

Translated by Ludwig, Der Rigveda, III, p, 428.

HYMN LXXXIII

1. Stablished amid the waters is, King Varuṇa, thy golden home.
Thence let the Sovran who maintains the statutes loose all binding cords.

2. Hence free thou us, King Varuṇa, from each successive bond and tie.
   As we have cried, O Varuṇa! have said, The Waters, they are kine, thence set us free, O Varuṇa.

3. Loosen the bonds, O Varuṇa, that hold us, loosen the bond above, between, and under.
   So before Aditi may we be sinless under thy favouring auspices, Aditya!

4. Varuṇa, free us from all snares that bind us, Varuṇa’s bonds, the upper and the lower.
   Drive from us evil dream, drive off misfortune: then let us pass into the world of virtue.

A prayer for deliverance from sin and other evils.

1. Amid the waters : Varuṇa, God of the starry firmament and the celestial ocean, presiding also over the waters of earth. See Muir, Original Sanskrit Texts, V, pp. 72-74. The Sovran : Varuṇa.

2. Have cried, O Varuṇa! : have invoked thy name. The Waters, they are
kine: have glorified the waters in which thou dwellest by likening them to beneficent and sacred cows.

3. The stanza is taken from Rgveda, I. 24. 15.
4. Repeated, with variants, from AV, VI., 121. I.

According to the Kauṣika-Sūtra, CXXVII. 4, the hymn is to be recited together with other verses of the Atharvaveda at a propitiatory sacrifice when a comet has darkened the constellation of the Seven Rishis or Ursa Major. See Weber's Omina und Portenta, p. 387. Parts of the hymn are also to be recited in incantations against dropsy, a disease especially attributed to the displeasure of Varuṇa. See Rgveda, VII. 89.

HYMN LXXXIV

1. Holder of sway, shine here refulgent, Agni! invincible immortal Jātavedas.
With succours friendly to mankind, auspicious, driving away all maladies, guard our dwelling.

2. Thou, Indra, lord and leader of the people, wast born for lovely strength and high dominion.
Thou dravest off the folk who were unfriendly, and madest for the Gods wide room and freedom.

3. Like a dread wild beast roaming on the mountain, may he approach us from the farthest distance.
Whetting thy bolt and thy sharp blade, O Indra, crush down our foes and scatter those who hate us.

A prayer for protection:
1. Succours: or, perhaps, Goddesses, the Waters or the Dawns. The adjectives stand, in the feminine gender, without a substantive.
2. This and the following stanza are taken from Rgveda, X. 180.3, 2 Stanza 2 was recited at the coronation of a King.

HYMN LXXXV

1. This very mighty one whom Gods urge onward, the conqueror of cars, ever triumphant,
Swift, fleet to battle, with uninjured fellies, even Tārkshya for our weal will we call hither.

A charm to ensure success in battle.
The stanza is taken from Rgveda, X, 178. 1. Tārkshya: a personification of the Sun, usually described as a kind of celestial horse.
HYMN LXXXVI

1. Indra the rescuer, Indra the helper, Indra the brave who hears each invocation,
Sakra I call, Indra invoked of many. May Indra Maghavan prosper and bless us.

A prayer to ensure success in battle.
The stanza is taken from Rgveda, VI. 47. 11.

HYMN LXXXVII

1. To Rudra in the fire, to him who dwells in floods, to Rudra who hath entered into herbs and plants,
To him who formed and fashioned all these worlds, to him this Rudra, yea, to Agni, reverence be paid!

A prayer to Rudra as Agni.
Rudra: here, as in other passages, regarded as a form of Agni.
In floods: as lightning, in the watery clouds, the water of the ocean of air.
Herbs and plants: which Agni enters in the form of lightning descending with the rain All these worlds: all living creatures.

HYMN LXXXVIII

1. Depart! thou art a foe, a foe. Poison with poison hast thou mixt. yea, verily poison hast thou mixt.
Go to the serpent: strike him dead.

A charm to cure a snake-bite.
The stanza is apparently addressed to the poison in the wound. Poison with poison: thou hast made thyself double strong. According to M. Henry, who considers the literal meaning to be very vague and inapplicable to the procedure prescribed in Kaṇṭika-Sūtra. XXIX. 6, the worlds are addressed to the blade of grass, used in the charm, which has become impregnated with the poison which by its means has been extracted from the wound. M. Henry accordingly translates:
‘In the poison thou hast filled thyself with poison’.
Translated by Ludwig, Der Rgveda, III, p. 511.

HYMN LXXXIX

1. The heavenly Waters have I ranged: we have been sated with their dew.
Here, Agni, bearing milk, am I. Endow me with the gift of strength.
2. Endow me with the gift of strength, with children, and a lengthened life.
   May the Gods mark this prayer of mine, may Indra with the Rishis mark.
3. Ye Waters, wash away this stain and whatsoever taint be here,
   Each sinful wrong that I have done and every harmless curse of mine.
4. Thou art the wood, may I succeed! fuel, may I be glorified! splendid, give splendour unto me.

A prayer for purification and prosperity.
The hymn is recited in the ceremony of purification with holy water.

HYMN XC

1. Tear thou asunder, as of old, like tangles of a creeping plant.
   Demolish thou the Dāsa’s might.
2. May we, with Indra’s help divide the gathered treasure of the foe.
   I, by the law of Varuṇa, bring down thy pride and wantonness.

A charm to prevent the success of a rival in love.
Stanzas 1 and 2 are taken, with variations, from Rgveda, VIII. 40. 6, and are originally part of a prayer to Indra and Agni for victory over hostile natives of the land. According to the Kauṣṭikā-Sūtra, XXXVI. 35 sqq., the hymn is to be used, with certain prescribed ceremonies, as a charm against a rival. For stanza 3 see Appendix.

HYMN XCI

1. May Indra with his help, Lord of all treasures, be unto us a careful protector.
   Drive off our foes and give us peace and safety. May we be lords of goodly store of heroes.

A prayer for protection.
The stanza occurs, with variants, in Rgveda, VI. 47. 12, and X 131. 6.
HYMN XCII

1. May this rich Indra as our good protector keep even far away the men who hate us. May we enjoy his favour, his the holy: may we enjoy his blessed loving-kindness.

A prayer for protection. The stanza occurs, with variants, in Rgveda, VI. 47. 13, and X. 131. 7.

HYMN XCIII

1. With Indra’s and with Manyu’s aid may we subdue our enemies, resistlessly destroying foes.


HYMN XCVI

1. We laid the constant Soma on with constant sacrificial gift, That Indra may make all the tribes unanimous and only ours.

A charm to ensure the obedience of subjects. The stanza is taken, with variants, from Rgveda, X. 173. 6, the subject of the original hymn being the benediction of a newly elected King.

HYMN XCV

1. To heaven, as ’twere, have soared this man’s two vultures, staggering, dusky hued. The Parcher and the Drier-up, the pair who parch and dry his heart.

2. I verily have stirred them up like oxen resting after toil. Like two loud-snarling curs, or like two wolves who watch to make their spring:

3. Like two that thrust, like two that pierce, like two that strike with mutual blows. I bind the conduit of the man or dame who hence hath taken aught.
An incantation against an undiscovered thief.
1. The stanza is unintelligible.
2. *Stirred them up*: M. Henry strikes out *ud* which mars the metre, and translates: 'I have reduced them to immobility'.
3. *Two that thrust*: perhaps bulls.

The procedure prescribed in connexion with this hymn in the *Kauśika-Sūtra*, XIV. 40-43, which consists in tying two threads, one black and one red, to a striped frog and plunging the animal into hot water, does not throw much light on this very obscure incantation. See M. Henry’s note.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 517.

**HYMN XCVI**

1. The kine are resting in the stall, home to her nest hath flown the bird,
The hills are firmly rooted: I have fixed the kidneys in their place.

An incantation against an undiscovered thief.
The stanza is a sequel to Hymn XCV.

**HYMN XCVII**

1. As we have here elected thee, skilled Hotar! to-day as this our sacrifice proceedeth,
Come to the firm place, mightiest! yea, come firmly. Knowing the sacrifice, approach the Soma.
2. With kine connect us, and with spirit, Indra! Lord of Bay Steeds, with princes and with favour,
With the God-destined portion of the Brahmans,
and the good-will of Gods who merit worship.
3. The willing Gods whom, God, thou hast brought hither, send thou to their own dwelling-place, O Agni.
When ye have eaten and have drunk sweet juices, endow this man with precious wealth, ye Vasus.
4. Gods, we have made your seats of easy access, who, pleased with me, have come to my libation.
Bearing and bringing hitherward your treasures, after the rich warm beverage mount to heaven.
5. Go to the sacrifice, go to its master, Sacrifice! To thy birthplace go with Svāhā.
6. This is thy sacrifice with hole hymnal, Lord of the Rite, Svāhā! and fraught with vigour.

7. Vashāt to paid and yet unpaid oblations! Ye Gods who know the way, find and pursue it!

8. Lord of the Mind, lay this our sacrifice in heaven among the Gods. Svāhā in heaven! Svāhā on earth! Svāhā in air! In wind have I paid offerings. Hail!

The hymn consists of a series of sacrificial formulas.
The stanza is taken, with variations, from *Rgveda*, III, 29. 16. *Ta the firm-place*: the sanctuary. Or the translation may be: *Come firmly, O most mighty! yea, come firmly.*

2. Taken, with variations, from *Rgveda*, V. 42. 4.

4. *Easy of access*: that is, ‘we have kindled Agni in order that he may show us the way to heaven,’—Henry.

5. Stanzas 5–8 are non-metrical in the original.

6. *Fraught with vigour*: bringing us the strength of heroes.

7. *To paid and yet unpaid oblations!*: or, to those (Gods) who have been worshipped, and to those who have not (yet) been worshipped, with oblations.


Translated by Ludwig, *Der Rgveda*, III, p. 429.

**HYMN XCVIII**

1. Balmed is the Grass with butter and libation, with Indra gracious Lord, and with the Maruts.

Hail! let the sacrifice go forth anointed to Indra with the Gods and Viṣve Devas.

The subject is the anointing of the sacred grass.

1. *With Indra*: graced by the presence of Indra.

**HYMN XCIX**

1. Strew thou the Grass, and spread it on the Altar: rob not the sister who is lying yonder.

The Hotar’s seat is green and golden: these are gold necklets in the place of him who worships.

The subject is the preparation of the altar.

*Strew*: on the floor of the sacrificial chamber for the Gods to sit on. *The sister*: the altar, regarded as closely connected with the priest. *Green and golden*:
being strewn with fresh bright grass. *These* : the tufts of grass. *In the place of him who worships* : in the sanctuary or place of sacrifice. See M. Henry's note for an exhaustive discussion of the stanza.

Translated by Ludwig, *Der Rigveda*, III, p. 434.

**HYMN C**

1. I turn away from evil dream, from dream of sin, from indigence.  
I make the prayer mine inmost friend. Hence! torturing dreamy phantasies!

A charm against nightmare.  
Translated by Ludwig, *Der Rigveda*, III, p. 498.

**HYMN CI**

1. The food that in a dream I eat is not perceived at early morn.  
May all that food be blest to me because it is not seen by day.

A charm against nightmare.  
The *food* : dreaming of eaten food is unlucky, and requires a purification.

**HYMN CII**

1. When I have worshipped Heaven and Earth, reverenced Firmament and Death,  
I will make water standing up. Let not the Sovrants injure me.

A charm to obtain pardon for an indecent act.  
The stanza is considered to be one of the *svastyayanas* or charms to ensure success. See *Kauśika-Sūtra*, LII. 15.

**HYMN CIII**

1. What princely warrior, seeking higher fortune, will free us from this shameful fiend of mischief?  
What friend of sacrifice? What guerdon-lover? Who winneth 'mid the Gods a long existence?

The cry of an unemployed priest.  
*Princely warrior* : or *Kshatriya*, *Fiend of mischief* : here, apparently, meaning the demon of poverty. *A long existence* : a long life in heaven as the reward of the sacrifices which I am ready to perform for any employer. See Ludwig, *Der Rigveda*, III, p. 269.
HYMN CIV

1. Who will prepare the dappled Cow, good milker, ne'er without calf, whom Varuṇa gave Atharvan, And, joying in Bṛhaspati’s alliance, arrange according to his will her body?

A prayer for prosperity.


HYMN CV

1. Leaving humanity behind, making the heavenly word thy choice, With all thy friends address thyself to furthering and guiding men.

An initiation formula.
The stanza is spoken by the Achārya or spiritual teacher in the *upanayana* ceremony, when he invests the religious student with the sacrificial thread, instructs him in the Veda, and gives him authority to teach.

HYMN CVI

Each thoughtless ill that we have done, O Agni, all error in our conduct, Jātavedas!
Therefrom do thou, O sapient God, preserve us. May we thy friends, for bliss, have life eternal.

A prayer for pardon.
Agni is entreated to preserve the priest from the consequences of any error in conducting divine worship.

HYMN CVII

1. The seven bright beams of Surya bring the waters downward from the sky, The streams of ocean: these have made the sting that pained thee drop away.

A charm against cough.
Sunbeams may be said to cause the waters to descend in-as-much as they have
first drawn them up in the shape of vapour. The water is to be used in rinsing the mouth of the patient. *The sting*: the pricking or tickling sensation in the throat.

**HYMN CVIII**

1. Whoso by stealth or openly would harm us, a friend who knows us, or a stranger, Agni!
   May the strange she-fiend armed with teeth attack them: O Agni, theirs be neither home nor children!
2. Whoso oppresseth us O Jātavedas, asleep or waking, standing still or moving.
   Accordant with Vaisvānara thy comrade, O Jātavedas, meet them and consume them.

A prayer for protection.

2. *With Vaisvānara*: Agni in another character being here regarded as a separate deity.

Translated by Ludwig, *Der Rigveda*, III, p. 517.

**HYMN CIX**

1. My homage to the strong, the brown, the sovran lord among the dice!
   Butter on Kali I bestow: may he be kind to one like me.
2. Bear butter to the Apsarases, O Agni, and to the Dice bear dust and sand and water.
   The Gods delight in both oblations, joying in sacrificial gifts apportioned duly.
3. The Apsarases take pleasure in the banquet between the Sun and the libation-holder.
   With butter let them fill my hands, and give me, to be my prey, the man who plays against me.
4. Evil be mine opponent’s luck! Sprinkle thou butter over us.
   Strike, as a tree with lightning flash, mine adversary in the game.
5. The God who found for us this wealth for gambling, to cast the dice and count the winning number,
   May he accept the sacrifice we offer, and with Gandharvas revel in the banquet.
6. Fellow-inhabitants, such is your title, for Dice with looks of power support dominion.
As such with offerings may we serve you, Indus! May we have riches in our own possession.

7. As I invoke the Gods at need, as I have lived in chastity, 
May these, when I have grasped the Dice, the brown, be kind to one like me.

A prayer to ensure success in gambling.

1. *The brown*: the nuts of the Vibhidaka, or, later, Vibhitaka, tree (Torminalia Bellerica) were used as dice in early times. See *Rgveda*, X. 34. 1. *Kali*: the die, or side of a die, which is marked with one point the ace (personified as an evil genius in the poem of Nala). Kali is propitiated with sacrificial butter on account of his ruinous power as the worst throw.

2. *To the Apsarases*: who preside over dice and influence the gambler’s luck. See II. 2. 5; IV. 38. 31-4; VI. 118. 1. *Dust*: apparently, the dice, after being dipped in butter, were dried in sand, and then washed with water. See M. Henry’s note.

3. *Between the Sun and the libation-holder*: that is, in mid-air.

5. *Gandharvas*: as the husbands of the dice-loving Apsarases.

6. *Fellow-inhabitants: vànasavas*: equivalent, according to M. Henry, to the Etrusco-Roman *Dii Consentes*, according to Ludwig ‘Containers of all wealth.’ *Indus*: drops of Soma juice. M. Henry would read *devā*, Gods!

7. *Lived in chastity*: led the chaste life of the Brahmachāri or religious student.


**HYMN CX**

1. Resistless, Agni, Indra, smite his foemen for the worshipper, 
For best foes-killers are ye both.

2. Agni I call, and Indra, foes-destroyers, swift moving, heroes, 
Gods who wield the thunder, 
Through whom they won the light in the beginning, these who have made all worlds their habitation.

3. The God Bṛhaspati hath won thy friendly favour with the cup. 
With hymns, O Indra, enter us for the juice-pouring worshipper.

A prayer for success in battle.

2. *They won the light*: the Gods obtained the light of heaven.

**HYMN CXI**

1. Belly of Indra art thou, Soma-holder! the very soul of Gods and human beings. 
Here be the sire of offspring, thine here present! Here be they glad in thee who now are elsewhere.
A prayer for progeny.

*Soma-holder* : the reservoir containing the clarified Soma juice is addressed as the representative of the deity. *Here present* : ātra, here, instead of āsu, in these females: The reading of the text may be traced to the employment of the stanza at a vrishotsarga, the liberation of a bull (according to some authorities, with four heifers) on the occasion of a sacrifice or as a religious observance generally. See M. Henry's note. *Elsewhere* : in the other world.

**HYMN CXII**

1. Radiant with light are Heaven and Earth, whose grace is nigh, whose sway is vast.
    Seven Goddesses have flowed to us: may they deliver us from woe;
2. Release me from the curse's bond and plague that comes from Varuṇa;
    Free me from Yama's fetter and from every sin against the Gods.

A prayer for protection and freedom for sin.

   This stanza, taken from Rgveda, X. 97. 16, occurs also in Atharvaveda, VI. 96. 2.

**HYMN CXIII**

1. Rough Plant, thou rough rude parasite, cut thou that man, O Rough and Rude,
    That thou mayst hinder from his act that man in all his manly strength.
2. Thou, rugged Plant, art rude and rough, Vishā, Vishātakī art thou.
    That thou mayest be cast off by him, as by a bull a barren cow.

A woman's incantation against a rival.

1. The woman appears to address some anti-aphrodisiac plant.
HYMN CXIV

1. I have extracted from thy sides, I have extracted from thy heart, I have extracted from thy face the strength and splendour that were thine.
2. Let pain and suffering pass away, let cares and curses vanish hence.
   Let Agni slay the fiendish hags, Soma kill hags who trouble us.

Conclusion of the incantation in Hymn CXIII.
1. Addressed to the bewitched rival.
2. *Fiendish hags*: said with reference to the woman who has been her rival.

HYMN CXV

1. Hence. Evil Fortune ! fly away, vanish from this place and from that.
   We fix thee with an iron hook unto the man who hateth us.
2. Granting us riches, Savitar ! golden-handed, send thou away from us to other regions
   That Fortune who, flying, abominable, hath, as a creeper climbs a tree, assailed me.
3. One and a hundred Fortunes all together are at his birth born with a mortal’s body.
   Of these we send away the most unlucky: keep lucky ones for us, O Jātavedas.
4. I have dispersed these and those like cows who stray on common land.
   Here let auspicious Fortunes stay: hence have I banished evil ones.

A charm against misfortune.
2. *One and a hundred*: see V. 18.12.

According to the procedure prescribed in the *Kauṣīka-Sūtra*, XVIII. 16–18, a hook is to be attached to the left leg of a black bird (explained by Dārila as a crow), a rice-cake is to be hung on the hook, and the bird is to be let fly as the first stanza is recited.

HYMN CXVI

1. Homage to him the burning one, shaker, exciter, violent!
   Homage to him the cold who acts according to his ancient will!
2. May he, the lawless one, who comes alternate or two following
days, pass over and possess the frog.

