HYMNS (Rev. I.137 - I.163).

WITH

GRAMMATICAL AND EXEGETICAL NOTES.
Chandah-I Microchakvari. 2. Viratsakvari 3. Bhurigatiśak-
vari. Svarah-I, 2 Gāndhārah. 3 Pañcamah.

1. Suṣumā yātām ādirbhīr gō-srītā māṭṣara ime sōmāso
māṭṣara ime,
ā rājāna divi-sprāśasmātrā gantām upa naḥ,
Ime vām Mitṛa-Varunā gāvāśīrāḥ sōmāḥ sukrā gāvāśīrāḥ

2. Īmā ā yātām āndavah sōmāso dādhy-āśīrāḥ sūtāso
dādhy-āśīrāḥ,
Utā vām uṣāso budhi sākāṁ sūryasya rasmibhiḥ,
Suto Mitṛāyā Vārunāya pītāye cārur ṛtāya pītāye.

3. Tam vām dhenūṁ na vāsarīṁ amśūṁ duhantyādirbhīḥ
sōmāṁ duhanty-ādirbhīḥ,
Aṣmatrā gantām upa no 'rvāṇcā sōmapītaye.
Ayāṁ vām Mitṛa-Varunā nṛtbiḥ sutaḥ sōma ā pītāye
sutaḥ.

Translation:

1. Come (to our sacrifice) where (we) produce (water)
by means of clouds: these (waters) are mingled
with rays and are exhilarating: these waters are
exhilarating. Come to us, 0 kings, touching the
heaven, our protectors: these (waters) mingled
with rays, are for you both, O Mitra and Varuna
these waters are pure and mixed with milk.

2. Come, O Mitra and Varuna, these are dripping
waters mingled with rays: (they are) produced
as mingled with rays. (They are prepared) for
you either at the awakening of the Dawn or with
the rays of the Sun. This water has been
produced for Mitra and Varuna to drink: agreeable
for Rta to drink.

3. They milk water (aṃṣu) for you with (the help of)
clouds (adṛi): they milk Soma with (the help of)
clouds, like from that productive cow. O our
protectors, come hither to us for drinking Soma.
This Soma, O Mitra and Varuna, has been pressed
for you by Winds(parbhīḥ): this has been
pressed (for you) to drink.

Introduction:
Mitra and Varuna are the joint deities of this
hymn of the seer Parucchepa, having only three stanzas.
In this the words Mitra, Varuna, Divi-sprāṇa, adribhīḥ,
go-śrītā, Somāsah, gava-śiraḥ, indavah, dadhy-āśiraḥ,
Uṣasah, budhi, sākam Sūryasya raśmibhīḥ, ṛtāya, dhenum,
amśum, nrbhīḥ, are of real significance. Unless these
words are correctly interpreted, it is not possible to proceed with the critical study of the Veda. Though each and every word has been explained and interpreted by the great Vedic scholar Sayana, and also by the Western scholars with the help of the history of Vedic tradition, comparative philology, mythology and grammar, they seem to have missed the real significance of these words. Vedic interpretation is, therefore, still in need of a fresh approach. With the exception of Svami Dayananda Sarasvati, the founder of Arya Samaja, and Aravinda Ghosa and his school, all other modern scholars, Eastern or Western, are influenced by the commentary of Sayana. In spite of the voluminous literature written on Vedic interpretation, the problem of the real meanings of the Veda, instead of being solved, has become more complicated. Notwithstanding the equipment of philology and the modern methods of comparative and historical study, the Western scholars have not been able to wean themselves from the idea instilled into their head by Sayana that the Veda is intended only for sacrificial rituals. They have, therefore, not tried to understand the real significance of the deities and their mutual relationship. The difficulty of Sayana was tremendous, because he had no other historical
or comparative data before him than the commentaries of Yāska, Venkata Madhava and Skandasvāmin.

In our new approach to vedic interpretation, we are going to analyse the nature of the deities in the light of their epithets and functions, their mutual relationship and the significance of all other words occurring in connection with them.

In the present hymn, the protectors, Mitra and Varuṇa, are invoked to drink Soma. The Soma has been pressed by the winds (nrŅbhihalt) with the help of clouds (adribhihalt). The object here is the pressing of Soma for Mitra and Varuṇa. The instruments are adri and dhenu. The drink is prepared by mixing Soma with milk and curds. The point to be particularly noted here is that there is no mention of the Soma plant. On the other hand, Soma is also called Aṃśu and is milked from dhenu with the help of adri, by Nr (i.e. Maruts or Winds). The drink is intended for Mitra and Varuṇa to drink. The epithets used for Mitra and Varuṇa are rājāna, divi-spra, and for Soma are gosrita matsara, gavasira, sukra, indu, and dadhy-āsira.

A.A. Macdonell, in his Vedic Mythology, has divided the deities under different heads. He has put
Dyaus, Varuna, Mitra, Sūrya, Savitṛ, Pūṣan, Viṣṇu, Vivasvat, the Ādityās(Aryaman, Bhāga, Āmsa, Daksā)
Usas, Aśvins, in the list of (A) celestial gods: Indra
Trita-Āptya, Apām Napat, Mātarisvan, Āhīrbudhnya, Āja
Ekapād, Rudra, the Maruts, Vāyu-Vāta, Parjanya, Āpāh
under the head of (B) atmospheric gods: Sarasvatī, Prthvī,
Agni, Brhaspati, Soma, under the head (C) terrestrial
gods: Tvāstr, Viśvakarman, Prajāpati, Manyu Āraddhā,
Aditi, Diti under the head of (D) abstract gods: Soma
and Rātr, etc. under the head of (E) goddesses: Mitrā-
Varunā, Indrāgni Indrā-Varunau, Indra-Vāyu, Dyaśa-
ṛthīvi, Indrā - Soma, Indrā-Brhaspati, Indrā-Viṣhū,
Indra-pūṣanau, Soma-Pūṣanau, Soma-Rudrau, Agni-Soma,
Indra-Āśatya, Indra-Parvatau, Indra-Maruta, Agni-
Parjanya, Parjanya-Vātā, Uṣasa-naktā, Sūryā-Candramasau,
under the heads of (F) dual divinities: some under
(G) group of gods: Ībhus, Apsarasas, Gandharvās, under
(H) lower deities.

All these gods can be classified under three heads only, viz. 1. Celestial, 2. Atmospheric, and 3. Terrestrial, because apart from these abodes there is no other place for them to be fixed. Yāska has correctly given a three-fold division of the deities.
viz. Dyau-sthānīya, Antarikṣa-sthānīya, and Prthivi-
sthānīya. He further remarks that according to the
former Nairuktas, there are only three deities, Agni
on the earth, Vāyu or Indra in the air, and Sūrya
in the heaven. This view seems to have been based
on such passages of the Rgveda as say: "May Sūrya
protect us from heaven Vēta from the air, and Agni
from the earthly regions (X.158.I).

Of the Rgvedic gods, Varuna is the
greatest by the side of Indra. The number of
hymns dedicated to his praise is not a sufficient
criterion of his exalted character. Hardly a dozen
hymns celebrate him exclusively. Judged by statis-
tical standards, he would rank only as a third class
deity; and even if two dozen hymns in which he is
invoked along with his double Mitra are taken into
account, he would only come fifth in order of
priority, ranking considerably below the Aśvins and
about on equality with the Maruts.