A charm against fever.
1. Homage: Takman or Fever is addressed as a devā, a supernatural being or
God to whose influence the disease may be attributed. See note on I. 25. 1. Simi-
larly ‘pest or fever was formerly, and is still among the superstitious slaves, held
to be a female deity or spirit or evil.’ Baring-Gould, Strange-Survivals, p. 47.
2. The frog: which occupies an important place in the attendant procedure
prescribed in the Kausika-Sūtra. XXXII. 17. The frog, which has two different
coloured strings tied round it, relieves the patient of his disease. See VII. 95. 3,
note.

HYMN CXVII

1. Come hither, Indra, with bay steeds, joyous, with tails like pea-
cock plumes.
   Let none impede thy way as fowlers stay the bird: pass o’er
   them as o’er desert lands.

An auspicious formula to ensure prosperity.
The stanza is taken from Rgveda, III. 45. 1, found also in Sāmaveda, I. iii. ii.
1. 4. and II. viii. iii. 1.

HYMN CXVIII

1. Thy vital parts I cover with thine armour: with immortality
   King Soma clothe thee!
   Varuṇa give thee what is more than ample, and in thy triumph
   let the Gods be joyful.

A benediction on a warrior.
The stanza is taken from Rgveda, VI. 75. 18, the deified objects of the original
hymn being armour and warlike weapons, charioteer, chariot, horses and tutelary
deities. It occurs also in Sāmaveda, II. ix. iii. 8. 1. Armour: the vārman or coat of
mail protected the shoulders, back, chest, and lower parts of the body. If not
made of metal, it was strengthened and adorned with metal of some kind.
BOOK VIII

HYMN I

1. Homage to Death the Ender! May thy breathings, inward and outward, still remain within thee. Here stay this man united with his spirit in the Sun’s realm, the world of life eternal!

2. Bhaga hath lifted up this man, and Soma with his filaments, Indra and Agni, and the Gods the Maruts, raised him up to health.

3. Here is thy spirit, here thy breath, here is thy life, here is thy soul:
   By a celestial utterance we raise thee from Destruction’s bonds.

4. Up from this place, O man, rise! sink not downward, casting away the bonds of Death that hold thee.
   Be not thou parted from this world, from sight of Agni and the Sun.

5. Purely for thee breathe Wind and Mātariśvan, and let the Waters rain on thee their nectar.
   The Sun shall shine with healing on thy body; Death shall have mercy on thee: do not leave us!

6. Upward must be thy way, O man, not downward: with life and mental vigour I endow thee.
   Ascend this car eternal, lightly rolling; then full of years shalt thou address the meeting.

7. Let not thy soul go thither, nor be lost to us: slight not the living, go not where the Fathers are.
   Let all the Gods retain thee here in safety.

8. Yearn not for the departed ones, for those who lead men far away.
   Rise up from darkness into light: come, both thy hands we clasp in ours.

9. Let not the black dog and the brindled seize thee, two warders of the way sent forth by Yama.
   Come hither; do not hesitate: with mind averted stay not there.
10. Forbear to tread this path, for it is awful: that path I speak of
which thou hast not travelled.
Enter it not, O man; this way is darkness: forward is danger,
hitherward is safety.

11. Thy guardians be the Fires within the Waters, thy guardian be
the Fire which men enkindle.
Thy guardian be Vaiśvānara Jātavedas; let not celestial Fire with
lightning burn thee.

12. Let not the Flesh-Consumer plot against thee: depart thou far
away from the Destroyer.
Be Heaven and Earth and Sun and Moon thy keepers, and from
the dart of Gods may Air protect thee.

13. May Vigilance and Watchfulness protect thee, Sleepless and
Slumberless keep guard above thee!
Let Guardian and let Wakeful be thy warders.

14. Let these be thy preservers, these thy keepers. All hail to these,
to these be lowly worship!

15. May saving Savitar, Vāyu, Indra, Dhātar restore thee to com-
munion with the living.
Let not thy vigour or thy breath forsake thee: we recall thy life.

16. Let not the fiend with snapping jaws, nor darkness find thee:
tongue, holy grass: how shouldst thou perish?
May the Ādityas and the Vasus, Indra and Agni raise thee and
to health restore thee.

17. The Sky hath raised thee, and the Earth, Prajāpatī hath raised
thee up.
The Plants and Herbs with Soma as their King have rescued
thee from Death.

18. Here let this man, O Gods, remain: let him not go to yonder
world.
We rescue him from Mrītyu with a charm that hath a thousand
powers.

19. I have delivered thee from Death. Strength-givers smelt and
fashion thee!
Let not she-fiends with wild loose locks, or fearful howlers yell
at thee.

20. I have attained and captured thee: thou hast returned restored
to youth.
Perfect in body: so have I found all thy sight and all thy life.
21. Life hath breathed on thee; light hath come: darkness hath past away from thee.
   Far from thee we have buried Death, buried Destruction and Decline.

The hymn is a charm or incantation designed to recover a man who is at the point of death, or even to recall the departed spirit.

5. Mātarīśvan: here a name of Vāyu or Wind. See V. 17. 1.
6. Ascend this car: be borne back to life by our incantation.
9. Two warders: see V. 30. 6.
12. The Flesh-Consumer: Agni Kravyād, the fire of the funeral pile cf. III.
21. 9.
13. Vigilance, Watchfulness, and the others are the Genii of living men.
16. The fiend with snapping jaws: jambhāḥ sāmhanus; see II. 4. 2. Tongue holy grass: the construction and meaning are obscure. Ludwig suggests abharīḥ instead of barhīḥ, and translates 'nicht die zunge au sich reiszen.'
19. Strength-givers smelt and fashion thee: 'may the vigorous breathe upon thee.' Muir. See VIII. 2. 4.
   Translated by Muir, Original Sanskrit Texts, V, 444, and Ludwig. Der Rigveda, III, p. 495.

HYMN II

1. Seize to thyself this trust of life for ever: thine be longevity which nothing shortens.
   Thy spirit and thy life again I bring thee: die not, nor vanish into mist and darkness.

2. Come to the light of living men, come hither: I draw thee to a life of hundred autumns.
   Loosing the bonds of Death, the curse that holds thee, I give thee age of very long duration.

3. Thy breath have I recovered from the Wind, thy vision from the Sun.
   Thy mind I establish and secure within thee: feel in thy members, use thy tongue, conversing.

4. I blow upon thee with the breath of bipeds and quadrupeds, as on a fire new-kindled.
   To thee, O Death, and to thy sight and breath have I paid reverence.

5. Let this man live, let him not die: we raise him, we recover him.
   I make for him a healing balm. O Death, forbear to slay this man.
6. Here for sound health I invoke a living animating plant,
    Preserving, queller of disease, victorious, full of power and
    might.
7. Seize him not, but encourage and release him: here let him stay,
    though thine, in all his vigour.
    Bhava and Sarva, pity and protect him: give him full life and
    drive away misfortunes.
8. Comfort him, Death, and pity him: let him arise and pass away,
    Unharmed, with all his members, hearing well, with old, may he
    through hundred years win profit with his soul.
9. May the Gods' missile pass thee by. I bring thee safe from the
    mist: from death have I preserved thee.
    Far have I banished flesh-consuming Agni: I place a rampart
    for thy life's protection.
10. Saving him from that misty path of thine which cannot be
    defined.
    From that descent of thine, O Death, we make for him a shield
    of prayer.
11. I give thee both the acts of breath, health, lengthened life, and
    death by age.
    All Yama's messengers who roam around, sent by Vaivasvata,
    I chase away.
12. Far off we drive Malignity, Destruction, Piśāchas banqueters on
    flesh, and Grāhi.
    And all the demon kind, the brood of sin, like darkness, we
    dispel.
13. I win thy life from Agni, from the living everlasting Jātavedas.
    This I procure for thee, that thou, undying, mayst not suffer
    harm, that thou mayst be content, that all be well with thee.
14. Gracious to thee be Heaven and Earth, bringing no grief, and
    drawing nigh!
    Pleasantly shine the Sun for thee, the Wind blow sweetly to
    thy heart!
    Let the celestial Waters full of milk flow happily for thee.
15. Auspicious be the Plants to thee! I have upraised thee, borne
    thee from the lower to the upper earth:
    Let the two Sons of Aditi, the Sun and Moon, protect thee there.
16. Whatever robe to cover thee or zone thou makest for thyself,
    We make it pleasant to thy frame: may it be soft and smooth
    to touch.
17. When, with a very keen and cleasing razor, our hair and beards
thou shavest as a barber,
Smoothing our face steal not our vital forces.
18. Auspicious unto thee be rice and barley, causing no painful sickness or consumption, these deliver from calamity.
19. Thy food, thy drink, whate’er they be corn grown by cultivation, milk,—
Food eatable, uneatable, I make all poisonless for thee.
20. We give thee over as a charge to Day and Night, in trust to both.
Keep him for me from stingy fiends, from those who fain would feed on him.
21. A hundred, yea, ten thousand years we give thee, ages two, three, four.
May Indra, Agni, all the Gods, with willing favour look on thee.
22. To Autumn we deliver thee, to Winter, Spring and Summer’s care.
We trust thee with auspicious years wherein the plants and herbs grow up.
23. Death is the lord of bipeds, Death is sovran lord of quadrupeds.
Away I bear thee from that: Death the ruler: be not thou afraid.
24. Thou, still uninjured, shalt not die: be not afraid; thou shalt not die.
Here where I am men do not die or go to lowest depths of gloom.
25. Here verily all creatures live, the cow, the horse, the man, the beast,
Here where this holy prayer is used, a rampart that protecteth life.
Let it preserve thee from thy peers, from incantation, from thy friends.
26. Live very long, be healthy, be immortal: let not the vital breath forsake thy body.
27. One and a hundred modes of death, dangers that may be overcome,—
May Gods deliver thee from this when Agni, dear to all men, bids.
28. Body of Agni prompt to save, slayer of fiends and foes art thou,
Yea, banisher of malady, the healing balm called Pūtudru.
A charm of incantation designed to recover a man who is at the point of death, or even to recall the departed spirit.


7. *Bhava and Sarva*: see note on *IV. 28. 1.*

9. *Flesh-consuming Agni*: the fire of the funeral pile. *A rampart*: cf., Here I erect this rampart for the living (*Ṛgveda*, X. 18. 18. 4); a line of demarcation limiting the jurisdiction of Death until the natural time for his approach.

11. *Vaivasvata*: Vivasvan’s son, Yama.


*Moon*: 'The Moon is not in the Vedas generally reckoned ‘among the Adityas.’—Muir.

17. *Thou shavest*: causest us to shave as a sign of mourning.


27. *One and a hundred modes of death*: see note on *V. 18. 12.*

28. *Pūtadru*: the Khadira (Acacia Catechu), or, according to others, the Devadāru (Pinus Deodar), Muir and Zimmer write 'Pūtadru,' which is said to be a name of the Palāsa (Butea Frondosa).


**HYMN III**

1. I balm with oil the mighty demon-slayer, to the most famous friend I come for shelter.

   Enkindled, sharpened by our rites, may Agni protect us in the day and night from evil.

2. O Jātavedas, armed with teeth of iron, enkindled with thy flame, attack the demons.

   Seize with thy tongue the foolish gods' adorers: rend, put within thy mouth the raw-flesh-eaters.

3. Apply thy teeth, the upper and the lower, thou who hast both, enkindled and destroying.

   Roam also in the air, O King, around us, and with thy jaws assail the wicked spirits.

4. Pierce through the Yātudhāna’s skin, O Agni; let the destroying dart with fire consume him.

   Rend his joints, Jātavedas! let the eater of raw flesh, seeking flesh, tear and destroy him.

5. Where now thou seest, Agni Jātavedas! a Yātudhāna, standing still or roaming.

   Or one that flieth through the air’s mid-region, kindled to fury as an archer pierce him.
6. Bending thy shafts through sacrifices, Agni! dipping thine arrows in the hymn to point them, Pierce to the heart therewith the Yātudhānas, and break their arms uplifted to attack thee.

7. Rescue the captives also, Jātavedas! yea, those whom Yātudhānas' spears have captured. Strike down that fiend, blazing before him, Agni! Let spotted carrion-eating kites devour him.

8. Here tell this forth, O Agni: whosoever is, he himself, or acteth as, a demon, Grasp him, O thou most youthful, with thy fuel: to the Man-Seer's eye give him as booty.

9. With keen glance guard the sacrifice, O Agni: thou Sage, conduct it onward to the Vasus. Let not the fiends, O Man-Beholder, harm thee burning against the Rākshasas to slay them.

10. Look on the fiend, 'mid men, as Man-Beholder: rend thou his three extremities in pieces. Demolish with thy flame his ribs, O Agni: the Yātudhāna's root destroy thou triply.

11. Thrice, Agni, let thy noose surround the demon who with his falsehood injures holy Order. Loud roaring with thy flame, Jātavedas, fetter him in the presence of the singer.

12. Agni, what curse the pair this day may utter, what rude rough word the worshippers have spoken, Each arrowy taunt sped from the angry spirit,—pierce to the heart therewith the Yātudhānas.

13. With fervent heat exterminate the demons: destroy the fiends with glow and flame, O Agni. Destroy with fire the foolish gods' adorers: destroy the insatiate fiercely-burning creatures.

14. May Gods destroy to-day the evil-doer: may uttered curses turn again and strike him. Let arrows pierce the liar in his vitals, and Viṣva's net enclose the Yātudhāna.

15. The fiend who smears himself with flesh of cattle, with flesh of horses and of human bodies, Who steals the milk-cow's milk away, O Agni,—tear off the heads of such with fiery fury.
16. Let the fiends steal the poison of the cattle: may Aditi cast off the evil-doers.
   May the God Savitar give them up to ruin, and be their share of herbs and plants denied them.
17. The cow gives milk each year, O Man-Beholder: let not the Yātudhāna ever taste it.
   Agni, if one should glut him with the biestings, pierce with thy flame his vitals as he meets thee.
18. Agni, from days of old thou slayest demons: never have Rākshasas in fight o'ercome thee.
   Burn up the foolish ones, the flesh-devourers: let none of them escape thy heavenly arrow.
19. Guard us, O Agni, from above and under, protect us from behind and from before us;
   And may thy flames, most fierce and never wasting, glowing with fervent heat, consume the sinner.
20. From rear, from front, from under, from above us, Agni, protect us as a sage with wisdom.
   Guard to old age thy friend as friend eternal: O Agni, as immortal, guard us mortals.
21. Lend thou the worshipper that eye, O Agni, where with thou lookest on the hoof-armed demons.
   With light celestial in Atharvan's manner burn up the fool who ruins truth with falsehood.
22. We set thee round us as a fort, victorious Agni! thee, a sage,
   In conquering colour day by day, destroyer of the treacherous foe.
23. With deadly poison strike thou back the treacherous brood of Rākshasas,
   O Agni, with thy sharpened glow, with rays that flash with points of flame.
24. Agni shines far and wide with lofty splendour, and by his greatness makes all things apparent.
   He conquers godless and malign enchantments, and sharpens both his horns to gore the ogres.
25. Thy two unwasting horns, O Jātavedas, keen-pointed weapons, sharpened by devotion—
   With these transfix the wicked-souled Kimīdin, with fierce flame, Jātavedas! when he meets thee.
26. Bright, radiant, meet to be adored, immortal with refulgent
glow,
Agni drives Rākshasas away.

The hymn is a prayer for the destruction of demons.
1. Stanzas 1-23 are taken, with transpositions and other variations, from
Rgveda, X. 87. 1-23, ascribed to the Rishi Pāyu and addressed to Agni Rakshohā,
the Slayer of Rākshasas.

2. Demons: Yātudhānas (see I. 7. 1) explained by Sāyaṇa as Rākshasas.
Foolish gods' adorers: mā'rađevān: according to Sāyaṇa—māranakridān, 'sporting
in destruction,' an epithet of a particular class of demons.

4. The eater of raw flesh: the wolf or other carnivorous wild beast.

7. I translate the first line in accordance with Ludwig's suggestion (Der Rigveda,
IV, p. 415) that yātudhā'nān stands for yātudhā'nānām. The Rgveda reading is
simpler: 'Tear from the Yātudhāna, Jātavedas! what he hath seized and with
his spears hath captured.'

8. To the Man-Seer's eye: the Man-Seer, the Viewer of all Mankind, is Agni
himself.

9. To the Vasus: to the Gods to whom the oblations are made. Sāyaṇa ex-
plains vasubhyāḥ by vasūnāmarthāya: 'to (the acquisition of) riches,'—Wilson.

10. His three extremities: his three heads, according to Sāyaṇa. His head and
shoulders, according to Grassmann. Root: his feet. Triply: used vaguely, to
correspond with three upper extremities.

12. The pair: the married pair; perhaps the sacrificer and his wife. The Rishi
prays that every hasty word that may have been uttered by pious people in their
anger may be used as a weapon to wound the Yātudhāna.


16. Steal the poison of the cattle: if they take the milk and drink it, let it
poison them. According to Sāyaṇa: let them drink (the Rgveda has pibantu) the
poison of the cattle (which is kept in the house), perhaps some poisonous oint-
ment used for external application only.

21. Hoof-armed: striking the hoof. According to Sāyaṇa. 'having nails like
hoofs,' In Atharvan's manner: like Atharvan the ancient priest who is said to have
been the first who obtained fire and offered burnt oblations.

22. This Anushṭūp stanza is found also in VII. 71.
24. Taken from Rgveda, V. 2. 9.
26. Taken from Rgveda, VII. 15. 10.

HYMN IV

1. Indra and Soma, burn, destroy the demon foe! Send downward,
O ye Bulls, those who add gloom to gloom.
Annihilate the fools, slay them and burn them up: chase them
away from us, pierce the voracious fiends.
2. Let sin, Indra and Soma ! round the wicked boil, like as a caldron set amid the flames of fire.
   Against the foe of prayer, eater of gory flesh, the fearful-eyed Kimīdin, keep perpetual hate.
3. Indra and Soma, plunge the wicked in the depth, yea, cast them into darkness that hath no support,
   So that not one of them may ever thence return: so may your wrathful might prevail and conquer them.
4. Indra and Soma, hurl your deadly crushing bolt down on the wicked fiend from heaven and from the earth.
   Yea, fashion from the big clouds your celestial dart wherewith ye burn to death the waxing demon race.
5. Indra and Soma, cast ye downward from the sky your deadly bolts of stone burning with fiery flame,
   Eternal, scorching darts. Plunge the voracious fiends within the depth, and let them pass without a sound.
6. Indra and Soma, let this hymn control ye both, even as the girth encompasses two vigorous steeds—
   The song of praise which I with wisdom offer you. Do ye, as Lords of men, animate these my prayers.
7. In your impetuous manner think ye both thereon: destroy those evil spirits, kill the treacherous fiends.
   Indra and Soma, let the wicked have no bliss whoso at any time attacks and injures us.
8. Whoso accuses me with words of falsehood when I pursue my way with guileless spirit,
   May he, the speaker of untruth, be, Indra ! like water which the hollowed hand compresses.
9. Those who destroy, as is their wont, the simple, and with their evil natures harm the righteous,
   May Soma give them over to the serpent, or to the lap of Nirītī consign them.
10. O Agni, whosoever seeks to injure the essence of our food, kine, steeds, or bodies,
    May he, the adversary, thief, and robber, sink to destruction, both himself and offspring.
11. May he be swept away, himself and children; may all the three earths press him down beneath them.
    May his fair glory, O ye Gods, be blighted, who in the day or night would fain destroy us.
12. The prudent finds it easy to distinguish the true and false: their words oppose each other.
Of these two that which is the true and honest Soma protects, and brings the false to nothing.
13. Never doth Soma aid and guide the wicked or him who falsely claims the Warrior’s title.
He slays the fiend and him who speaks untruly: both lie entangled in the noose of Indra.
14. As if I worshipped deities of falsehood, or thought vain thoughts about the Gods, O Agni!
Why art thou angry with us, Jātavedas? Destruction fall on those who lie against thee!
15. So may I die this day if I have harassed any man’s life, or if I be a demon.
Yea, may he lose all his ten sons together who with false tongue hath called me Yātudhāna.
16. May Indra slay him with a mighty weapon, and let the vilest of all creatures perish,
The fiend who says that he is pure, who calls me a demon though devoid of demon nature.
17. She too who wanders like an owl at night-time, hiding her body in her guile and malice,
May she fall downward into endless caverns. May press-stones with loud ring destroy the demons.
18. Spread out, ye Maruts, search among the people: seize ye and grind the Rākshasas to pieces,
Who fly abroad, transformed to birds, at night-time, and sully and pollute our holy worship.
19. Hurl down from heaven thy bolt of stone, O Indra: sharpen it, Maghavan, made keen by Soma.
Forward, behind, and from above and under, smite down the demons with thy rocky weapon.
20. They fly, the demon dogs, and, bent on mischief, fain would they harm indomitable Indra.
Śakra makes sharp his weapon for the wicked: now let him cast his bolt at fiendish wizards.
21. Indra hath ever been the fiends’ destroyer who spoil oblations of the Gods’ invokers.
Yea, Śakra, like an axe that splits the timber, assails and smashes them like earthen vessels.
22. Destroy the fiend shaped like an owl or owlet, destroy him in the form of dog or cuckoo.
   Destroy him shaped as eagle or as vulture: as with a stone, O Indra, crush the demon.

23. Let not the fiend of witchcraft-workers reach us: may Dawn drive off the couples of Kīṃdīṁs.
   Earth keep us safe from earthly woe and trouble! From grief that comes from heaven Mid-air preserve us!

24. Indra destroy the demon, male and female, joying and triumphing in arts of magic!
   Let the fools' gods with bent necks fall and perish, and see no more the Sun when he arises.

25. Look, each one, hither, look around. Indra and Soma, watch well.
   Cast forth your weapon at the fiends: against the sorcerers hurl your bolt.

The hymn consists mainly of a series of imprecations directed against demons and evil spirits. Rākshasas and Yātudhānas.

1. The whole hymn is taken, with unimportant variants, from Rgveda, VII. 104, attributed to the famous Rishi Vasishṭha. Indra and Soma: indrāsomā; addressed as a dual deity. The demon foe: Rākshasas, fiends, demons, who wander about at night, disturbing sacrifices and devout men, ensnaring and even devouring human beings, and generally hostile to the human race.

5. Without a sound: so suddenly that they have not time to cry out.

8. Whoso accuses me: Vasishṭha himself had been accused of demoniacal practices. See note on stanza 13.

9. To the serpent: that is, to death by serpents' bites. Nirṛiti: Destruction, personified.

13. The Warrior's title: the rank of a Kshatriya or prince of the military order. The first eleven verses 'are considered to be a malediction on the Rākshasas by the Rishi. To account for the change of tone [in 12-16] Sāyaṇa gives an unusual version of the legend told in the Mahābhārata of king Kalmāśhapaṇḍa being transformed to a Rākshasa, and devouring the 100 sons of Vasishṭha: here it is said that a Rākshasa, having devoured the Rishi's sons, assumed his shape, and said to him, 'I am Vasishṭha, thou art the Rākshasa;" to which Vasishṭha replied by repeating this verse [stanza 12] declaratory of his discriminating between truth and falsehood.' Wilson.

The verses may, as Max Müller supposes, have arisen out of Vasishṭha's contest with Visvāmitra, and it may have been the latter personage who brought those charges of heresy, and of murderous and demoniacal character against his rival.' Muir, Original Sanskrit Texts, I, p. 327.
17. Here the malediction on evil spirits in general is resumed and continued to
the end of the hymn. She too: the Rākshaṣī or female fiend.

HYMN V

1. Upon the strong is bound the strong, this magic cord, this Amu-
   let,
   Potent, foe-slayer, served by valiant heroes, happy and fortu-
   nate defence.

2. This Charm, foe-slayer, served by many heroes, strong, power-
   ful, victorious, and mighty, goes bravely forth to meet and
   ruin witchcraft.

3. With this same Amulet wise Indra routed the Asuras, with this
   he slaughtered Vṛitra,
   With this he won this pair, both Earth and Heaven, and made
   the sky's four regions his possession.

4. May this encircling magic cord, this Amulet of Srākyā wood,
   Mighty, subduing enemies, keep us secure on every side.

5. This Agni hath declared, Soma declared it, Bṛihaspati, and
   Savitar, and Indra.
   So may these Gods whom I have set before me oppose with
   saving charms and banish witchcraft.

6. I have obscured the heaven and earth, yea, and the daylight and
   the sun.
   So may these Gods whom I have set before me oppose with
   saving charms and banish witchcraft.

7. Whoever for his armour takes an amulet of the Srākyā tree,
   Like the Sun risen up to heaven, quells witchcraft with superior
   might.

8. With Amulet of Srākyā wood, as with a thoughtful Rishi's aid,
   In every fight have I prevailed; I smite the foes and Rākshasas.

9. All witchcraft of Angirases, all witchcraft wrought by Asuras,
   All witchcraft self-originate, and all that others have prepared,
   May these depart to both remotest spaces, past ninety ample
   water-floods.

10. May the Gods bind the Charm on him for armour, Indra, and
    Vishṇu, Savitar Rudra, Agni,
    Prajāpati, sublimest Parameshṭhin, Virāj, Vaiṣvānara, and all
    the Rishis.

11. Thou art the chief of all the plants, even as a bull among the
    beasts.
A tiger of the beasts of prey. Him whom we sought for have we found, him lying near in wait for us.

12. A tiger verily is he, he is a lion, and a bull,
Subduer of his foes is he, the man who wears this Amulet.

13. No mortal beings slay him, no Gāndharvas, no Apsarasas;
O'er all the regions he is king, the man who wears this Amulet.

Indra wore thee, and, wearing thee, won in the wrestling-match with man.
The Amulet of boundless might the Gods have made a coat of mail.

15. Whoever would destroy thee with Dīkṣā-rites, sacrifices, spells,
Meet him and smite him, Indra! with thy hundred-knotted thunderbolt.

16. Verily let this Amulet, circular, potent, conquering,
Happy and fortunate defence, preserve thy children and thy wealth.

17. Brave Indra, set before us light, peace and security from below,
Peace and security from above, peace and security from behind.

18. My coat of mail is Heaven and Earth, my coat of mail is Day and Sun:
A coat of mail may Indra and Agni and Dātar grant to me.

19. Not all the Gods may pierce, all leagued together, the vast strong shield which Indra gives, and Agni.
May that great shield on all sides guard my body, that to full old my life may be extended.

20. Let the Gods' Charm be bound on me to keep me safe from every ill.
Come ye and enter all within this pillar, the safe-guard of the body, thrice-defended.

21. In this let Indra lay a store of valour: approach ye Gods, and enter it together,
For his long life, to last a hundred autumns, that to full age his days may be extended.

22. Lord of the clan who brings, us bliss, fiend-slayer, queller of the foe,
May he, the conqueror, ne'er subdued, may Indra bind the Charm on thee,
Bull, Soma-drinker, he who gives us peace.
May he protect thee round about, by night and day on every side.

The hymn is a charm to accompany investiture with an amulet of Srāktya-wood.

1. Upon the strong: the man who is to be invested being a Kshatriya or man of the military and princely order.

3. Routed the Asuras: cf. IX. 2. 17. In the Rgveda, Indra is armed only with thunderbolt, arrows, and hook.


9. Angirases: magical powers were ascribed to this ancient family of Rishis as Solomon was regarded by the Jewish Rabbis as the great master of all arts of enchantment. Both remotest spaces: places beyond the limits of heaven and earth. Cf. VI. 75. 3. Ninety ample water-floods: or, literally, navigable streams, the waters of the ocean of air. 'Far over ninety spacious floods thy thunderbolts were cast abroad' (Rgveda, I. 80. 8): 'Casting them forth beyond the ninety rivers, thou dravest down into the pit the godless' (Rgveda I. 121. 13). In other places (Rgveda, I. 32. 14; X. 104. 8) ninety-nine rivers of the air are spoken of, both numbers being used indefinitely.

10. Parameshthin: standing in the highest place, supreme; here an epithet of Prajāpati, the Lord of Life, the Creator. Virāj: a divine being, evolved by speculation, identified with Purusha, Prajāpati, Agni, and, later, Vishṇu. See VIII.

11. Thou: the Srāktya tree of whose wood the amulet is made.


15. Diksha-rites: religious observances designed to consecrate a person for some special purpose.

16. Addressed to the recipient of the amulet.

19. This and the following stanza are spoken by the recipient of the charm.

21. This pillar: this protective amulet.

22. Portions of this stanza are taken from Rgveda, X. 152. 2.

HYMN VI

1. Let neither fiend of evil name, Aliṅśa, Vatsapa, desire
Thy pair of husband-woowers which thy mother cleansed when thou wast born.

2. Palāla, Anupalāla, Śarku, Koka, Malimlucha, Paltjaka Vavri-
vāsas and Aśresha, Ṛikshagrīva and Pramīlin.

3. Approach not, come not hitherward: creep not thou in-between her thighs.
I set, to guard her, Baja, that which chases him of evil name.
4. Durnāmā and Sunāmā both are eager to converse with her. We drive away Arāyas: let Sunāmā seek the women-folk,
5. The black and hairy Asura, and Stambaja and Tūndika, Arāyas from this girl we drive, from bosom, waist, and parts below.
6. Sniffer, and Feeler, him who eats raw flesh, and him who licks his lips, Arāyas with the tails of dogs, the yellow Baja hath destroyed.
7. Whoever, in thy brother's shape or father's comes to thee in sleep,— Let Baja rout and chase them like eunuchs with woman's head-dress on.
8. Whoever steals to thee asleep or thinks to harm thee when awake,— These hath it banished, as the Sun travelling round drives shade away.
9. Whoever causeth her to lose her child or bear untimely fruit,— Destroy him, O thou Plant, destroy the slippery fiend who lusts for her.
10. Those who at evening, with the bray of asses, dance around the house, Kukshilas, and Kusūlas, and Kakubhas, Srimas, Karumas, These with thine odour, O thou Plant, drive far away to every side.
11. Kukundhas and Kukūrabhas who dress themselves in hides and skins, Who dance about like eunuchs, who raise a wild clamour in the wood, all these we banish far away.
12. All those who cannot bear the Sun who warms us yonder from the sky, Arāyas with the smell of goats, malodorous, with bloody mouths, the Makakas we drive afar.
13. All those who on their shoulders bear a head of monstrous magnitude, Who pierce the women's loins with pain,—those demons, Indra! drive away!
14. Those, bearing horns upon their hands, who first of all approach the brides; Standing in ovens, laughing loud, those who in bushes flash forth light, all these we banish hence away.
15. Those who have retroverted toes, and heels and faces in the front, 
Khalajas, Šakadhūmajas, Uruṇḍas, all the Maṭmaṭas, impotent 
Kumbhamushkas, these, 
Drive thou, O Brahmanaspati, far from this girl with vigilance.
16. Sightless and with distorted eyes, impotent. womanless be they. 
O Healing Plant, cast each away who, not her husband, would 
approach this woman wedded to her lord.
17. The Bristly-haired, the Maniac-haired, the Biter, and the Groper-fiend, 
The Creeper-near, the Copper-hued, the Snouty, and the Śāluḍa, 
With foot and heel kick over, as a hasty cow her milking-pan.
18. If one should touch thy coming babe or kill thine infant newly born, 
The yellow Plant with mighty bow shall pierce him even to the heart.
19. Those who kill infants unawares, and near the new-made mothers lie,— 
Let Piṅga chase the amorous Gandharvas as wind chases cloud.
20. Let it maintain the genial seed : let the laid embryo rest secure. 
Let both strong Healers, to be worn within the girdle, guard the babe.
21. From the Kimīdin, for thy lord and children, Piṅga shield thee well, 
From Śāyaka, and Nagnaka, Tangalva, and Pavīnasā.
22. From the five-footed, fingerless, from the four-eyed, the double-faced, 
From the Close-creeper, from the Worm, from the Quick-roller guard her well.
23. Those who eat flesh uncooked, and those who eat the bleeding flesh of men, 
Feeders on babes unborn, long-haired, far from this place we banish these.
24. Shy slinkers from the Sun, as slinks a woman from her husband’s sire,— 
Deep down into the heart of these let Baja and let Piṅga pierce.
25. Piṅga, preserve the babe at birth, make not the boy a female child. 
Let not Egg-eaters mar the germs : drive the Kimidins far away.
26. Sterility, and infants’ death, and weeping that announceth woe,—

Dear! lay them on the fiend as thou wouldst pluck a garland from a tree.

The hymn is an incantation designed to exercise various evil spirits who beset women.

1. Aliṅsa: the meaning of this demon’s name is unknown. Vatsapa: meaning probably, as Prof. Weber suggests, ‘drinking like a calf.’ the name of a demon who robs the young mother of her milk. Husband-wooers: the dainties which attract the future husband; the breasts. Cleansed: squeezed dry.

2. The meaning of some of these demons’ names is obscure; and where the meaning is obvious as in the case of Palīla (Straw), Malimlucha (Robber), Koka (Wolf), Rīkshagrīva (Bear-necked), the special suitability of the name is not apparent. They stand in the accusative case, and must be governed by some verb as ‘I banish,’ understood.

3. Baja: apparently some strong-smelling herb (see stanza 10), by whose scent(5,6),(992,989) the demon is chased away as was Asmodeus by ‘the fishy fume. That drove him, though enamoured, from the spouse Of Tobit’s son’ (Paradise Lost, IV, 168). See Apocrypha, Tobit, VIII. 3.

4. Durnāmā and Sunāmā: Ill-named and Well-named. The latter is apparently a good genius who protects women, whereas the former injures them. Arāyas: a class of malevolent spirits, the female fiends being called Arāyis. See I. 28. 4.

5. Stambaja: growing in a clump or bush, or in a pillar. Tvādikā: furnished with a snout.

6. Him who licks his lips: rerihām; so Vileḍhi, Licker, is the name of a sorcerer, witch, or female fiend in I. 18. 4.

8. These hath it banished: the purpose of the charm being regarded as already effected.


12. Makakas: the meaning is unknown.


19. Piṅga: yellow; another name of Baja. Amorous Gandharvas: See IV. 37. 11.

20. It: Baja. Both strong Healers: Piṅga and Baja regarded as two separate plants.


24. As slinks a woman from her husband’s sire: the timid reverence of a daughter-in-law for her father-in-law was proverbial. See Zimmer, Altindisches Leben, p. 327.
26. Dear! the plant Baja is addressed.

The belief in Incubi was common among the Jews and the Latins. 'Such pretty pranks,' says Burton, 'can love play with birds, fishes, beasts, and if all be certain that is credibly reported, with the spirits of the air, and devils of hell themselves, who are as much enamoured and dote (if I may use that word) as any other creatures whatsoever. For if those stories be true that are written of incubus and succubus, of nympha, lascivious fauns, satyrs, and those heathen gods which were devils, those lascivious Telchines, of whom the Platonists tell so many fables; or those familiar meetings in our days, and company of witches and devils, there is some probability for it.'—Anatomy of Melancholy, Part 3, Sect 2: Memb. I. Subs. I. Weber refers to the Incubones of the Romans (Preller, Roman Mythology, p. 337), and to the German Alpdrücken and Teufelsbuhlschaft.

The hymn has been translated with an exhaustive commentary by Weber, Indische Studien, V, pp. 252-261, without commentary by Ludwig, Der Rigveda, III, pp. 523-525.

HYMN VII

1. The tawny-coloured, and the pale, the variegated and the red,
The dusky-tinted, and the black,—all Plants we summon hitherward.

2. This man let them deliver from Consumption which the Gods have sent.
The father of these Herbs was Heaven, their mother Earth, the Sea their root.

3. The Waters are the best, and heavenly Plants.
From every limb of thine have they removed Consumption caused by sin.

4. I speak to Healing Herbs spreading, and bushy, to creepers, and to those whose sheath is single,
I call for thee the fibrous and the reed-like, and branching Plants, dear to the Viṣve Devas, powerful, giving life to men.

5. The conquering strength, the power and might which ye, victorious Plants, possess,
Therewith deliver this man here from this Consumption, O ye Plants: so I prepare the remedy.

6. The living Plant that giveth life, that driveth malady away,
Arundhati, the rescuer, strengthening, rich a sweets I call, to free this man from scath and harm.

7. Hitherward let the sapient come, the friendly sharers of my speech.
That we may give this man relief and raise him from his evil plight.

8. Germ of the Waters, Agni's food, Plants ever growing fresh and new,
Sure, healing, bearing thousand names, let them be all collected here.

9. Let Plants whose soul is water, girt with Avakās, piercing with their sharp horns expel the malady.

10. Strong, antidotes of poison, those releasers, free from Varuṇa, And those that drive away Catarrh, and those that frustrate magic arts, let all those Plants come hitherward.

11. Let purchased Plants of mightier power, Plants that are praised for excellence.
Here in this village safely keep cattle and horses, man and beast.

12. Sweet is their root, sweet are these Plants' top branches, sweet also is their intermediate portion;
Sweet is their foliage, and sweet their blossom, combined with sweetness is their taste of Amrit: food, fatness let them yield, with kine preceding.

13. These Plants that grow upon the earth, whate'er their number and their size,—
Let these with all their thousand leaves free me from Death and misery.

14. May the Plants' Tiger-amulet, protective, guardian from the curse,
Beat off the brood of demons, drive all maladies afar from us.

15. Before the gathered Plants they fly and scatter, as though a lion's roar or fire dismayed them.
Expelled by Plants, let men's and kine's Consumption pass from us to the navigable rivers.

16. Emancipated from the sway of Agni, of Vaiśvānara, go, covering the earth, ye Plants whose ruler is Vanaspati.

17. May these be pleasant to our heart, auspicious, rich in store of milk,
These Plants of the Angirases which grow on mountains and on plains.

18. The Plants I know myself, the plants that with mine eye I look upon,
Plants yet unknown, and those we know, wherein we find that power is stored,
19. Let all the congregated Plants attend and mark mine utterance,
    That we may rescue this man here and save him from severe distress.
20. Aśvattha, Darbha, King of Plants, is Soma, deathless sacrifice:
    Barley and Rice are healing balms, the sons of Heaven who never die.
21. Lift yourselves up, ye Healing Plants, loud is the thunder’s crash and roar.
    When with full flow Parjanya, ye Children of Pṛiṣni! blesseth you.
22. We give the essence of that stream of nectar of this man to drink:
    So I prepare a remedy that he may live a hundred years.
23. Well doth the wild boar know a Plant, the mongoose knows the Healing Herb.
    I call, to aid this man, the Plants which Serpents and Gandharvas know.
24. Plants of Angirases which hawks, celestial Plants which eagles know;
    Plants known to swans and lesser fowl, Plants known to all the birds that fly.
    Plants that are known to sylvan beasts,—I call them all to aid this man.
25. The multitude of herbs whereon the Cows whom none may slaughter feed, all that are food for goats and sheep,
    So many Plants, brought hitherward, give shelter and defence to thee!
26. Hitherward unto thee I bring the Plants that cure all maladies,
    All Plants wherein physicians have discovered health-bestowing power.
27. Let Plants with flower and Plants with bud, the fruitful and the fruitless, all,
    Like children of one mother, yield their stores for this man’s perfect health.
28. From the Five-arrowed, from the Ten-arrowed have I delivered thee,
    Freed thee from Yama’s fetter and from all offence against the Gods,
The hymn, which extols the excellence of medicinal herbs, is an incantation designed to restore a sick man to health.

2. The Sea: the ocean of the air.

6. Arundhati: a creeping plant used in medicine; called also Silāchī. See IV. 12. 1; V. 5; VI. 59. 1.

7. The sapient: the plants which understand the cure of disease.


10. Free from Varuṇa: independent of his power, and able to ward off the diseases which he sends ‘Gatarrh: balā’sah; the exact nature of the disease is somewhat uncertain. See IV. 9. 8.