After a long discussion of the anthropo-
morphism of Varuṇa's personality, his abode, his
spies, his physical and moral laws, etc. A.A.
Macdonell concludes in his Vedic Mythology that Varuṇa
is the sky. In support of his hypothesis, he says
that Mitra is closely connected with Varuṇa, and Mitra
and Varuna are closely connected with the Sun. Mitra has, in fact, been so closely assimilated with the greater god that he has hardly an independent trait left. Mitra must have lost his individuality through the predominant characteristics of the god with whom he is almost invariably associated. Now chiefly on the evidence of Avesta, Mitra has been unanimously acknowledged to be a solar deity. Varuna must, therefore, have originally represented a different phenomenon. This, according to the generally received opinion, is the encompassing sky. The vault of heaven presents a phenomenon far more vast to the eye of the observer than the sun which occupies but an extremely small portion of that expanse during its daily course. The sky would, therefore, appear to be imagination as the greater deity. The sun might very naturally become associated with the sky as the space which it traverses everyday, and apart from which it is never seen. The conception of the Sun as the eye of heaven is sufficiently obvious. It could not very appropriately be termed the eye of Mitra till the original character of the latter had become obscured and absorbed in that.
of Varuna. Yet even the eye of Sūrya is several times spoken of in the Rgveda. The attribute of 'far-seeing', appropriate to the sun, is also appropriate to the sky, which might naturally be conceived as seeing not only by day but even at night, by means of the moon and the stars. No real difficulty is presented by the notion of Varuna, who has become quite separate from his physical basis, mounting a car in the height of heaven with Mitra. For such a conception is easily explicable from his association with a solar deity; besides every leading deity in the Rgveda drives in a car. On the other hand, the palace of Varuna in the highest heaven and his connection with rain are particularly appropriate to a deity originally representing the vault of heaven. Finally, no natural phenomenon would be so likely to develop into a sovereign ruler as the sky. For the personification of its vast expanse, which encompasses and rises far above the earth and on which the most striking phenomena of regular recurrence, the movements of the luminaries, are enacted, would naturally be conceived as watching by night and day all the deeds of men and as being the guardian of unswerving law. The development has indeed actually taken place in the case of the Zeus (Dyaus) of
Hellenic mythology. What was at first only an apppellative of the sky has here become the supreme ruler of the gods dwelling in the serene height of heaven, who gathers the clouds, who wields the thunderbolt, and whose will is Law." (V.M.P.)

The phenomena with which the two greatest gods of the Rgveda were originally connected, largely accounts for the difference in their personality. Varuna who is concerned with the regularly recurring phenomena of celestial light, is the supreme upholder of law in the moral as well as the physical worlds. His character as much afforded no scope for the development of myths.

**Roth's opinion:** With the growth of the conception of Prajāpati as the supreme deity, the characteristics of Varuna as a sovereign god naturally faded away, and the dominion of the waters, only part of his original sphere, alone remained to him. Thus he ultimately became in post-vedic mythology an Indian Neptune, god of the Sea (V.M.p. 28).

**Oldenberg's opinion:** Oldenberg believes that Varuna and Mitra were the moon and sun, the lesser Ādityas representing the five planets and that they were not Indo-European deities, but were borrowed
during the Indo Iranian period from a Semitic people more skilled in astronomy than the Aryans. Dealing with the god Mitra, Macdonell concludes that Mitra is the Sun. Further he says that Mitra is the god of day and Varuna is the god of night (V.M.P.).

In Rgvedic hymns Mitra and Varuna are invoked both singly as well as jointly. But Varuna is also associated with Indra. From the fact that Varuna is associated with at one place and with Indra at another shows that he must have different significance in different context. Mitra and Varuna when alone must signify something other than what they would do in conjunction with one another. It is, therefore, evident that the vedic seers had distinct objects in view while invoking a deity alone and while in associating him with another deity.

As a matter of fact, in the whole of the Rgveda, all the gods are primarily the different names of the One Supreme Being, and secondarily they also denote the different powers or phenomena of Nature. When invoked singly, the gods may denote both the Supreme Being as well as the powers of Nature and their epithets may also be interpreted according to the context. But when they are invoked conjointly, they usually denote only the Natural phenomena or the
elements. In this way Mitra and Varuna are the hydrogen and oxygen respectively. We will see comparatively in the hymns of Mitra-Varunau, that they are described there as the component parts of water. They are said to produce water. As water is a combination of oxygen and hydrogen, so we can suppose that Mitra and Varuna, the two component parts, are nothing else, but then two elements, i.e. hydrogen and oxygen.

Roth has rightly observed that in the old Vedic hymns Varuna is the Supreme God and continues to occupy the same status till Prajapati rises to prominence in the later hymns (V.M.P.).

Grammatical and Exegetical Notes:

ADRIBHITH: Sayana, Wilson, Geldner and other Western Scholars translate the word 'adri' as 'stone'. Yaska has listed 'adri' as one of the names of 'cloud'. Svami Dayananda has followed Yaska. It is only in the ritualistic explanation that 'adri' is interpreted as stone by the later Srautasutras and Brahmanas because stones were used for pressing the Soma juice. According to the ancient tradition current in the time of Yaska, the Vedic hymns had threefold significance, viz.
Adhyātmika (relating to the Supreme Soul), Adhitikā (relating to the gods and sacrifices), and Adhītānikā (relating to the physical matter of elements). There is no justification for Sayana to say in the introduction of his commentary on the Veda that the Veda is devoted only to the Karma-kāṇḍa or sacrificial ritual, and to interpret it in the same light by twisting the text or its sense to suit his explanation. We, however, show that there is absolutely no reference to sacrifice in the Rgveda and the aforesaid tradition of threefold significance was developed later on by the authors of the Brāhmaṇas and the Śrauta-sūtras in which it is declared: "Sarve mantra yajñartham pravṛttah."