16. Vanaspati: lord of the wood; here the Soma Plant.

20. Āsvattha: Ficus Religiosa; the Sacred Fig-Tree. Darbha: Sacrificial Grass, See VI. 43. 1.


28. Five-arrowed: this and Ten-arrowed appear to be fanciful epithets of fever or other severe disease personified.

With this hymn may be compared Rgveda, X. 97, Praise of Herbs, translated by Ludwig, Der Rgveda, III, p. 504.

HYMN VIII

1. Indra the Shaker shake them up, brave, hero, fort demolisher,
   That into thousand fragments we may strike the armies of our foes!

2. Let Pūtirajju with her breath corrupt and putrefy that host,
   And terror smite our foemen’s heart when fire and smoke are seen afar.

3. Āśvattha, rend those men; do thou devour them quickly,
   Khadira!
   Like reeds let them be broken through, down-smitten by a lifted rush.

4. Let Parushāhva make them reeds, and let the bulrush strike them down:
   Bound in a mighty net let them break quickly like an arrow’s shaft.

5. Air was the net; the poles thereof were the great quarters of the sky:
Sakra therewith enveloped and cast on the ground the Dasyus' host.

6. Verily mighty is the net of mighty Śakra rich in wealth: Therewith press all the foemen down so that not one of them escape!

7. Great is thy net, brave Indra, thine the mighty match for a thousand, Lord of Hundred Powers! Holding them, with his host, therewith hath Indra slaughtered Dasyus a hundred, thousand, myriad, hundred millions.

8. This world so mighty was the net of Śakra, of the Mighty One: With this, the net of Indra, I envelop all those men with gloom.

9. Great weakness and misfortune, pain which words can never charm away, Languor, fatigue, bewilderment, with these I compass all the foes.

10. I give those foemen up to Death: bound in the bonds of Death are they. I bind and carry them away to meet Death's wicked messengers.

11. Bear them away, Death's messengers! envoys of Yama! bind them fast. More than a thousand be their slain: the club of Bhava pierce them through!

12. Forth go the Śādhyas in their might bearing one netpole raised aloft. One pole the Rudras carry, one the Vasus, and the Ādityas one.

13. The Viśve Devas from above shall come depressing it with might, And in the midst the Angirases, slaying the mighty host, shall go.

14. Trees of the forest, trees that bear flower and fruit, and herbs and plants, Quadruped, biped send I forth that they may strike this army dead, Gandharvas, and Apsarases, Gods, Serpents, Fathers, Holy Men, Seen and unseen, I send them forth that they may strike this army dead.

15. Here spread are snares of Death wherefrom thou, once within them, ne'er art freed: Full many a thousand of the host yonder this horn shall smite and slay.
17. The Gharma hath been warmed with fire: this Homa slays a thousand men.
   Let Bhava, Priśnibhā, and Šarva destroy that armament.
18. Their portion be the fire of Death, hunger, exhaustion, slaughter, fear.
   With your entangling snares and nets, Šarva and Indra! slay that host.
19. Fly, conquered, in alarm, ye foes, run driven by the spell away!
   Let not one man escape of those when routed by Bṛihaspati.
20. Down fall their weapons on the ground: no strength be theirs to point a shaft:
   Then in their dreadful terror let their arrows wound their vital parts.
21. Let Heaven and Earth roar out in wrath against them, and Air with all the Deities in concert,
   Let them not find a surety or a refuge, but torn away go down to Death together.
22. The mules of the Gods’ car are heaven’s four quarters; their hooves are sacred cakes, the air its body.
   Its sides are Heaven and Earth, its reins the Seasons, Voice is its hood, its grooms are sky’s mid-regions.
23. Year is the car, Full Year the seat for driving, Virāj the pole, the chariot’s front is Agni, Indra the warrior, and the Moon the driver.
24. Hence conquer, conquer, Hail! be thou the victor! Let these be conquerors and those be conquered.
   Good luck to these, ill luck to those men yonder! With the dark-blue-and-red our foes I cover.

The hymn consists of a series of imprecations directed against a hostile army.
3. Rend: the Aśvattha or Ficus Religiosa is called Burster or Render because it splits asunder the wood, masonry, or stone in whose crevices its seed has germinated and grown. See III. 6. 2. 3. Devoir them... Khadira! khā' da khadira; a play upon the words. The Khadira is the Acacia Catechu, a tree with solid hard wood.
5. Šakra: the powerful Indra. The Dasyus’ host: demons who fought against the Gods.
8. *Net of Indra*: *indrajālā* is, in the Mahābhārata, the name of a wonderful weapon wielded by the hero Arjuna, and in later Sanskrit means incantation, magic, trickery, and delusion in general.


15. *Seen and unseen*: ‘According to the Mahābhārata, Sabhāparvan, 461, there are seven groups of Piṭis or Fathers, four embodied (*mūrttimantaḥ*) and three bodiless (*asārkiṇyaḥ*).’ Muir, *Original Sanskrit Texts*, V, p. 296.

16. *Horn*: the symbol of power.

17. *Gharma*: the libation of hot milk offered especially to the Aśvins. *Homa*: an oblation poured into the fire; a burnt-offering *Prīṣṇibāhu*: having speckled arms; the name of a mythical being, not mentioned elsewhere, *Sarva* see note on IV. 28. 1.

21. The second line occurs also in VI. 32. 2.

22. *Voice*: or Vāk; see IV. 1. 2.

23. *Virāj* or *Virāṭ*: a mystical being, evolved by speculation. See VIII. 10. 1, note.

24. *With the dark-blue-and-red*: that is, with two strings or threads of these colours which are to be used in the incantation. See *Kauṭikā-Sūtra*, XVI. 19.

**HYMN IX**

1. Whence were these two produced? which was that region? From what world, from which earth had they their being?

   Calves of Virāj, these two arose from water. I ask thee of these twain, who was their milker.

2. He who prepared a threefold home, and lying there made the water bellow through his greatness,

   Calf of Virāj, giving each wish fulfilment, made bodies for himself far off, in secret.

3. Which are the three, the mighty three, whereof the fourth divides the voice,

   This may the Brahman know by prayer and fervour, whereto belongs the one, whereto the other.

4. Out of the Bṛhat as the sixth five Sāmans have been fashioned forth:

   From Bṛhatī was Bṛhatī formed: whence was the Bṛhatī composed?

5. On measure Bṛhatī is based, and measure on the measurer:

   From magic might came magic might, from magic might came Matāli.

6. Vaiśvānara’s image is the sky above us, so far as Agni forced both spheres asunder.
Thence from that region as the sixth come praise-songs, and every sixth day hence again go upward.

7. We, Kaśyapa! six present Īśhis, ask thee—for thou hast proved things tried and meet for trial—
   They call Virāj the Father of Devotion: tell her to us thy friends in all her figures.

8. She whom, advancing, sacrifices follow, and when she takes her station stand beside her,
   By whose control and hest the spirit moveth, she is Virāj, in highest heaven, O Īśhis.

9. Breathless, she moves by breath of living creatures, Svarāj precedes, Virāj comes closely after.
   Some men behold her not, and some behold her, Virāj meet-shaped, who thinks of all existence.

10. Who hath perceived Virāj’s duplication, perceived her seasons and her rule and practice?
    Who knows her steps, how oft, how far extended, who knows her home and number of her dawning?

11. She here who first of all sent forth her lustre moves onward resting on these lower creatures.
    Exalted power and might are stored within her: the woman hath prevailed, the new-come mother.

12. Both Dawns on wings of song, with rich adornment, move on together to their common dwelling.
    Sūrya’s two wives, unwasting, most prolific, knowing their way, move, rich in light, together.

13. The three have passed along the path of Order—three warm libations have regarded offspring—
    One quickens progeny, one strengthens vigour, and one protects the kingdom of the pious.

14. She who was fourth was made by Agni, Soma, and Īśhis as they formed both halves of worship,
    Gāyatrī, Trishtup, Jagatī, Anushṭup, Brihadārkaś lightening the sacrificer.

15. Five milkings answer to the fivefold dawning, five seasons to the cow who bears five titles.
    The five sky-regions made fifteen in number, one head have these to one sole world directed.

16. Six Elements arose, first-born of Order: the six-day time is carried by six Sāmans.
Six-yoked the plough is, as each trace is numbered: they call both broad ones six; six, Earth and Heaven.

17. They call the cold months six, and six the hot ones. Which, tell us, of the seasons is redundant?
Seven sages, eagles, have sat down together: seven metres match the seven Consecrations.

18. Seven are the Homas, seven the logs for burning, seven are the streams of mead, and seven the seasons.
Into the world have come seven streams of butter; those we have heard of as the Seven Vultures.

19. Seven metres, by four syllables increasing, each of the seven founded upon another—
   How are the hymns of praise on these supported, and how are these imposed upon the praise-songs?

20. How hath the Gāyatri filled out three triads? On the fifteen how is the Trishṛup moulded,
   Jagati fashioned on the three-and-thirty? How is Anushṛup formed? how Ekaviṃśa?

21. Eight Elements sprang up, first born of Order: the Priests divine are eight in number, Indra!
   Eight are the wombs of Aditi, eight her children; for the eighth night is the libation destined.

22. So planning bliss for you have I come hither to win your friendship: kind am I, and gracious.
   Born from one source, propitious is your wisdom: knowing full well to all of you it cometh.

23. To Indra eight, to Yama six, seven to the Rishis, seven to each:
   The number five accompanies waters and men and healing herbs.

24. The Heifer, all his own, poured forth for Indra control and milk at her first time of milking;
   And he then satisfied the four divisions, the Gods and men and Asuras and Rishis.

25. Who is the Cow? Who is the Single Rishi? What is the law, what are the benedictions?
   What on the earth is the one only Spirit? Which of the number is the Single Season?

26. One is the Cow, one is the Single Spirit, one is the law, single are benedictions.
The Spirit dwelling on the earth is single: the Single Season never is transcended.

The hymn, which is a kind of Brahmodhyam (see note at the end of V. 1), consists of a series of purposely enigmatic question and dark answers on cosmogonical, ritual, and metrical doctrine. It is obscure throughout, and in many parts. I find it absolutely unintelligible.

1. These two: perhaps the Sun and Lightning. Virāj: a mysterious Divine Being or Abstraction, evolved by speculation, endowed with creative and other miraculous powers, and the subject of many fanciful allegories. See the following hymn.

2. Threefold home: heaven, firmament, and earth, wherein Agni dwells as Sun, lightning, and fire.

3. The mighty three: or, the three Bṛihats; a mystical power is represented as residing in the metres which are regarded as divine beings.

4. Brīpat: the name of various Sāmans or chanted songs in the Bṛihatī metre which consists of thirty-six syllables in four Pādas, 8+8+12+8.

5. Mātāli: the name of a divine being associated with Yama and the Fathers. But the meaning here is uncertain, the name being, perhaps, introduced with punning reference to the mā in mātra'yāḥ, measure, mātur, measurer, in the preceding, and māyā, māyāyāḥ, magic power, in the same line, and intended, as Ludwig suggests to signify mātar, a measurer.

6. Every sixth day: in ceremonies performed on each sixth day of the lunar fortnight.

7. Kasyapa: the celebrated Rishi of the Rgveda. See Index of Names, Etc. Father...her: Virāj, or Virāt, appears sometimes as a male being, identified with Purusha, Prajāpati, and Agni, sometimes as a female, the daughter of one of these deities. See the following hymn.

8. Svarāj: or Svarāt, self-luminous; the Supreme Being.


11. Brihadārkti: containing or forming the great or best hymn of praise. Lightening: winning the light of heaven for.

12. Five seasons: Instead of the more usual six; the Dewy and the Cold seasons being counted together as one. Made fifteen: by the addition of intermediate spaces, or multiplication by three.

13. Six elements: earth, air, fire, water, ether, and the subtle element. Both broad ones: heaven and earth, each of which is regarded as threefold.

14. Seven sages: the Seven Rishis. See V. 17, 8. Seven metres: the seven generic metres of the Veda. Consecrations: dikṣās; solemn initiatory or preparatory ceremonies.

15. Thomas: oblation of clarified butter poured into the fire. Seven Vultures: this literal translation is unintelligible. Ludwig suggests that the meaning is: as (men) eager after everything that is sevenfold or wishing to turn all things into sevens.

16. Triads: or triplets. ‘The Sāman consists of two verses only, it is first to be:
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made to consist of three by repetition of some part of the two principal verses before it can be used as a chant at a Soma sacrifice. After a triplet of verses has been thus obtained, it is to be chanted in three turns, each turn containing in three subdivisions a certain number of repetitions.' Haug, Aitareya Brâhmaṇa, Translation, Book III. 2. 17, note. These questions on the formation of the metres are not easily explained or answered, nor are they of any general importance. Ekavīṣa : a Stoma or hymn consisting of twenty-one parts.

21. Eight elements : apparently the six of stanza 16 with Intellect and Mind added. Eight her children : the Adityas or sons of Aditi (see I. 9. 1. note) are in the Ṛgveda, IX. 114. 3, said to be seven. In the period of the Brāhmaṇas they were twelve, as representing the sun in the twelve months of the year. Eighth night : the Ashṭami or eighth lunar day in each half-month.

22. I : Virāj may be meant.

23. Waters : with reference to the five rivers of the Panjāb. Men : referring to the Five Nations, or Races of Aryans.

24. The Heifer : perhaps the rain-cloud, the milk being the rain, and control the power which Indra derives from the sacrifices which the fertilizing rain enables men to offer to him.

25. The Single Rishi : meaning the first or chief sage. Single Spirit : yakshām, here rendered by spirit, means a living supernatural being deserving worship. Ludwig here and elsewhere renders the word by Fest. feast, or festival. The Single Season : the intercalary month. These questions of the Rishis and Kaśyapa's replies are unintelligible. The hymn has been translated by Ludwig, Der Rigveda, III, p. 439.

HYMN X

1. Viraj at first was This. At birth all feared her ; the thought, She will become this All, struck terror.

2. She rose, the Gārhapatya fire she entered. He who knows this becomes lord of a household, performer of domestic sacrifices.

3. She mounted up, the Eastward fire she entered. He who knows this becomes the Gods' beloved, and to his call they come when she invokes them.

4. She mounted up, the Southward fire she entered.
   He who knows this becomes a fit performer of sacrifice, meet for honour, shelter-giver.

5. She mounted up, she entered the Assembly. He who knows this becomes polite and courtly, and people come as guests to his assembly.

6. She mounted up, she passed within the meeting. He who knows this becomes fit for the meeting, and to his hall of meeting come the people.
7. She mounted up, she entered Consultation. Whoso knows this is fit to be consulted, and to his consultation come the people.

8. She mounted up, and, into four divided, she took her station in the air's mid-region.

9. Of her the Gods and men said, This she knoweth. That we may both have life let us invoke her.

10. Thus did they cry to her:

11. Come, Strength! come, Food! come, Charmer! come, Free-giver!

12. Her calf, her well-beloved calf, was Indra: Gāyatrī was her rope, the cloud her udder.

13. Two teats she had, Rathantara and Bṛihat, two, Yajñāyajñīya and Vāmadevya.

14. With the Rathantara the Gods milked from her the Plants, and all the wide expanse with Bṛihat.

15. They drew the Waters forth with Vāmadevya, with Yajñāyajñīya they milked out worship.

16. For him who knoweth this, Rathantara poureth out Plants, and Bṛihat yieldeth wide expansion.

17. Waters from Vāmadevya come, from Yajñāyajñīya sacrifice.

18. She rose, she came unto the tress: they killed her. A year went by and she again existed.

Hence in a year the wounds of trees heal over. He who knows this sees his loathed rival wounded.

19. She mounted up, she came unto the Fathers: they killed her: in a month she re-existed.

Hence men give monthly offerings to the Fathers: who knows this, knows the path which they have trodden.

20. She rose, she came unto the Gods: they killed her: but in a fortnight she again was living.

Fortnightly, hence, men serve the Gods with Vasaṭ! Who knows this knows the way which Gods pass over.

21. She mounted up, she came to men: they killed her Presently she regained her life and being.

Hence on both days to men they bring and offer—who knows this—near-seated in the dwelling.

22. She rose, approached the Asuras: they called her: their cry was, Come, O Māyā, come thou hither.
Her dear calf was Virochana Prāhrādi: her milking vessel was a pan of iron.
Dvīmūrdhā Ārtvya milked her, yea, this Māyā, The Asuras depend for life on Maya. He who knows this becomes a fit supporter.

23. She mounted up, she came unto the Fathers. The Fathers called to her, O Food, come hither.
King Yama was her calf, her pail was silvern. Antaka, Mṛityu’s son, milked her, this Svadhā.
This Food the Fathers make their lives’ sustainer. He who knows this becomes a meet supporter.

24. She mounted up, she came to men. They called her, Come unto us, come hither thou Free-giver!
Earth was her milking-pail, the calf beside her Manu Vaivasvata, Vivasvān’s offspring.
Prithī the son of Vena was her milker: he milked forth husbandry and grain for sowing.
These men depend for life on corn and tillage. He who knows this becomes a meet supporter, successful in the culture of his corn-land.

25. She rose, she came unto the Seven Rishis. They called her, Come, Rich in Devotion! hither.
King Soma was her calf. the Moon her milk-pail. Bṛhiṣpati Āṅgiras, her milker,
Drew from her udder Prayer and Holy Fervour. Fervour and Prayer maintain the Seven Rishis.
He who knows this becomes a meet supporter, a priest illustrious for his sacred knowledge.

26. She rose, she came unto the Gods. They called her, crying, O Vigour, come to us, come hither!
God Savitar milked her, he milked forth Vigour. The Gods depend for life upon that Vigour. He who knows this becomes a meet supporter.

27. She rose approached the Apsarases and Gandharvas. They called her, Come to us, O Fragrant-scented!
The son of Sūryavarchas, Chitraratha, was her dear calf, her pail a lotus-petal.
The son of Sūryavarchas, Vasuruchi, milked and drew from her most delightful fragrance.
That scent supports Apsarases and Gandharvas. He who knows
this becomes a meet supporter, and round him ever breathes delicious odour.

28. She mounted up, she came to Other People. They called her, crying, Come, Concealment! hither.
Her dear calf was Vaiśravaṇa Kubera, a vessel never tempered was her milk-pail.
Rajataṇābhi, offspring of Kubera, milked her, and from her udder drew concealment.
By that concealment live the Other People. He who knows this becomes a meet supporter, and makes all evil disappear and vanish.

29. She mounted up, she came unto the Serpents. The Serpents called her, Venomous! come hither.
Her calf was Takshaka, Viṣāla’s offspring: a bottlegourd supplied a milking-vessel.
Irāvān’s offspring, Dhṛitarāṣṭra milked her, and from her udder drew forth only poison.
That poison quickens and supports the Serpents: He who knows this becomes a meet supporter.

30. One would ward off, for him who hath this knowledge, if with a bottlegourd he sprinkled water.

31. And did he not repel, if in his spirit he said, I drive thee back, he would repel it.

32. The poison that it drives away, that poison verily repels.

33. The man who hath this knowledge pours its venom on his hated foe.

The hymn is a glorification of the mystical abstraction Virāj.

1. Virāj: in Ṛgveda, X. 90. 5. Virāj is said to have been born from Purusha (the Primeval Male) from whom the universe was evolved. In Atharvaveda, IX. 2. 5, she is identified with Vāk, the Word, and, in IX. 10. 24, with Vāk, Air, Earth, Prājāpati the Creator, with Death, and the Regent of the Sādhyas. In XI. 4. 12 she is identified with Prāṇa or Vital Spirit. Virāj is also the personified forty-syllable metre of that name to which miraculous powers were attributed. In some Vedic passages virāj is an epithet (radiant, splendid) applied to Indra, Prājāpati, and Paras:ēśthin the Supreme. See Muir, Original Sanskrit Texts, V, pp. 369-370. This: the universe.

2. The Gārhapatya fire she entered: Virāj is a mysterious divine influence completing the sanctity and efficacy of the western sacred fire which it is the householder’s privilege and duty to maintain.

5. The Assembly: of the people of the village or hamlet.

6. The meeting: of the people of the district: On sabhā’, assembly, and sāmiti,
meeting or congress, see Zimmer, Altindische Leben, pp. 172-175.

11. Food: svādhe; ‘But svadha means also food, lit. one’s own portion, the sacrificial portion due to each god, and lastly, food in general.’-Max-Müller, Vedic Hymns, part I, p. 35.

12. Her calf: Virāj, identified with Vāk, is in AV, IX. 2. 5 called the Cow, representing the creative power of Nature like the Cow Audhumbia in Teutonic mythology. See Simrock, Handbuch der Deutschen Mythologie, pp. 18, 215.

13. Rathastra: the name of various Śāmans or chanted Vedic verses. Brihat: the name of chanted verses in the Bṛihatī metre of thirty-six syllables. See IV. 34. 1, note.

Yajñāyajñā: a Śāman so called after the beginning (Yajñā-yajñā) of Rgveda, I. 168. 1. Vāmadevya: the name of various Śāmans. See IV. 34. 1, note.

18. Proper recognition of the power of Virāj, as renovating Nature, to repair the injuries which trees may have suffered will be rewarded by triumph over a suffering enemy.

19. Monthly offerings: oblations presented on the day of full moon. The path which they have trodden: and, consequently, how to reach heaven themselves.

21. Both days: meaning to consecutive days.


23. O Food: see note on stanza 11. Antaka: the Ender; generally a name of Death himself, as in VI, 36. 2, and VIII. 1. 1. Their lives, sustainer: the Manes depend for their existence on the oblations presented to them by their relations on earth. A somewhat similar idea led the Greeks and Romans to visit the tombs of their relatives at certain periods, and to offer to them sacrifices, food, and various gifts. ‘The parkin cakes baked in Yorkshire in November the simnel or soul-mass cakes of Lancashire, the gauffres baked at All Souls-tide in Belgium, are all reminiscences of the food of prepared and offered to the dead at All Souls, the great day of commemoration of the departed... In the north of England all idea as to connection between these cakes and the dead is lost, but the cakes are still made. This custom is a transformation under Christian influence of the still earlier usage of putting food on the graves.’—S. Baring Gould, Strange Survivals, p. 272.

24. Manu Vaivasvata: the seventh Manu, son of Vivasvān or the Sun, regarded as the progenitor of the present race of human beings. Prithī: called Vainya or son of Vena (see RV, VIII. 9. 10), said to have been the first anointed sovereign of men, and to have been introduced the arts of husbandry into the world. He is also called Prithu. and is counted among the Rishis, Rgveda, X. 148 having been revealed to him.

25. The Seven Rishis: Bharadvāja, Kaśyapa, Gotama, Atri, Vasishṭha, Viśvāmitra, and Jamadagni. Angiras: closely connected with Angiras or his descendants.

27. Sūryavarchas: Sun-bright. Churaratha: Borne on a brilliant car; the King of the Gandharvas. Vasuruchi: Radiant as God; one of the chief Gandharvas.
That scent supports: the names of four of the Apsarases mentioned in IV. 37. 3 are derived from fragrant plants or sweet scents, and the word Gandharva is supposed to be connected with gandha, scent.

28. Other People: a euphemistic expression for certain beings who appear to be considered as spirits of darkness. So in England fairies are called folk, people, neighbours; in Germany, little folk; and in Switzerland hill people, and earth people. Vaśravāṇa Kubera: in later Sanskrit, Kuvera, son of Viśravas, chief of the spirits of darkness and afterwards the God of riches and treasure.

29. Takṣhaka: one of the principal Nāgas, or Serpents of Pātāla or the underworld. Dhṛitarāṣṭhira: a chief Nāga called Airāvata or son of Irāvān.

31. The knowledge and the mere wish or thought without any external action would be sufficient to counteract the deadliest poison.

33. The same knowledge enables a man to poison his enemy secretly.
BOOK IX

HYMN I

1. The Aśvins’ Honey-whip was born from heaven and earth, from middle air, and ocean, and from fire and wind.
   All living creatures welcome it with joyful hearts, fraught with the store of Amrit it hath gathered up.

2. They call thee earth’s great strength in every form, they call thee too the ocean’s genial seed.
   Whence comes the Honey-whip bestowing bounty, there Vital Spirit is, and Amrit treasured.

3. In sundry spots, repeatedly reflecting, men view upon the earth her course and action;
   For she, the first-born daughter of the Maruts, derives her origin from Wind and Agni.

   The Honey-whip, gold-coloured, dropping fatness, moves as a mighty embryo ’mid mortals.

5. The deities begat the Whip of Honey: her embryo assumed all forms and fashions.
   The mother nourishes that tender infant which at its birth looks on all worlds and beings.

6. Who understandeth well, who hath perceived it, her heart’s uninjured Soma-holding beaker?
   Let the wise Brahman priest therein be joyful.

7. He understandeth them, he hath perceived them, her breasts that pour a thousand streams, uninjured.
   They unreluctantly yield strength and vigour.

8. She who with voice upraised in constant clamour, mighty, life-giving, goes unto her function,
   Bellowing to the heated three libations, suckles with streams of milk, and still is lowing.
9. On whom, well-fed, the Waters wait in worship, and steers and self-refulgent bulls attend her. 
   For thee, for one like thee down pour the Waters, and cause desire and strength to rain upon thee.
10. The thunder is thy voice, O Lord of Creatures: a Bull, thou castest on the earth thy vigour.
   The Honey-whip, the Maruts' first-born daughter, derives her origin from Wind and Agni.
11. As at the morning sacrifice the Aṣvins twain love Soma well,
   Even so may both the Aṣvins lay splendour and strength within my soul.
12. As at the second sacrifice Indra and Agni love him well,
   Let the pair, Indra Agni, lay splendour and strength within my soul.
13. As at third sacrifice Soma is the Ṛibhus' well-beloved one,
   Even so may they, the Ṛibhus, store splendour and strength within my soul.
14. Fain would I bring forth sweetness, fain would make it mine.
   Bringing milk, Agni! have I come: splendour and strength bestow on me!
15. Grant me, O Agni, splendid strength, and progeny, and lengthened life.
   May the Gods know me as I am, may Indra with the Ṛishis know.
16. As honey-bees collect and add fresh honey to their honey store,
   Even so may both the Aṣvins lay splendour and strength within my soul.
17. As over honey flies besmear this honey which the bees have made,
   So may both Aṣvins lay in me splendour and strength and power and might.
18. May all the sweetness that is found in hills and mountains,
   steeds and kine,
   And wine that floweth from the cup,—may all that sweetness be in me.
19. May both the Aṣvins, Lords of Light, balm me with honey of the bees,
   That I may speak among the folk words full of splendour and of strength.
20. The thunder is thy voice, O Lord of Creatures: a Bull, thou castest strength on earth and heaven. To that all cattle look for their existence: with this she nourishes their force and vigour.

21. The Whip itself is Heaven, Earth is the handle, the point of juncture is the Air's mid-region. The lash is lightning, and the tip is golden.

22. Whoever knows the Whip's seven kinds of honey, becomes himself a man endowed with sweetness. Brāhmaṇ and King, the draught-ox and the milch-cow, barley and rice, and honey is the seventh.

23. Sweet is the man, sweet are his goods and chattels: he who knows this conquers the worlds of sweetness.

24. The thundering of Prajāpati in heaven is verily manifest to living creatures. Therefore I stand from right to left invested, and, O Prajāpati, I cry, regard me!

The man who hath this knowledge is regarded by living beings and the Lord of Creatures.

The hymn is a glorification of the Whip of the Aśvins, and a prayer for the gift of sweetness, splendour, and strength from them and other deities.

1. Honey-whip: madhukāṣi=kāṣā madhumati (Rgveda, I. 22. 3) with which the Aśvins are prayed to 'sprinkle the sacrifice.' It signifies, perhaps, the early stimulating and life-giving morning breeze which accompanies the first appearance of the Aśvins, the Lords of Light, who precede the Dawn, and represents in this hymn all creative, vivifying, and sustaining power.

3. Her course and action: the coming and operation of the wondrous Honey-whip.


10. Lord of Creatures: Prajāpati. Thunder is his voice inasmuch as it heralds the seasonable rain which sustains the life of his creatures. Thy vigour: thy generating power from which living-beings are produced.

13. Ribhus: the three renowned artists who by their excellent work obtained divinity, exercised superhuman powers, and became entitled to worship. They are called collectively Ribhus from Ribhu the eldest of the three brothers, the others being named separately Vibhvan and Vāja. Several hymns of the Rgveda, are addressed to these deities.

15. The stanza is taken from Rgveda, I, 23. 24.

20. See stanza II. She: the Whip of the Aśvins.

21. The point of juncture: gṛbhah (from gṛbh=gṛh, to take, to conceive); receptacle, meaning here the place where the thong is attached to the whip-stock.

23. Conquers the worlds of sweetness: gains admittance into heaven.
24. From right to left invested: prāchīnopavītah; wearing the sacrificial cord over the right shoulder and passed under the left arm.

HYMN II

1. Kāma the Bull, slayer of foes, I worship with molten butter, sacrifice, oblation.
   Beneath my feet cast down mine adversaries with thy great manly power, when I have praised thee.

2. That which is hateful to mine eye and spirit, that harasses and robs me of enjoyment,
   The evil dream I loose upon my foemen. May I rend him when I have lauded Kāma.

3. Kāma, do thou, a mighty Lord and Ruler, let loose ill dream, misfortune, want of children,
   Homelessness, Kāma! utter destitution, upon the sinner who designs my ruin.

4. Drive them away, drive them afar, O Kāma; indigence fall on those who are my foemen!
   When they have been cast down to deepest darkness, consume their dwellings with thy fire, O Agni.

5. She, Kāma! she is called the Cow, thy daughter, she who is named Vāk and Virāj by sages.
   By her drive thou my foemen to a distance. May cattle, vital breath, and life forsake them.

6. By Kāma’s might, King Varuṇa’s and Indra’s, by Vishṇu’s strength, and Savitar’s instigation,
   I chase my foes with sacrifice to Agni, as a deft steersman drives his boat through waters.

7. May Kāma, mighty one, my potent warder, give me full freedom from mine adversaries.
   May all the Deities be my protection, all Gods come nigh to this mine invocation.

8. Accepting this oblation rich with fatness, be joyful here, ye Gods whose chief is Kāma,
   Giving me freedom from mine adversaries.

9. Ye, Indra, Agni, Kāma! come together and cast mine adversaries down beneath me.
   When they have sunk into the deepest darkness, O Agni, with thy fire consume their dwellings.
10. Slay those who are mine enemies, O Kāma: headlong to depth of blinding darkness hurl them.
Reft be they all of manly strength and vigour! Let them not have a single day's existence.
11. Kāma hath slain those who were mine opponents, and given me ample room to grow and prosper.
Let the four regions bow them down before me, and let the six expanses bring me fatness.
12. Let them drift downward like a boat torn from the rope that held it fast.
There is no turning back for those whom our keen arrows have repelled.
13. Agni averts, Indra averts, and Soma: may the averting Gods avert this foeman.
14. To be avoided by his friends, detested, repelled, with few men round him, let him wander.
Yea, on the earth descend the lightning-flashes: may the strong God destroy your adversaries.
15. This potent lightning nourishes things shaken, and things unshaken yet, and all the thunders.
May the Sun, rising with his wealth and splendour, drive in victorious might my foemen downward.
16. Thy firm and triply-barred protection, Kāma! thy spell, made weapon-proof extended armour—
With that drive thou my foemen to a distance. May cattle, vital breath, and life forsake them.
17. Far from the world wherein we live, O Kāma, drive thou my foemen with that selfsame weapon
Wherewith the Gods repelled the fiends, and Indra cast down the Dasyus into deepest darkness.
18. As Gods repelled the Asuras, and Indra down to the lowest darkness drove the demons,
So, Kāma, from this world, to distant places, drive thou the men who are mine adversaries.
19. First before all sprang Kāma into being. Gods, Fathers, mortal men have never matched him.
Stronger than these art thou, and great for ever. Kāma, to thee, to thee I offer worship.
20. Wide as the space which heaven and earth encompass, far as the flow of waters, far as Agni,
Stronger than these art thou, and great for ever. Kāma, to thee, 
to thee I offer worship.

21. Vast as the quarters of the sky and regions that lie between 
them spread in all directions, vast as celestial tracts and views 
of heaven, 

Stronger than these art thou, and great for ever. Kāma, to thee, 
to thee I offer worship.

22. Many as are the bees, and bats, and reptiles, and female serpents 
of the trees, and beetles, 

Stronger art thou than these, and great for ever. Kāma, to thee, 
to thee I offer worship.

23. Stronger art thou than aught that stands or twinkles, stronger 
art thou than ocean, Kāma ! Manyu ! 

Stronger than these art thou, and great for ever. Kāma, to thee, 
to thee I offer worship.

24. Not even Vāta is the peer of Kāma, not Agni, Chandramas 
the Moon, nor Sūrya. 

Stronger than these art thou, and great for ever. Kāma, to thee, 
to thee I offer worship.

25. Thy lovely and auspicious forms, O Kāma, whereby the thing 
thou wilt becometh real, 

With these come thou and make thy home among us, and make 
malignant thoughts inhabit elsewhere.

The hymn is a glorification of Kāma or Love, the God of general desire of all 
that is good.

1. The Bull : or the, strong ; the hero.
5. The Cow : kāmadhuk or kāmadhenu ; the cow of Plenty who yields every-
thing that is desired. Vāk : Goddess of Speech ; the Creative Word. Virāj : 

here; apparently, the productive power of Nature. See VIII. 10.
6. Savitar’s instigation : saviturh savena ; a play upon the words, as though it 

were ‘Savitar’s saving guidance.’
11. Six expanses : the four cardinal points, and the upper and lower spaces ; 
or, according to another account, Heaven, Earth, Day, Night, Water, and Plants.
12. The stanza is repeated, with a variation, from III. 6. 7.
15. Shaken . . . unshaken : perishable and imperishable ; all nature,
17. With that selfsame weapon : the text has merely tena, with that See VIII.
5. 3 ; 8. 5 sqq.
19. First before all : ‘Thereafter rose desire in the beginning, Desire, the 
primal seed and germ of Spirit,’ (Rgveda, X. 129. 4). Similarly, in Greek mytho-
logy Eros or Love is said to have been the first of all the Gods. See the passage

20. *Fur as Agni*: shines, or, extends.

22. *Beetles*: the meaning of *vagāh* is obscure. By comparison with *vāghāpate* (VI. 50. 3) noxious or troublesome insects of some kind appear to be meant.

23. *Stands or twinkle*: inanimate and animate nature. All that stands without the power of moving away, as trees and plants, and all creatures that open and shut their eyelids, as men beasts and birds. *Manyu*: Passion or Ardour personified, See *Rgveda*, X. 83, 2-6, where Manyu is addressed as a mighty God, identified with Indra, Varuṇa, and Agni.

25. *The thing thou wilt*: or, choosest, Kāma, the God of Desire; is the fullfillers' as well as the inspirer, of his worshippers' wishes.

The hymn has been translated by Muir, *Original Sanskrit Texts*, V, 404, and by Ludwig, *Der Rgveda*, III, p. 519.

**HYMN III**

1. We loose the ties and fastenings of the house that holds all precious things,
   The bands of pillars and of stays, the ties of beams that form the roof.

2. All-wealthy House! each knot and band, each cord that is attached to thee
   I with my spell untie, as erst Brīhaspati disclosed the cave.

3. He drew them close, he pressed them fast, he made thy knotted bands secure:
   With Indra's help we loose them as a skilful Slaughterser severs joints.

4. We loose the bands of thy bamboos, of bolts, of fastening, of thatch,
   We loose the ties of thy side-posts, O House that holdest all we prize.

5. We loosen here the ties and bands of straw in bundles, and of clamps,
   Of all that compasses and binds the Lady Genius of the Home.

6. We loose the loops which men have bound within thee, loops to tie and hold.
   Be gracious, when erected, to our bodies, Lady of the Home.

7. Store-house of Soma, Agni's hall, the ladies' bower, the residence,
   The seat of Gods art thou, O Goddess House.
8. We with our incantation loose the net that hath a thousand
eyes.
The diadem, securely tied and laid upon the central beam.

9. The man who takes thee as his own, and he who was thy builder,
   House!
Both these, O Lady of the Home, shall live to long-extended
years.

10. There let her come to meet this man. Firm, strongly fastened,
    and prepared
Art thou whose several limbs and joints we part and loosen one
by one.

11. He who collected timber for the work and built thee up, O
    House,
Made thee for coming progeny, Prajāpati, the Lord Supreme.

12. Homage to him! We worship too the giver and the Mansion’s
    lord:
Homage to Agni! to the man who serves at holy rites for thee.

13. Homage to kine and steeds! to all that shall be born within the
    house!
We loose the bonds that fasten thee, mother of multitudes to-
come!

We loose the bonds that fasten thee, mother of multitudes to-
come!

15. All space that lies between the earth and heaven, therewith I
    take this house for thy possession,
And all that measures out the air’s mid-region I make a hollow
to contain thy treasures. Therewith I take the house for his
possession.

16. Rich in prosperity, rich in milk, founded and built upon the
    earth,
Injure not thy receivers, House who holdest food of every sort !

17. Grass-covered, clad with straw, the house, like Night, gives rest
to man and beast.
Thou standest, built upon the earth, like a she-elephant, borne
on feet.

18. I loosen and remove from thee thy covering formed by mats of
reeds.
What Varuṇa hath firmly closed Mitra shall ope at early morn.
19. May Indra, Agni, deathless Gods, protect the house where
Soma dwells,
House that was founded with the prayer, built and erected by
the wise.
20. Nest upon nest hath been imposed, compartment on compartment laid :
There man shall propagate his kind, and there shall everything
born.
21. Within the house constructed with two side-posts, or with four,
or six.
Built with eight side-posts, or with ten, lies Agni like a babe
unborn.
22. Turned to thee, House! I come to thee, innocent, turned to
welcome me :
For Fire and Water are within, the first chief door of sacrifice.
23. Water that kills Consumption, free from all Consumption, here
I bring.
With Agni, the immortal one, I enter and possess the house.
24. Lay thou no cord or noose on us : a weighty burthen, still be
light !
Withersoever be our will, O House, we bear thee like a bride.
25. Now from the east side of the house to the Great Power be
homage paid !
Hail to the Gods whose due is Hail !
26. Now from the south side of the house, etc.
27. Now from the west side of the house, etc.
28. Now from the north side of the house, etc.
29. So from the mansion's every side to the Great Power be homage
paid !
Hail to the Gods whose due is Hail !

The occasion of the hymn is the consecration of a newly built house.
1. *We loose the ties* : symbolizing the removal by prayer of all malignant
spells and charms by which the various parts of the house are tied and bound.
Ludwig understands the words literally as signifying the actual dismantling of a
dwelling-house. *Pillars* : the corner-posts. *Stays* : the slanting poles which
strengthen the pillars.
2. *As erst Brihaspati* ; with prayer, or with my spell, as Brihaspati, Lord of
Prayer, opened therewith the hiding-place of the demon of drought. See *Rgveda,*
3; 62. 3 ; II. 23. 18 ; 24. 2 ; IV. 50. 5 ; VI. 73. 1.
3. *He*: the hostile enchanter. *Slaughterman*: the Immolator, who understands the important work of deftly cutting up the victim whose joints are to be carefully apportioned to the several Gods to whom the offering is made.