To revert to the meaning of 'adri' we must first decide what is Soma with which 'adri' is invariably connected. Sayana, Macdonell and others consider Soma to be a plant whose juice is pressed and drunk by the gods and priests at the sacrifices. Hillebrandt, on the other hand says that in the ninth Mandala of the Rgveda which contains Soma hymns, there is no mention of Soma being a plant. He is of the opinion that Soma is moon everywhere. In our opinion, Śvāmi Dayānanda's interpretation of Soma as 'water'
seems to be correct. Although Yāska has not listed Soma as water, we may indirectly infer that Soma also signified water. For Yāska has listed madhā, pavitram, amṛtam, ināu, sukram as synonyms of water, and these words are often used in connection with Soma in the Veda. Hence it is quite reasonable to suppose that Soma must also have meant water and the omission of Yāska to include it in the list of synonyms of water might have been accidental.

The phrase 'Adribhiḥ sutah somah' also shows that Soma is water, because it is poured down by clouds (adri). Deriving the word 'adri' from the root / ad, 'to eat' Yāska says: "Adrir megho hy ādityaraśmibhir bhaumān rasān varṣārtham atti" i.e. adri or cloud draws terrestrial waters with the help of the rays of the sun for the sake of (pouring down) rain. The word is formed by the addition of the Upādi suffix 'krin'(4.65) and gets the accent on the first syllable by ā (Pan 6-1-197).

Go-'śritaḥ': This word occurs only twice in the Rgveda, once here and next in VIII.21.5. Sayāṇa takes the word Go(cow) in the sense of the products of the cow, viz, milk and curds (Go vikāre dadhi-payasi gośabdenocyete). He derives 'śrita' from the
root \( srI \), to cook (pake) and translates the compound as 'mixed with milk.' Being a Tṛitīya-tatpuruṣa compound, it gets the accent on the first syllable. According to us, 'go' means 'ray' (Nig.1.5.3) and the compound means 'mixed with the rays of the sun', i.e. under the influence of or with the help of the rays of the sun. Soma is gośrita, because it (water) is dropped in the form of rain from the clouds with the help or under the influence of the rays of the sun known as 'āmṛta rasmis.' (Bh.v.v.n.).

Somasah: Vedic nominative plural form of 'Soma' the augment 'asuk' being added by the sutra 'Aj jaser asuk' (Pan. VII.1.50). It is derived from the root \( sū \), to press (abhisave) irregularly with the Unādi suffix 'manin' (4.197) and gets the accent on the first syllable by \(ŚuI \) (Pan. 6.1.197) on account of its being a 'nit'.

Rājānāi: Vedic vocative dual of 'rajan' from the root \( rāj \), to shine with the suffix 'kanin' (Un.1.156) with the lengthening of the penultimate vowel by 'Sarva nāma sthāne -'(Pan. 6.4.9) dual ending in 'a' by "Supām suluk-(P)7.1.39) and loss of accent by "Amantritasya ca" (Pan. 8.1.17).
Divi-sprṣā: Vedic vocative dual of 'divi-sprṣ'. Sayana translates it as 'dwellers in heaven', Geldner as 'reaching to the sky' which is more correct than that of Sayana. It is an aluktatpurusa compound (Va. on 6.3.9) with first member in the locative case, and the second member derived from the root √ sprṣ, 'to touch' with the suffix kvin' (Pan. 3.2.58).

There are seven strata of atmosphere (sapta paridvah) round the earth. The first three are contiguous to the earth, the fourth is the aerial region, and the last three are celestial.