5. *Straw in bundles*: with which the house is thatched, or which line the walls.

7. *Storehouse of Soma*: a chamber in which bundles of Soma-plants, ready for pressing, were kept; secondarily, a pantry or store-room in general. *Agni’s hall*: the chamber in which the domestic fire is kept up. *The residence*: the men’s general living-room. Grill omits this ‘schlechte Vers’ as being an interpolation.

8. *The net that hath a thousand eyes*: probably a coarse reed mat, serving as a ceiling-cloth.

10. *This man*: the owner of the house.

11. *Prajāpati*: the builder is a second Prajāpati or Lord of Life as he built thee for the sake of *prajā* or progeny.

12. *The giver*: the institutor of the sacrifice which the hymn accompanies.

17. *Borne on feet*: the four corner pillars representing the elephant’s legs.

18. *Varuṇa*: God of the starry firmament; the heaven at night, that is, night.

*Mitra*: God of day; the morning sun.

20. *Compartment*: it is difficult to decide which of its many meanings *kosah* has here. Ludwig renders it by ‘korb,’ basket, Zimmer by ‘Behäfer,’ receptacle, and Grill by ‘Fachwerk,’ panelling.

23. This stanza is repeated from III. 12. 9.

24. The stanza appears to point to the future removal of the house, built entirely of timber, bamboos, reeds, and straw, to some other situation. According to Grill the meaning is merely. We intend to make the house useful as a young married woman ought to be.


**HYMN IV**

1. The Bull, fierce, thousandfold, filled full of vigour, bearing within his flanks all forms and natures,

Bṛhaspati’s Steer, hath stretched the thread, bestowing bliss on the worshipper, the liberal giver.

2. He who at first became the Waters’ model, a match for everyone, like Earth the Goddess;

The husband of the cows, the young calves’ father, may be secure us thousandfold abundance.

3. Masculine, pregnant, stedfast, full of vigour, the Bull sustains a trunk of goodly treasure.

May Agni Jātavedas bear him offered, on pathways traversed by the Gods, to Indra.
4. The husband of the cows, the young calves’ father, father is he of mighty water-eddies.
   Calf, after-birth, new milk drawn hot, and biestings, curds, butter, that is his best genial humour.

5. He is the Gods’ allotted share and bundle, essence of waters, and of plants, and butter.
   Śakra elected him, the draught of Soma. What was his body was a lofty mountain.

6. A beaker filled with Soma juice thou bearest. framer of forms, begetter of the cattle.
   Kindly to us be these thy wombs here present, and stay for us, O Axe, those that are yonder.

7. He bears oblation, and his seed is butter. Thousand-fold plenty; sacrifice they call him.
   May he, the Bull, wearing the shape of Indra, come unto us, O Gods, bestowed, with blessing.

8. Both arms of Varuṇa, and Indra’s vigour, the Maruts’ hump is he, the Aṣvins’ shoulders.
   They who are sages, bards endowed with wisdom, call him Bṛhaspati compact and heightened.

9. Thou, vigorous, reachest to the tribes of heaven. Thee they call Indra, thee they call Sarasvān.
   Turned to one aim, that Brāhmaṇ gives a thousand who offers up the Bull as his oblation.

10. Bṛhaspati, Savitar gave thee vital vigour: thy breath was brought from Tvashṭar and from Vāyu.
    In thought I offer thee in air’s mid-region. Thy sacrificial grass be Earth and Heaven!

11. Let the priest joyfully extol the limbs and members of the Bull Who moved and roared among the kine as Indra moves among the Gods.

12. The sides must be Anumati’s, and both rib-pieces Bhaga’s share, Of the knee-bones hath Mitra said, Both these are mine, and only mine.

13. The Adityas claim the hinder parts, the loins must be Bṛhaspati’s.
    Vāta, the God, receives the tail: he stirs the plants and herbs therewith,

14. To Sūryā they assigned the skin, to Sīnvālīt inward parts.
The Slaughterer hath the feet, they said, when they distributed
the Bull.
15. They made a jest of kindred’s curse: a jar of Soma juice was set,
What time the deities, convened, assigned the Bull’s divided
parts.
16. They gave the hooves to tortoises, to Saramā scraps of the feet:
His undigested food they gave to worms and things that creep
and crawl.
17. That Bull, the husband of the kine, pierces the demons with his
horns,
Banishes famine with his eye, and hears good tidings with his
ears.
18. With hundred sacrifices he worships: the fires consume him not:
All Gods promote the Brāhman who offers the Bull in sacrifice.
19. He who hath given away the Bull to Brāhmans frees and cheers
his soul.
In his own cattle-pen he sees the growth and increase of his
cows.
20. Let there be cattle, let there be bodily strength and progeny:
All this may the Gods kindly grant to him who gives away the
Bull.
21. Indra here verily hath rejoiced: let him bestow conspicuous
wealth.
May he draw forth at will from yonder side of heaven a deft
cow, good to milk, whose calf is never wanting.
22. With close connexion mingle with the cows in this our cattle-
pen:
Mingle, the Bull’s prolific flow, and, Indra! thine heroic
strength!
23. Here we restore this Bull, your youthful leader: sporting with
him, go, wander at your pleasure.
Ne’er, wealthy ones! may he be reft of offspring; and do ye
favour us with growth of riches.

The hymn is a glorification in mystical language of the typical sacrificial bull.
1. *Stretched the thread*: a figurative expression, frequently occurring in the
Veda, for, commenced the uninterrupted course of sacrifice. *Giver*: of guerdon
or fees to the officiating priests.
3. All that the cow produces originates from him.
6. Kindly to us: meaning, apparently: May the sacrificial axe of the typical immolator of the victim secure to us blessings both present and future.

8. The Maruts’ hump: in Rgveda, VIII. 20. 20 the Maruts are likened to bright-shining bulls. Brihaspati: that is, the embodiment of sacerdotal rank and dignity, Brihaspati being the prototypa of the priestly order.

9. Sarasvān: a divinity of the upper region, guardian of the heavenly waters. (cf. ‘father is he of mighty water-eddies’ in stanza 4), and bestower of fertility.

11. Let the priest joyfully extol: in animal sacrifices the carvers or dissectors of the victim are to call out the names of the several parts of the carcase as they divide them, each portion being assigned to a separate divinity. See Rgveda, I. 162. 18.


15. They made a jest: they made light of the angry imprecations of the Gods who were dissatisfied with the portions assigned to them.

16. To tortoises: that they might renovate their shells with the horny material. Saramā: the hound of Indra, represented in Rgveda, X. 14. 10 as the mother of Yama’s two brindled four eyed dogs. See V. 30. 6. Scraps of the feet: kusṭhikāh; according to Sāyāna, the contents of the entrails. Cf. IX. 7. 10; X. 9. 23.

22. This stanza is taken, with variations, from Rgveda, VI. 28. 8. The impregnation of the cows is the object of the wish.

23. The stanza is addressed to the cows.

HYMN V

1. Seize him and bring him hither. Let him travel, foreknowing, to the regions of the pious. Crossing in many a place the mighty darkness, let the Goat mount to the third heaven above us.

2. I bring thee hither as a share for Indra; prince, at this sacrifice, for him who worships. Grasp firmly from behind all those who hate us: so let the sacrificer’s men be sinless.

3. Wash from his feet all trace of evil-doing: foreknowing, with cleansed hooves let him go upward. Gazing on many a spot, crossing the darkness, let the Goat mount to the third heaven above us.

4. Cut up this skin with the grey knife, Dissector! dividing joint from joint, and mangle nothing. Do him no injury: limb by limb arrange him, and send him up to the third cope of heaven.

5. With verse upon the fire I set the caldron: pour in the water; lay him down within it!
Encompass him with fire, ye Immolators. Cooked, let him reach the world where dwell the righteous.

6. Hence come thou forth, vexed by no pain or torment. Mount to the third heaven from the heated vessel. As fire out of the fire hast thou arisen. Conquer and win this lucid world of splendour.

7. The Goat is Agni: light they call him, saying that living man must give him to the Brahman. Given in this world by a devout believer, the Goat dispels and drives afar the darkness.

8. Let the Pañchāudana Goat, about to visit the three lights, pass away in five divisions. Go midst the pious who have paid their worship, and parted, dwell on the third cope of heaven.

9. Rise to that world, O Goat, where dwell the righteous: pass, like a Śarabha veiled, all difficult places. The Goat Pañchāudana, given to a Brahman, shall with all fulness satisfy the giver.

10. The Goat Pañchāudana, given to a Brahman, sets the bestower on the pitch of heaven, In the third vault, third sky, third ridge. One only Cow omni-form art thou, that yields all wishes.

11. That is the third light that is yours, ye Fathers. He gives the Goat Pañchāudana to the Brahman. Given in this world by the devout believer, the Goat dispels and drives afar the darkness.

12. Seeking the world of good men who have worshipped, he gives the Goat Pañchāudana to the Brahman. Win thou this world as thy complete possession. Auspicious unto us be he, accepted!

13. Truly the Goat sprang from the glow of Agni, inspired as sage with all a sage’s power. Sacrifice, filled, filled full, offered with Vashaṭ—this let the Gods arrange at proper seasons.

14. Home-woven raiment let him give, and gold as guerdon to the priests. So he obtains completely all celestial and terrestrial worlds.

15. Near to thee, Goat! approach these streams of Soma, divine, distilling meath, bedecked with butter!
Stay thou the earth and sky and fix them firmly up on the seven-rayed pitch and height of heaven.

   So may I know that holy world.

17. Convey our sacrifice to heaven, that it may reach the Gods, with that
   Whereby thou, Agni, bearest wealth in thousands, and all precious things.

18. The Goat Pañchaudana, when cooked, transporteth, repelling Nirṛiti, to the world of Svarga.
   By him may we win worlds which Sūrya brightens.

19. The droppings of the Odanás attending the Goat which I have lodged with priest or people—
   May all this know us in the world of virtue, O Agni, at the meeting of the pathways.

20. This Unborn cleft apart in the beginning: his breast became the earth, his back was heaven.
   His middle was the air, his sides the regions; the hollows of his belly formed both oceans.

21. His eyes were Truth and Right. The whole together was Truth: Virāj his head and Faith his breathing.
   This Goat Pañchaudana was indeed a sacrifice unlimited.

22. A boundless sacrifice he performs, he wins himself a boundless world:
   Who gives the Goat Pañchaudana illumined with a priestly fee.

23. Let him not break the victim's bones, let him not suck the marrow out.
   Let the man, taking him entire, here, even here deposit him.

24. This, even this is his true form: the man uniteth him therewith.
   Food, greatness, strength he bringeth him who giveth the Goat Pañchaudana illumined with guerdon.

25. The five gold pieces, and the five new garments, and the five milch-kine yield him all his wishes.
   Who gives the Goat Pañchaudana illumined with a priestly fee.

26. The five gold pieces, are a light to light him, robes become armour to defend his body;
   He winneth Svarga as his home who giveth the Goat Pañchaudana illumined with bountry.
27. When she who hath been wedded finds a second husband afterward,
The twain shall not be parted if they give the Goat Pañchaudana.

28. One world with the re-wedded wife becomes the second husband's home.
Who gives the Goat Pañchaudana illumined with the priestly fee.

29. They who have given a cow who drops a calf each season, or an ox,
A coverlet, a robe, or gold, go to the loftiest sphere of heaven.

30. Himself, the father and the son, the grandson, and the father's sire,
Mother, wife, her who bore his babes, all the beloved ones I call.

31. The man who knows the season named the Scorching—the Goat Pañchaudana is this scorching season—
He lives himself, he verily burns up his hated rival's fame,
Who gives the Goat Pañchaudana illumined with the priestly fee.

32. The man who knows the season called the Working takes to himself the active fame, his hated rival's active fame.
The Goat Pañchaudana is this Working season.
He lives himself, etc.

33. The man who knows the season called the Meeting takes to himself the gathering fame, his hated rival's gathering fame.
The Goat Pañchaudana is this Meeting season.

34. The man who knows the called the Swelling takes to himself the swelling fame, his hated rival's swelling fame.
The Goat Pañchaudana is this Swelling season.
He lives himself, etc.

35. The man who knows the season called the Rising takes to himself the rising fame, his hated rival's rising fame.
The Goat Pañchaudana in this Rising season.

36. The man who knows the season called Surpassing takes to himself the conquering fame, his hated rival's conquering fame.
The Goat Pañchaudana is this Conquering season.
He lives himself, he verily burns up his hated rival's fame
Who gives the Goat Pañchaudana illumined with a priestly fee.

37. He cooks the Goat and the five boiled rice messes. May the united Quarters, all accordant, and intermediate points, accept him from thee.
38. May these preserve him for thee. Here I offer to these the molten butter as oblation.

The hymn is a glorification, partly in mystical language, of the sacrificial Goat.

1. Him : the victim; the Goat. Regions of the pious : the victim sacrificed to the Gods goes immediately to heaven. So, of the sacrificed Horse : ‘The Steed is come unto the noblest mansion, is come unto his father and his mother (Heaven and Earth). This day shall he approach the Gods, most welcome: then he declares good gifts to him who offers’ (Rgveda, I. 163. 13). Third heaven : cf. AV, XVIII. 2. 48, where three heavens are mentioned, the lowest, the intermediate and the third in which the Fathers dwell.

2. Prince : the Sūri is the prince, noble, or wealthy householder who institutes the sacrifice and rewards the officiating priests; and the goat when sacrificed is to be the prince who brings a reward to the sacrificer in the shape of blessings from the Gods to whom the offering is presented.

4. The carcase is to be most carefully cut up and the joints neatly divided. ‘Let not a greedy clumsy Immolator, missing the joints, mangle thy limbs unduly’ (Rgveda, I. 162. 20).

5. With verse : reciting a rich, a sacred verse or hymn of praise, distinguished from the sāman which is sung or chanted, and from the yajus or sacrificial formula.

6. As fire out of the fire : or, As Agni out of fire. See stanza 6.

7. The Goat is Agni : somewhat similar is the old Scandinavian belief that a victim offered to a god became incorporate in the god and obtained a portion of his divine power. Brahman : the chief priest who directs the sacrifice.

8. Paṇchaudana : offered with a fivefold mess, or five messes, of boiled rice, or grain mashed and cooked with milk. Three lights : three luminous heavens, See stanza 1. In five divisions : one for each odana or mess of boiled rice. Parted : referring to the goat, divided into five.

9. Sarabha : probably some kind of deer; according to Mahidhara an eight-legged animal, a dangerous enemy of the lion.


12. He : the sacrificed goat. Accepted : by the God.

13. Filled, filled full : instead of pūrtām abhiḥpūrtam Ludwig would read gūrtam abhīgūrtam, approved, accepted.

16. Unborn art thou, O Goat : the goat (ajā) is identified, mystically, with the Unborn Spirit (ajā) and in sacrificial hymns the two meanings are sometime difficult to distinguish. In Rgveda, X. 16. 4, it is not absolutely certain whether (ajā) means ‘goat’ or ‘unborn (soul); and in stanza 7 of this hymn the word which I have translated by ‘Goat is rendered by ‘unborn’ in the St. Petersburg Dictionary, and also See Muir’s note, Original Sanskrit Texts, V, p. 304.

17. With that : power understood.

18. Transporteth : removes the sacrificer after death.
19. *May all this know us*: may the whole sacrifice, even the particles fallen on the ground from the messes of boiled rice, recognize us in heaven as the originators or performers of the ceremony.


22. *Illumined*: enhanced in value.

25. *Gold pieces*: rukmā; or gold necklets. These and the other presents mentioned are the dakshīṇā or honorarium bestowed on the priests by the institutor of the sacrifice.

27. *A second husband*: after the death of the first.


31. *The scorching*: naidāgha; summer, the hot weather before the Rains.

32. *The Working*: the cold weather. The other divisions of the year in stanzas 33-36 are probably fanciful and variable.

38. *These*: the Quarters of the sky, with the intermediate points.

The hymn has been translated by Ludwig, *Der Rigveda*, III, p. 435.

**HYMN VI**

1. Whoso will know Prayer with immediate knowledge, whose members are the stuff, whose spine the verses:

2. Whose hairs are psalms, whose heart is called the Yajus, whose coverlet is verily oblation—

3. Verily when a host looks at his guests he looks at the place of sacrifice to the Gods.

4. When he salutes them reverently he undergoes preparation for a religious ceremony: when he calls for water, he solemnly brings sacrificial water.

5. The water that is solemnly brought at a sacrifice is this same water.

6. The libation which they bring; the sacrificial victim dedicated to Agni and Soma which is tied to the post, that, verily, is this man.

7. When they arrange dwelling-rooms they arrange the sacred chamber and the shed for housing the Soma cars.

8. What they spread upon the floor is just Sacrificial Grass.

9. With the couch that the men bring, he wins for himself the world of Svarga.

10. The pillow-coverings that they bring are the green sticks that surround the sacrificial altar.

11. The ointment that they bring for injunction is just clarified liquid butter.

12. The food they bring before the general distribution represents the two sacrificial cakes of rice meal.
13. When they call the man who prepares food they summon the preparer of oblation.
14. The grains of rice and barley that are selected are just filaments of the Soma plant.
15. The pestle and mortar are really the stones of the Soma press.
16. The winnowing-basket is the filter, the chaff the Soma dregs, the water, the pressing-gear.
17. Spoon, ladle, fork, stirring-prong are the wooden Soma tubs; the earthen cooking-pots are the mortar-shaped Soma vessels; this earth is just the black-antelope’s skin.
18. Or the host acts in this way to a Yajamāna’s Brāhmaṇa: when he looks at the furniture and utensils he says, More here! yet more here.
19. When he says, Bring out more, he lengthens his life thereby.
20. He brings oblations: he makes the men sit down.
21. As the guest of the seated company he himself offers up sacrifice.
22. With ladle, with hand, in life, at the sacrificial post, with cry of Ladle! with exclamation of Vashat!
23. Now these guests, as priests beloved or not beloved, bring one to the world of Svarga.
24. He who hath this knowledge should not eat hating, should not eat the food of one who hates him, nor of one who is doubtful, nor of one who is undecided.
25. This man whose food they eat hath all his wickedness blotted out.
26. All that man’s sin whose food they do not eat remains unblotted out.
27. The man who supplies food hath always pressing stones adjusted, a wet Soma filter, well prepared religious rites, and mental power to complete the arranged sacrifice.
28. The arranged sacrifice of the man who offers food is a sacrifice to Prajāpati.
29. The man who offers food follows the steps of Prajāpati.
30. The fire of the guests is the Āhavanīya, the fire in the dwelling is the Gārhapatya, that whereon they cook food is the Southern Sacrificial Fire.
31. Now that man who eats before the guest eats up the sacrifice and the merit of the house.
32. He devours the milk and the sap:
33. And the vigour and prosperity.
34. And the progeny and the cattle:
35. And the fame and reputation.
36. The man who eats before the guest eats up the glory and the understanding of the house.
37. The man should not eat before the guest who is a Brāhmaṇ versed in holy lore.
38. When the guest hath eaten he should eat. This is the rule for the animation of the sacrifice and the preservation of its continuity.
39. Now the sweetest portion, the produce of the cow, milk, or flesh, that verily he should not eat.
40. The man who having this knowledge pours out milk and offers it wins for himself as much thereby as he gains by the performance of a very successful Agnishṭoma sacrifice.
41. The man who having this knowledge pours out clarified butter and offers it wins for himself thereby as much as he gains by the performance of a very successful Atirātra sacrifice.
42. He who pours out mead and offers it wins for himself thereby as much as he gains by the performance of a very successful Sattrasadāya sacrifice.
43. He who having this knowledge besprinkles flesh and offers it wins for himself thereby as much as he gains by the performance of a very successful Twelve-Day sacrifice.
44. The man who having this knowledge pours out water and offers it obtains a resting-place for the procreation of living beings and becomes dear to living beings, even the man who having this knowledge pours out water and offers it.
45. For him Dawn murmurs, and Savitar sings the prelude; Brīhaspati chants with vigour, and Tvāṣṭar joins in with increase; the Viṣve Devāḥ take up conclusion. He who hath this knowledge is the abiding-place of welfare, of progeny, and of cattle.
46. For him the rising Sun murmurs, and Early Morning sings the prelude; Noon chants the psalm, Afternoon joins in; the setting Sun takes up the conclusion. He who hath this knowledge is the abiding place of welfare, of progeny, and of cattle.
47. For him the Rain-cloud murmurs when present; sings the prelude when thundering, joins in when lightening, chants the
psalm when raining, and takes up the conclusion when it stays the downpour. He who hath this knowledge is the abiding place of welfare, of progeny, and of cattle.

48. He looks at the guests, he utters a gentle sound; he speaks, he signs the prelude; he calls for water, he chants the psalm; he offers the residue of the sacrifice, he takes up the conclusion.

49. When he summons the door-keeper he gives instruction.

50. He (the door-keeper) pronounces the sacrificial formula in his answer to what he hears.

51. When the attendants with vessels in their hands, foremost and hindmost, come in, they are just the priests who manage the Soma cups.

52. Not one of them is incompetent to sacrifice.

53. Or if the host, having offered food to his guest, goes up to the house, he virtually enters the bath of purification.

54. When he distributes food he distributes priestly fees; what he performs he asks as favour.

55. He having been invited on earth, regales, invited in that, which wears all various forms on earth.

56. He, having been invited in air, regales, invited, in that which wears all various forms in air.

57. He having been invited in the sky, regales, invited, in that which wears all various forms in the sky.

58. He, having been invited among the gods, regales, invited in that which wears all various forms among the Gods.

59. He, having been invited in the worlds, regales, invited, in that which wears all various forms in the worlds.

60. He, having been invited hath been invited.

61. He gains this world and the world yonder.

62. He who hath this knowledge wins the luminous spheres.

The hymn is a glorification of the hospitable reception of guests, regarded as identical with sacrifice offered to the Gods. Stanzas 3-62 are in prose.

1. With immediate knowledge: pratyākṣham; literally, before the eyes, face to face; meaning here, embodied in practice. Cf. 'laborare est orare.' The stuff: the material of which the sacred verses are composed. The verses: rīchas; the holy verses of prayer and praise in the form in which they have been revealed.

2. Psalms: sāmāṇī; chanted hymns of songs. The yajus; sacrificial text or formula. The sense of the two stanzas is incomplete should hear what follows, or something similar, may be understood.
3. Preparation for a religious ceremony: the initiatory or preparatory rite called Dikśā or Consecration. 7. Sacred chamber: sādās; literally, seat (of the Gods); a shed erected in the sacrificial court or enclosure to the east of the Prāchīnavaṃśa chamber, which has its supporting beam turned towards the east. Soma cars: light carts in which the plants are brought to be pressed. 10. Green sticks: which serve as a fence to restrict the range of the fire. 17. Wooden Soma tubs: dronaṅkalaśāḥ; large vessels that receive and hold the Soma juice as it flows from the press. Black-antelope’s skin: which is to be spread on the floor.


31. The merit: of good works that will be rewarded in heaven.

40. Agnīśṭoma: (praise of Agni), a protracted ceremony, extending over several days, and forming an essential part of the Jyotishṭoma which, consisting of four seven divisions, is considered as the typical form of a whole class of Soma ceremonies. 41. Atirātra: an optional part of the Jyotishṭoma sacrifice. 42. Sattrasādyā: a long sacrifice, sacrificial session, or Soma ceremony, conducted by many officiating priests, and lasting, according to some authorities, from thirteen to a hundred days. See note on I. 30. 4.

45. The Gods themselves from a choir for the liberal host, and chant for him a song of praise. Down murmurs: utters a low sound, introducing or giving the key-note of, the hymn. Sings the prelude: acts as Prastotar, or precentor. Chants: acts as Udgātar. Joins in: acts as Prathartar, or assistant of the Udgātar, and gains in the chanting of the last Pāda of the verse. 48. Not only do the Gods, the Sun in his diverse stages, and the Rain cloud from the host’s priestly chorus, but each hospitable act of his represents a portion of the choral service.

51. Priests who manage the Soma cups: chamaśādhvāryavaḥ: the Adhvaryus or priests in charge of the vessels out of which the Soma juice is drunk. 53. The bath of purification: the avabhṛṭha water for the purification of the sacrificer and the sacrificial vessels at the conclusion of the ceremony. 54. Priestly fees: dakshinā; meaning originally a good milch-cow, which in the earliest times was the usual honorarium.

**HYMN VII**

1. Prajapati and Parameshṭhin are the two horns, Indra is the head, Agni the forehead, Yama the joint of the neck.

2. King Soma is the brain, Sky is the upper jaw, Earth is the lower jaw.

3. Lightning is the tongue, the Maruts are the teeth, Revati is the neck, the Kṛittikās are the shoulders, the Gharma is the shoulder-bar.

4. His universe is Vāyu, Svarga is his world, Kṛishṇadram is the tendons and Vertebrae.
5. The Syena ceremony is the breast, Air is the region of the belly. Brihaspati is the hump, Brihati the breast-bone and cartilages of the ribs.

6. The consorts of the Gods are the ribs, the attendants are ribs.

7. Mitra and Varuna are the shoulder-blades. Tvashṭar and Aryaman the fore-arms, Mahādeva is the arms.

8. Indrāṇi is the hinder parts, Vāyu the tail, Pavamāna the hair.

9. Priestly rank and princely power are the hips, and strength is the thigh.

10. Dhātar and Savitar are the two knee-bones, the Gandharvas are the legs the Apsarases are bits of the feet, Aditi is the hooves.

11. Thought is the heart, intelligence is the liver, law the pericardium.

12. Hunger is the belly, refreshing drink is the rectum, mountains are the inward parts.

13. Wrath is the kidneys, anger the testes, offspring the generative organ.

14. The river is the womb, the Lords of the Rain are the breasts, the thunder is the udder.

15. The All-embracing (Aditi) is the hide, the herbs are her hair, and the Lunar Mansions her form.

16. The hosts of Gods are her entrails, man are her bowels, and demons her abdomen.

17. Rākshasas are the blood, the Other Folk are the contents of the Stomach.

18. The rain-cloud is her fat, her resting-place her marrow.

19. Sitting he is Agni, when he hath stood up he is the Aśvins.

20. Standing east-wards he is Indra, standing southwards, Yama.

21. Standing westwards he is Dhātar, standing northwards Savitar.

22. When he hath got his grass he is King Soma.

23. He is Mitra when he looks about him, and when he hath turned round he is joy.

24. When he is yoking he belongs to the All-Gods, when yoked he is Prajāpati, when unyoked he is All.

25. This verily is omniform, wearing all forms, bovine-formed.

26. Upon him wait omniform beasts, wearing every shape, each one who hath this knowledge.
The hymn, which is entirely prose, is a glorification of the typical Bull and Cow.

1. *Parameshthin*: Lord Supreme. In 1. 7. 2, Jătvēdas (Agni) is so called; in IX. 3. 11, the title is given to Prajāpati. 3. *Revati*: one of the Lunar Mansions. *The Kritikās*: the Pleiades (a Lunar Mansion) personified as the nurses of Skanda or Kumāra the War-God, who is hence called Kārttikeya. 4. *Krishnadram*: the word is unintelligible.

5. *Syena*: a kind of Ekiha or Soma sacrifice lasting one day. 7. *Mahādeva*: Great God, an appellation usually given to Rudra or one of the Gods connected with him. In classical Sanskrit, and at the present time, the title is applied to Śiva, Mahādeo. 8. *Indrā*: the Consort of Indra. *Pavamāna*: the deified Soma juice. 10. *Dhātar*: the Ordainer. 14. The Cow is now the subject of glorification.


**HYMN VIII**

1. Each pain and ache that racks the head, earache, and erysipelas,
   All malady that wrings thy brow we charm away with this our spell.

2. From both thine ears, from parts thereof, thine earache, and the throb of pain,
   All malady that wrings thy brow we charm away with this our spell.

3. So that Consumption may depart forth from thine ears and from thy mouth,
   All malady that wrings thy brow we charm away with this our spell.

4. The malady that makes one deaf, the malady that makes one blind,
   All malady that wrings thy brow we charm away with this our spell.

5. The throbbing pain in all thy limbs that rends thy frame with fever-throes,
   All malady that wrings thy brow we charm away with this our spell.

6. The malady whose awful look makes a man quiver with alarm,
   Fever whom every Autumn brings we charm away with this our spell.
7. Disease that creeps about the thighs and, after, reaches both the groins, 
   Consumption from thine inward parts we charm away with this our spell.
8. If the disease originates from love, from hatred, from the heart, 
   Forth from the heart and from the limbs we charm the wasting malady.
9. The yellow Jaundice from thy limbs, and Colic from the parts within, 
   And Phthisis from thine inward soul we charm away with this our spell.
10. Let wasting malady turn to dust, become the water of disease. 
    I have evoked the poison-taint of all Consumptions out of thee.
11. Forth from the hollow let it run, and rumbling sounds from thine inside. 
    I have evoked the poison-taint of all Consumptions out of thee.
12. Forth from thy belly and thy lungs, forth from thy navel and thy heart. 
    I have evoked the poison taint of all Consumptions out of thee.
13. The penetrating stabs of pain which rend asunder crown and head, 
    Let them depart and pass away, free from disease and harming not.
14. The pangs that stab the heart and reach the breast-bone and connected parts, 
    Let them depart and pass away, free from disease and harming not.
15. The stabs that penetrate the sides and pierce their way along the ribs, 
    Let them depart and pass away, free from disease and harming not.
16. The penetrating pangs that pierce thy stomach as they shoot across, 
    Let them depart and pass away, free from disease and harming not.
17. The pains that through the bowels creep, disordering the inward parts, 
    Let them depart and pass away, free from disease and harming not.
18. The pains that suck the marrow out, and rend and tear the bones apart,
    May they speed forth and pass away, free from disease and harming not.
19. Consumptions with their Colic pains which make thy limbs insensible—
    I have evoked the poison-taint of all Consumptions out of thee.
20. Of piercing pain, of abscesses, rheumatic ache, ophthalmia—
    I have evoked the poison-taint of all Consumptions out of thee.
21. I have dispelled the piercing pains from feet, knees, hips, and hinder parts,
    And spine, and from the neck and nape the malady that racked the head.
22. Sound are the skull-bones of thy head and thy heart’s beat is regular.
    Thou, Sun, arising with thy beams hast chased away the head’s disease, hast stillied the pain that racked the limbs.

The hymn is a charm for the cure of various diseases and pains more or less connected, or supposed to be connected, with Consumption,

1. Erysipelas: vilohitāḥ (derk-red, or purple); apparently an inflammatory disease attacking the head; probably erysipelas. See Wise, Hindu System of Medicine, p. 270.

2. From parts thereof: kāṅkūshebhyāḥ: what these kāṅkūshas are unknown. Throbbing pain: or the disease that causes throbbing or piercing pains in various parts of the body, called visdlyaka. Cf. VI. 127. 1.

4. Deaf: pramotam, explained in the St. Petersburg Dictionary as a certain disease, must be an adjective like andhām, blind, and means probably either deaf, or dumb. See Zimmer’s note, Altindisches Leben, p. 378.

6. Whom every Autumn brings: malarial fever begins to be prevalent at the commencement of the Rains, and frequently becomes epidemic when the Rains are over and the Autumn sun begins to dry up the deposits left by the swollen rivers, tanks, and inundations’ Cf. note on I. 25. 1.

20. Ophthalmia: alaji; more precisely, disease of the eye attended with the appearance of small red pimples at the juncture of the cornea and sclerotica. See Wise, Hindu System of Medicine, p. 296.

22. Hast chased away the head’s disease: cf. ‘Sūrya, remove my heart’s disease’ (Rgveda, I. 50. 11).

The hymn has been translated by Zimmer, Altindische Leben, p. 378, whose work may be consulted for further information regarding the pains and diseases mentioned in the text.
HYMN IX

1. The second brother of this lovely Hotar, hoary with eld, is the voracious Lightning.
   The third is he whose back is balmed with butter. Here have I seen the King with seven male children.

2. The seven make the one-wheeled chariot ready: bearing seven names the single Courser draws it.
   The wheel, three-naved, is sound and undecaying: thereon these worlds of life are all dependent.

3. The seven who on this seven-wheeled car are mounted have horses, seven in tale, who draw them onward.
   Seven sisters utter songs of praise together, in whom the Cows’ seven names are held and treasured.

4. Who hath beheld at birth the Primal Being, when She who hath no bone supports the bony?
   Where is the blood of earth, the life, the spirit? Who may approach the man who knows, to ask it?

5. Let him who knoweth presently declare it, this lovely Bird’s securely-founded station.
   Forth from his head the Cows draw milk, and wearing his vesture with their foot have drunk the water.

6. Unripe in mind, in spirit undiscerning, I ask of these the Gods’ established places.
   High up above the yearling Calf the sages, to form a web, their own seven threads have woven.

7. Here, ignorant, I ask the wise who know it, as one who knows not, for the sake of knowledge,
   What is That One, who in the Unborn’s image hath established and fixed firm this world’s six regions.

8. The Mother gave the Sire his share of Order. With thought at first she wedded him in spirit.
   She, coyly loth, was filled with dew prolific. With adoration men approached to praise her.

9. Yoked was the Mother to the boon Cow’s car-pole; in humid folds of cloud the infant rested.
   Then the Calf lowed and looked upon the Mother, the Cow who wears all shapes in three directions.

10. Bearing three mothers and three fathers, single he stood erect: they never made him weary.
On yonder heaven's high ridge they speak together in speech
not known to all, themselves all-knowing.

11. Upon the five-spoked wheel revolving ever, whereon all crea-
tures rest and are dependent,
The axle, heavy-laden, is not heated: the nave from ancient
time remains unheated.

12. They call him in the farther half of heaven the Sire five-footed,
of twelve forms, wealthy in watery store.
These others, later still, say that he takes his stand upon a seven-
wheeled car, six-spoked, whose sight is clear.

13. Formed with twelve spokes, too strong for age to weaken, this
wheel of during Order rolls round heaven.
Herein established, joined in pairs together, seven hundred sons
and twenty stand, O Agni.

14. The wheel revolves, unwasting, with its fellcy: ten draw it, yoked
to the far-stretching car-pole.
Girt by the region moves the eye of Súrya, on whom dependent
rest all living creatures.

15. They told me these were males, though truly females. He who
hath eyes sees this, the blind discerns not.
The son who is a sage hath comprehended: who knows this
rightly is his father's father.

16. Of the co-born they call the seventh single-born: the six twin,
pairs are called the Rishis, sons of Gods.
Their good gifts sought of men are ranged in order due, and,
various, form by form, move for their guiding Lord.

17. Beneath the upper realm, above this lower, bearing her Calf at
foot, the Cow hath risen.
Whitherward, to what place hath she departed? Where doth she
calve? Not in this herd of cattle.

18. Who, that the father of this Calf discerneth beneath the upper
realm, above the lower,
Showing himself a sage, may here declare him? Whence hath
the godlike spirit had its rising?

19. Those that come hitherward they call departing, those that depart
they call directed hither.
Whatever ye have made, Índra and Soma! steeds draw, as' twere,
yoked to the region's car-pole.

20. Two Birds with fair wings, knit with bonds of friendship, in the
same sheltering tree have found a refuge,
One of the twain eats the sweet Fig-tree’s berry: the other, eating not, regardeth only.

21. The tree whereon the fine Birds eat the sweetness, where they all rest and procreate their offspring—
Upon the top, they say the fruit is luscious: none gaineth it who knoweth not the Father.

22. Where the fine birds hymn ceaselessly their portion of life eternal, and the sacred synods.
There is the Universe’s Guard and Keeper who, wise hath entered into me the simple.

The hymn, which is taken with variations and transpositions, from stanzas 1-22 of Rgveda. I. 164—one of the most abstruse and difficult of that Collection—consists mainly of questions and enigmatical enunciations of doctrine on mystico-theological and cosmogonical subjects.

1. This lovely Hotar: or gracious and benign Priest, is Agni in his celestial form as the Sun. Lightning: the secondary form of Agni. The text has āsnah, voracious, that is, destructive, without a substantive expressed. The third: brother or form, of Agni is the Gārhapata or sacred fire maintained by each householder and fed with oblations of clarified butter. The King with seven male children: Agni or Sacrificial Fire with the attendant priests.

2. The Seven: priests, according to Grassmann. Perhaps the Maruts are meant, who appear in Rgveda, I. 6. 1: to be the harnessers of the bright red steed the Sun. In Rgveda, VIII. 28. 5. ‘The Seven’ are the Maruts, generally represented as seven times nine in number. The one-wheeled chariot: the Sun. Seven names: perhaps the seven’ rays of Agni or the Sun. Three-naved: with reference, probably, to the three seasons, the hot weather, the rains, and the cold weather; or to morning, noon and evening. On this wheel of the Sun all living creatures depend.

3. The seven: according to Śāyaṇa, the seven solar rays, or the seven divisions of the year, solstice, season, month, fortnight, day, night, hour. The seven wheels of the chariot, and the seven horses may also, according to Śāyaṇa, be solar rays. According to Ḫang, the seven-wheeled car is the Jyotisthoma sacrifice with its seven divisions, and Ludwig thinks that the six pairs of months and the intercalary month are meant. Seven sisters: probably the seven celestial rivers, counterparts of the Seven Rivers of earth. These, as emblems of fertility, may be said to bear the names of the seven cows, that is, each may be called a cow, symbolizing the abundance which they produce on earth. Śāyaṇa explains the seven sisters as the solar rays, or the six seasons and the year, or the six pairs of months with the intercalary month, and the seven cows as the seven notes of music as employed in chanting the praises of the Sun.

4. She who hath no bone: the boneless female is probably Prakriti or Nature, the original source of the bony or substantial one, that is, the material and visible world. Or Earth and Man may be intended.
This lovely Bird's securely-founded station: the place of the Sun, and how he stands in heaven secure although apparently unsupported. The Cows: the rays of the Sun which draw light and vivifying power from his head or crown, and reabsorb from earth the water which they send down in rain.

6. The yearling Calf: probably the Sun, in reference to his yearly course. What the seven threads are is uncertain. Sāyaṇa says they are the seven forms or divisions of a Soma sacrifice (the Jyotisthūma), or the seven meters of the Veda. Ludwig thinks that the general meaning of the stanza is: I (the poet) content myself with asking information regarding the places or traces of the Gods in our world; but the sages talk about matters which are beyond my power of comprehension. According to Grassmann, the sages here are the wise Gods, and the seven threads are the seven year-sacrifices of a sacrificial cycle.

7. In the Unborn's image: in the form of the Sun, main type and agent of generation, who as being the first of created things is represented as Aja the Unborn, the Creator. Cf. 'He (Agni), like the Unborn, holds the broad earth up, and with effective utterance fixed the sky' (Rgveda, I. 67. 3).


9. Yoked was the mother: Earth undertook the functions of the cow who supplies milk for sacrificial purposes. The infant: the young Sun. Three directions: heaven, mid-air, and earth.

10. Three mothers and three fathers: the three earths and the three heavens. The world is divided into heaven, sky or air, and earth, and each of these, again, is sometimes spoken of as threefold. Cf. 'Now clear the triple region of the air' (Marlowe's Tamburlaine the Great, Act I, Scene II, Part I.) He; the Sun. They: the Gods. Speak together: converse about the Sun, says Sāyaṇa. The reading of the Atharvaveda in the last pāda is decidedly better than that of the Rgveda, 'in speech all-knowing but not all-impelling.'