There is a legend in the Rgveda that Śyena brought Soma for Indra from heaven (Dyaus). Here Śyena signifies the rays of the sun which bring Soma (hydrogen and oxygen in their elemental state) to Indra, the god of lightening who turns it into water by the electric energy produced by the friction of clouds. This is what is meant by the drinking of Soma by Indra. And the drinking of Soma by Mitra and Varuna also signifies merely their conversion into water. Thus 'divi-sprṣ' means that Mitra and Varuna touch the fringe of the fourth stratum (i.e. the fourth heaven) where they are converted into water.
As water is the life of plants, Soma is called the king of plants (vanaspatīnām rājā). Like the other leading gods, Soma is called a king. He is the king of rivers, of the whole earth, of the gods and of the mortals. It does not need any argument to prove that water is the life of all creatures.

Asmatrāt. This word occurs eight times in the Rgveda (I.132.2; 137.1.3; IV.32.18; 41.10; VIII.18.14; 63.4.10.44.3). Sayana does not give its derivation but always gives its meaning as 'among us' (asmāsu) except at one place (Rv.1.137.1) where he translates it as 'our protectors (asmata trātārau). It appears that in giving the meaning 'among us' (asmāsu), Sayana probably had the suffix 'tral' in his mind (asmad-tral). But tral being a lit, should throw the accent on the second syllable 'sma' and not on the third 'tra' as here. Even then the final lengthening of the vowel remains unexplained.

Monier William gives its meaning as 'to us, with us, among us'. All modern scholars adopt one or the other of these meanings, and have thus followed Sayana.

The word may be derived from the stem 'asmad' with the Taddhita suffix 'tra' by Deva-manuṣya - (Pāñ. 5.3.56) and the dropping of 'īd' by Prādarādī - (Pāñ. 6.3.109) with the accent on the suffix by Ādyudāttaś ca
Monier Williams agrees with this derivation but considers it a case of defective spelling (on account of the dropping of d). But there is a philological explanation which is reflected in Panini's sūtra 'Tyadādīnām ah'(7.2.102) which suggests that there are two stems of the words like 'tyad, asmad etc.' the one regular 'tyad' 'asmad' etc. and the other ending in 'a' viz. 'tya' asma etc. This seems to be the correct view, and not the one calling it a case of defective spelling. Thus 'asmatra' is a regular formation from 'asma' - 'tra'.

Mitra - Varuṇa: It is vocative dual of the Devatā dvandva compound ending in 'a' by Supām suluk - (Pāñ.7.2.37) with the accent lost (by Amantri-tasya ca(Pāñ. 8.1.19). The final vowel of Mitra is lengthened by the addition of the augment 'ānam' by Devatā dvandve ca (Pāñ. 6.3.26). The word Mitra is derived from either the root /mi, to throw, or from /mā, to measure or from /mith, to unite.

Dadhvāsirah: The word 'dadhi' is derived from the root dhā, to sustain, to nourish (Dadhāti puṣṇāti dadhi) with the primary suffix 'kin' by Adh-gama-hana-jaṇah ki-kinau liṣ ca (Pāñ.3.2.171). The first syllable of the root is reduplicated.
by Lit! dhātor anabhyaśasya (Pāṇ. 6.1.8). 'a' of the root drops by āto lopa iti ca (Pāṇ. 6.4.64).
The accent falls on the first syllable by ānity-ādirlityam (Pāṇ. 6.1.197). āśir' is derived from the root āśīr, to crush, with the suffix 'kvip' by kvip ca (Pāṇ. 3.2.76) srīnāti hinasti some, i.e. which is crushed in the Soma preparation (in ritual).
Here Guna does not take place by Khiṭi ca (Pāṇ. I.I.5).
'i' and 'r' are substituted by ṛtā id-dhatoh
(Pāṇ. 7.I.100) and Ur-an raparah(Pāṇ. I.I.51) respectively.

Sāyana treats Dadhy-āśirah (Rv.I.5.5) as a Bahuvrīhi compound (Dadhy eva āśir yeśām somānām te) which accounts for the accent on the first syllable of the first member by Bahuvrīhau prakṛtyā pūrvapadām (Pāṇ. 6.2.1).