11. The five-spoked wheel: the year with five seasons, elsewhere said to be six, or seven, in number. See stanza 12.

12. Five-footed: the five feet of the Sire or Sun are according to Sāyaṇa, the five seasons, the dewy and the cold seasons being counted as one. The twelve forms are the twelve months. The seven wheels are said to be the solar rays, and the six spokes of each wheel are the six seasons, Vasanta or Spring, Grīṣhma or Summer, Varṣāḥ or the Rains, Sarad or Autumn, Hemanta or Winter and Śīṣira or the Cool or Dewy Season. Whose sight is clear: instead of vichakṣaṇa, qualifying rāthe, the car, the Rgveda has vichakṣaṇām, referring in the Sun.

14. Ten: probably the ten regions of space, the four cardinal and the four intermediate points, with the zenith and the nadir. The region: mid-air, the firmament between heaven and earth.

15. They told me these were males: Wilson observes: 'This is a piece of grammatical mysticism; rasmī; a ray of the sun, here personified as a female, is properly a noun masculine.' But this is just the reverse of the explanation that is required, Grassmann suggests that the meaning may be that night and morning, both feminine, have received the name of Day. The son who is a sage:
intelligent son may be called the parent of an ignorant father as being his superior in knowledge.

16. The co-born: the six pairs of months, or six seasons of two months each. The single-born is the thirteenth and intercalary month of the luni-solar year; 'the moon of later birth' (Rgveda, I. 25. 8). The Rishis: according to Sāyaṇa, rishayah here means gantōrah, goers, but in what sense is uncertain. Guiding Lord; their controller, the Sun.

17. Ushas or Dawn has risen between heaven and earth, carrying with her the young Sun her offspring. Where doth she calve?: Where does she bring forth the Sun? This herd of cattle: the visible world wherein we live.

18. Ushas is the mother, but who can say who the father of the Sun is? The godlike spirit: the Sun.

19. This stanza refers to the planets which charge their relative position as they revolve. Indra is here the Sun, and Soma the Moon.

20. Two Birds with fair wings: according to Sāyaṇa, the vital and the Supreme Spirit dwelling in one body. The vital spirit enjoys the fruit or reward of actions while the Supreme Spirit is merely a passive spectator.

21. In this stanza the fine Birds are perhaps the Fathers or Spirits of the Departed who enjoy in heaven the reward of their actions on earth. Procreate their offspring: see Rgveda, X. 64. 14, where the Fathers are represented as the cause of the fruitfulness of the mothers, Heaven and Earth, who give birth to Gods and men. None gaineth it: this enjoyment in heaven is not obtained by meritorious actions only, but knowledge of the Fathers, the great Primal Cause of being, is also necessary, Sāyaṇa explains suparnāḥ, 'having beautiful wings,' 'fine birds,' in this and the following stanza as smooth-gliding (rays). Their offspring is, he says, the light, and the Father is the cherishing and protecting Sun. Ludwig thinks that stanzas 21-22 are originally unconnected fragments inserted together in this hymn merely because the word suparnā, (used apparently, in various senses) has a prominent place in each verse. Suparnāḥ has been explained by various scholars as two species of souls; Day and Night, Sun and Moon and Suparṣā as rays of light; metres; Spirits of the Dead; priests; and the tree on which they rest is the body the orb or region of the Sun; the Sacrificial Post; the world; mythical World Tree. A generally satisfactory explanation of the three stanzas is hardly to be hoped for.

22. The fine birds here are perhaps the priests, and the Universe's Guard and Keeper may be the deified Soma, the inspirer of the poet.

HYMN X

1. How on the Gāyatṛī the Gāyatṛī was based; how from the Trishṭup they fashioned the Trishṭup forth:

   How on the Jagattī was based the Jagatī—they who know this have won themselves immortal life.

2. With Gāyatṛī he measures out the praise-song, Sāman with praise-song, triplet with the Trishṭup,
The triplet with the two or four-foot measure, and with the syllable they form seven metres.

3. With Jagati the flood in heaven he stablished, and saw the Sun in the Rathantara Sāman.
   Gāyatrī hath, they say, three logs for burning: hence it excels in majesty and vigour.

4. I invoke this Milch-cow good at milking, so that the Milker, deft of hand, may milk her.
   May Savitar give goodliest stimulation. The caldron is made hot: he will proclaim it.

5. She, Lady of all treasures, hath come hither, yearning in spirit for her calf, and lowing.
   May this Cow yield her milk for both the Aśvins, and may she prosper to our high advantage.

6. The Cow hath lowed after her blinking youngling: she licks his forehead as she lows, to form it.
   His mouth she fondly calls to her warm udder, and suckles him with milk while gently lowing.

7. He also snorts, by whom encompassed round the Cow lows as she closely clings to him who sheds the rain.
   She with her shrilling cries hath humbled mortal men, and turned to lightning, hath stripped off her covering robe.

8. That which hath breath and life and speed and motion lies firmly stablished in the midst of houses.
   The living moves by powers of the departed: the immortal is the brother of the mortal.

9. The old hath waked the young Moon from his slumber, who runs his circling course with many round him.
   Behold the God’s high wisdom in its greatness: he who died yesterday to-day is living.

10. He who hath made him doth not comprehend him: from him who saw him surely he is hidden.
    He, yet enveloped in his mother’s bosom, source of much life, hath sunk into destruction.

11. I saw the Herdsman, him who never stumbles, approaching by his pathways and departing.
    He clothed with gathered and diffusive splendours, within the worlds continually travels.

12. Dyaus is our father, our begetter: kinship is here. This great Earth is our kin and mother.
Between the wide-spread world-halves is the birth-place. The Father laid the Daughter’s germ within it.

13. I bid thee tell me earth’s extremest limit, about the Stallion’s genial flow I ask thee;
I ask about the universe’s centre, and touching highest heaven where Speech abideth.

14. The earth’s most distant limit is this altar: this Soma is the Stallion’s genial humour;
This sacrifice the universe’s centre: this Brahman highest heaven where Speech abideth.

15. What thing I truly am I know not clearly: mysterious, fettered in my mind I wander.
When the first-born of holy Law approached me, then of this Speech I first obtain a portion.

16. Back, forward goes he, grasped by power inherent, immortal born the brother of the mortal.
Ceaseless they move in opposite directions: men mark the one and fail to mark the other.

17. Seven germs unripened yet are Heaven’s prolific seed: their functions they maintain by Vishṇu’s ordinance.
Endued with wisdom through intelligence and thought, present on every side they compass us about.

18. Upon what syllable of holy praise-hymn, as ’twere their highest heaven, the Gods repose them—
Who knows not this, what will he do with praise-hymn? But they who know it well sit here assembled.

19. They, ordering the verse’s foot by measure, with the half-verse arranged each thing that moveth.
Prayer was diffused in many forms three-footed: thereby the world’s four regions have their being

20. Fortunate mayst thou be with goodly pasture, and may we also be exceeding wealthy.
Feed on the grass, O Cow, through all the seasons, and coming hitherward drink limpid water.

21. Forming the water-floods the Cow herself hath lowed, one-footed or two-footed or four-footed, she,
Who hath become eight-footed or acquired nine feet, the universe’s thousand-syllabled Pankti. From her descend in streams the seas of water.
22. Dark the descent: the birds are golden-coloured. Robed in the
floods they fly aloft to heaven.
Again from Order's seat have they descended, and inundated all
the earth with fatness.
23. The footless Maid precedeth footed creatures. Who marketh,
Mitra Varuṇa! this your doing?
The Babe unborn supporteth this world's burthen, supporteth
Right and watcheth Wrong and Falsehood.
24. Virāj is Speech, and Earth, and Air's mid-region. He is Prajā-
pati, and he is Mrītyu.
He is the Lord Imperial of the Śādhyas. He rules what is and
what shall be hereafter. May he make me lord of what is and
shall be.
25. I saw from far away the smoke of fuel with spires that rose on
high o'er that beneath it.
The heroes cooked and dressed the spotted bullock. These were
the customs in the days aforetime.
26. Three with long tresses show in ordered season. One of them
sheareth when the year is ended.
One with his powers the universe regardeth. Of one the sweep
is seen, but not the figure.
27. Speech hath been measured out in four divisions: the Brāhmans
who have wisdom comprehend them.
Three, kept in close concealment, cause no motion. Of Speech
men speak the fourth division only.
28. They call him Indra, Mitra, Varuṇa, Agni; and he is heavenly
nobly-winged Garutmān.
That which is One bards call by many a title: they call It Agni,
Yama, Mātarisvan.

The hymn, which is a continuation of Hymn IX, is taken, with variations,
transpositions, omissions, and additions, from Ṛgveda, I. 164. 23-47.
1. Wilson, following Sāyiṇa, paraphrases this stanza as follows:
'They who know the station of Agni upon the earth; the station of Vāyu that
was fabricated from the firmament, and that station of the Sun which is placed
in heaven, obtain immortality.' He observes that the purport of the phraseology,
borrowed from the several metres Gāyatrī, Trishtubh, and Jagati, is not very
clear, and that it may be merely an obscure and mystic reference to the text of the
Veda, a knowledge of which is essential to final felicity. The meaning seems to
be that those who are thoroughly acquainted with the appropriate rewards that
follow the due employment of each of the sacred metres named are on the right
road to immortal life and happiness in heaven.
2. The Gāyatrī metre consists of three pādas or divisions, and the Sāman or chanted hymn is generally composed of three richas or verses of praise. Triplet: the word vākā in the text is said to mean either two or three connected stanzas, that is, a short hymn. Two or four-foot measure: consisting of two or four pādas, divisions, or hemistichs. The meaning is not clear. With the syllable: they form the seven generic metres of the Veda with the syllable, which is the chief element of metre, the Gāyatrī consisting of eight syllables in a pāda, the Trishṭup of eleven, and the Jagati of twelve.

3. With Jagati: through the power of this metre. He: the Creator; Brahmā, according to Sāyaṇa. The flood: the celestial ocean; the waters above the firmament. Rathantara: a name of various Sāmans. Three logs: the three pādas or divisions of the stanza being fancifully likened to pieces of fuel used for the sacrificial fire.

4. The Milch-cow in this and the two following stanzas may be the Cow who supplies milk for the sacrifice. According to Sāyaṇa, the cow may be the rain-cloud, her milk being the rain, and her milker Vāyu, the God of Wind, who causes it to flow. The calf, Sāyaṇa says, is the world longing for the rain to fall. The caldron: in which the milk that is to be offered as a libation is heated.

5. Lady of all Treasure: as supplying the milk used in the sacrifice which bring prosperity to the worshipper. The Asvins: who are especially worshipped with the Gharma or libation of hot milk.

7. He: probably Parjanya, the God of the rain-cloud. The Cow: the cloud. To form it: or, in order to low: 'sie brult ihr Gebrüll.'—Grassmann. Shrilling eries: the whistling sound supposed to be made by lightning.

8. The subject of the first line is apparently Agni. By powers: or, after the manner. Brother of: or, sharer of one dwelling with. Living man follows the steps of, or is supported by those who have gone before, and finally enjoys a home with them in heaven. Wilson, following Sāyaṇa, translates the second line differently: 'the life of the mortal body, cognate with the mortal frame, endures immortal, (sustained) by (obequential) offerings.' The stanza is very obscure.

9. This stanza is taken from Rgveda, X. 55. Sāyaṇa explains it differently, making Indra, identified with Time, the subject. I follow Ludwig's interpretation which is simpler and, more rational. Many round him: stars of the asterisms through which the Moon passes.

10. Lightning, regarded as the immediate cause of rain, appears to be the subject of the stanza. He springs from the bosom of his mother, the cloud, with his countless offspring in the shape of fertilizing rain-drops, appears for a moment and then is lost to sight.

11. The Herdsman: the Sun who surveys and guards the world.

12. Dyaus: Heaven. World-halves: literally two bowls or vessels into which the Soma juice is poured, or the upper and the lower board of the Soma press, and figuratively an expression for heaven and earth. The firmament or space between these two is, as the region of the rain, the womb of all beings. The Father is Dyaus, and the Daughter is Earth whose fertility depends upon the germ of rain laid in the firmament.

14. This altar: as the place nearest to heaven, the place where Gods visit men. Sama: regarded as the principle of Life and eternity. The Stallion is Dyaus or
Father Heaven who impregnates the clouds and Earth. *Speech*: personified as the Goddess Vāk.

15. **The first-born of holy Law**: according to Śāyaṇa, the first-born (perceptions) of the truth.

16. This stanza appears to refer to the Sun in his daily course from east to west and his nightly return to the east, the former visible to men and the latter invisible. *They*, in this case, would mean the Sun by day and the invisible Sun at night.

17. This stanza, as Ludwig remarks, is one of the most unintelligible in the whole Veda. *The seven*, according to Śāyaṇa, are the solar rays, and Vishnu is said to be the Sun.

18. The *syllable* is probably the *Pranava*, the mystical sacred syllable OM. This syllable is set forth in the Upanishads as the object of profound religious meditation, and the highest spiritual efficacy is attributed to it.

19. *They*: the bhuta-kṛitis or creative Rishis. See III. 28. 1. *Three-footed*: expressed in the Gāyatṛi metre of three pādas or divisions. *Have their being*: the whole world is supported and kept alive by prayer. This stanza is not taken from the Rgveda.

20. Addressed to the cow who supplies milk for the libations, when she is let loose.

21. **The Cow herself hath lowed**: the great rain-cloud, regarded as Vāk, speech or Sound, has thundered. Śāyaṇa explains *one-footed* as sounding from the cloud: *two-footed*, from cloud and sky; *four-footed*, from the four cardinal points; *eight-footed*, from the four points and the four intermediate points; the *nine feet* being these eight and the zenith. The Rgveda has gaurī'ḥ female buffalo, instead of gauh cow. *Pankti*: a fivefold metre consisting of five pādas of eight syllables each, here representing the long roll of the thunder.

22. **Dark the descent**: the rays of light descend in the darkness of the earth when wrapped in night, and rise again to heaven with the moisture which they have absorbed to descend again in the form of fertilizing rain. See Ludwig.

23. This stanza is taken, with an unimportant variant, from Rgveda, I. 152. 3. *The footless Maid*; Ushas or Dawn, who moves unsupported in the sky: Cf. ‘Frist, Indra, Agni! hath this Maid come footless unto those with feet’ (Rgveda, VI. 59. 6.). *The Babe unborn*: the Sun before his appearance in heaven.

24. *Virāj*: see Atharvaveda, VIII. 10, 1. note. Sādhyas: said by Yāska to be ‘Gods whose dwelling-place is the sky.’ They are named among the minor divinities in the Amarkosha, and, as Wilson observes, it would seem that in Śāyaṇa’s day the purport of the designation had become uncertain. See VII. 5. 1; 79. 2; VIII. 8. 12. The stanza is taken from the Rgveda.

25. **The smoke of fuel**: arising from burning cow-dung. *The heroes*: the Gods. This is, perhaps, a figurative description of the gathering of the rain-clouds.

26. The three are Agni who burns up the vegetation, the all-seeing Sun, and Vāyu invisible wind.

27. *Three* might, apparently, mean the three Vedas; but these cannot be said to be kept in close concealment. *The fourth division*: ordinary language. See
Wilson's translation of *Ṛgveda-Saṃhitā* for Sāyaṇa's elaborate explanation of the stanza is interpreted by the scholars of his time.

28. *Garutmān*: the celestial Bird; the Sun. All these names, says the poet, are names of one and the same Divine Being, the One Supreme Spirit under various manifestations.

The original *Ṛgveda* hymn contains five stanzas more. A very full commentary—to which I am indebted for much valuable assistance—will be found in Ludwig's *Der Rīgveda*, V, pp. 445-57. The hymn has been discussed also by Dr. Haug, 'Sitz. ber. der philos. philos. Classe der. k. baye', Akademie der Wisszenschaften, band. II, heft 3, 1875.
APPENDIX I

'LATIN VERSION OF HYMNS AND VERSES OMITTED IN THE ENGLISH TRANSLATION

BOOK I
HYMN XI

3. Puerpera (infatam) detegat : nos uterum aperimus. Lexa teipsam, puerpera. Tu, parturiens ! emitte eum non carni, non adipi, non medullae adhærntem.

4. Descendat viscosa placenta, cani, comedenda placenta ; decidat placenta.


3. Puerpera : sūshā-sūshanā, from the root Sū, to bring forth ; one desiring to bring forth ; a parturient.

6. Cf. Ṛgveda, V. 78. 8.
The hymn has been translated by Ludwig, Der Rigveda, III; p. 476

BOOK IV
HYMN IV

3. Sicut tui surgentis (membrum virile) tanquam inflammatum palpitat, hoc illud tui ardentius haec herba faciat.

4. Sursum (estote) herbarum yires, taurorum vigor. Tu, Indra, corporis potens, virorum masculum robur in hoc homine depone.

5. Ros aquarum primigenitus atque arborum, Somae etiam frater es, vatum sacrorum masculus vigor es.


8. Quae sunt equi vires, muli, capri, arietis, atque tauri, illas, corporis potens! in hoc homine depone.

BOOK VI
HYMN LXXXII

1. Sicut anguis niger ad voluntatem se extendit, Asurarum artemagica formas novas efficiens, sic fascinum tuum, partem cum parte, conjunctum, hic hymnus efficiat.
2. Velut penis (tayadarus quemventus permagnum fecit, quantus est onagri penis, tantus penis tuus increscat.
3. Quantum estonagri membrum masculinum, elephanti, asinique, quantum est fortis equi, tantus penis tuus increscat.

2. Tayadarus: the meaning of the word tāyādārām in the text is not discoverable. Onagri: párasvatah; the animal called Parasvān is probably, as conjectured by von Roth, the wild ass or Onager found on the banks of the Indus, and in former times even in Southern India. The animal is mentioned in Rgveda, X. 86. 18, and again in Atharvaveda, XX. 131. 22.

BOOK VI
HYMN CI

1. Taurum age, palpita, incresce et teipsum extende: per totum membro increscat penis: hoc tu caede feminam.
2. Quo debilem stimulant, quo aegrum excitant (hominis), hoc, O Brahmanaspatis, hujus penem in arcus modum extende.

2. Hoc: that is, by virtue of this charm, or with this drug.
3. The stanza is repeated from IV. 4. 7.

BOOK VI
HYMN CXXXVIII

4. Duas tuas venas, a Diis factas, in quibus stat vigor virilis, paxillo ligneo in testiculis ob istam mulierem tibi findo.
5. Ut mulieres mattam (tegetem) facturae arundinem lapide findunt, sic fascinum tuum cum testiculis ob istam mulierem findo.
BOOK VII
HYMN XXXV

2. Hae quot tibi sunt venae atque arteriae harum omnium os tibi lapide occlusi.


BOOK VII
HYMN XC

3. Ut virga abeat et feminis innocua fiat, (virga) membri humidi, membri quod verberat penetratque, id quod tentum est laxa, id quod sursum tentum est deorsum tende.

_Innocua_: inoffensive ‘Cest pour ānāvayās le seul sens possible, indiqué par l’esprit du morceau, et d’ailleurs la dérivation par āva yā (P.W.) n’explique pas la longue. Je conjecture un composé, a coup sûr, récent et très exceptionel fait sur āvyālī “il devore,” cf. le rapport cētati : acheta’s (l’accentuation importe peu pour une formation aussi hystéro-gène et arbitraire). L’assimilation du membre viril à une bête féroce qui assaille les femmes, est de tous les temps et de tous les lieux.’—M. Victor Henry, whose version of the obscure stanza I have put into the Latin above.
## APPENDIX II

### INDEX OF HYMNS

#### BOOK I

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