Āśirah may also be derived by Nipātana according to Āpasprdhethām(Pāṇ. 6.1.36) from the āśīr, to cook(pāke) with the primary suffix 'kvip', the root being replaced by 'sir' with the prefix 'āṅ'.
At Rv. I.137.2 Sāyana has dissolved the compound differently as Trātiya Tatpurusa(Dadhānā āśrayavantah iti dadhy āśirah somāh). In this case the accent is accounted for by Tatpurṣe-(Pāṇ. 6.2.2). The
explanation by Tr̄tīyā Tatpurusa is better than that by Bahuvrīhi, because in ritual Soma is mixed with other things also besides curd.

Coming to the scientific interpretation of the hymn, it may be pointed out that Soma is an atmospheric deity. Therefore, the meaning of dadhi as curds has no relevance. Generally we find four epithets used with Soma viz. 'dadhi-āśirah, Gavāśiraḥ, Yavāśiraḥ, and Tryāśiraḥ'. The ritualists take 'tryāśiraḥ' to mean 'mixed with three things' viz. milk, barley and curd or sour milk. But this sort of mixture is not possible in the atmosphere, where Soma means 'water'. As a matter of fact, Soma is of many kinds owing to its mixture with other elements like nitrogen, etc. in the atmosphere. Rain water contains such other elements besides being a composition of hydrogen and oxygen. Similarly, water that is present in various objects like the trees, vegetables etc. acquires different tastes. Thus the epithets 'dadhy āśirah, gavāśiraḥ etc. may denote different tastes of water in combination with different objects.

Now according to Yāska 'go' is the name of the ray of the sun (gavāḥ kirānāḥ). Thus gavāśiraḥ and dadhyāśirāḥ Somas are the atmospheric waters which in combination with the rays (heat) of the sun and the
nourishing element, make the plants grow and thrive. The other synonyms of the sun such as Savitr, Puṣan etc. lend support to this view. Saṅkha rightly derives dadhi from the root dha, to sustain and nourish, because dadhi has the power of sustaining and nourishing the plants. In this sense the word dadhikrā may also be a variant of dadhi and mean rays of the sun. It is read by Yaska in the names of horse. His etymological interpretation is dadhat kramatīti va, dahdat krandatīti va, dadhad akārd bhavātīti va (Nir. II27). This interpretation shows that the word has several senses viz. that of (i) supporting, nourishing or sustaining (ii) of crossing over (iii) of roaring or thundering and (iv) of looking beautiful. The horse possesses all these qualities. He supports (carries) burdens and men, goes from one place to another, neighs, and looks graceful. It is therefore not unreasonable to suppose that dadhi in the sense of the rays of the sun, owing to its nourishing and sustaining the plants, possesses the same quality. For the meaning of the word āsir we have to compare the following passages in which it occurs: (i) āsiram ghṛtām (Rv.I.34.6) meaning mixed water i.e. water that falls
in the form of rain carrying nitrogen etc. with it (ii) Krnvanti kīkāṭesu gāve nāśīrām duhre na tapanti gharmām (Rv.3.53.I4) meaning the rays of the sun neither milk (produce) the mixed (rain water) nor glow hot in fogs(kīkāṭa). (iii) Sūkra āśīram yācante (Rv.VIII.2.10) meaning the bright rays of the sun long for water. (iv) Taī (Sūmam) āśīram purolāsām Īndremām sōmā śrinehi (Rv.8.2.II) Mix, 0 Indra, those Somas(waters) with this water that is offered or (Boil 0 Indra, those waters with this water that is offered. (v) Imas ta Indra prśnayo ghrītaṃ duhata āśīram, Enamṛtasya pipūshā (Rv.8.6.19) meaning From here 0 Indra, your variegated (rays reflected in the rainbow) milk the mixed water. Make the water (āmrta) swell with it. (vi) Īndrāya gāva āśīram duhre vajriṇe madhu (Rv.VIII.69.6) meaning For Indra, who holds the thunder-bolt, the rays have milked the sweet waters. (vii) Trīr asmai saptā dhenāvo duhure satyāṃ āśīram purvyē vyōmanī (Rv.9.70.I) meaning Twentyone rays(of the sun) milked for him(Soma the pure mixture in the nearest (stratum of the) atmosphere.

It is clear from the passages quoted above that the abode of Soma is the atmosphere as well as
heaven and the mixture of Soma is produced there.
In that connection the rays (Gāvah) are mentioned everywhere. From these it follows that all such words as go, dadhi, yava, etc. signify the different objects which combine with the atmospheric waters (Somas).

"Dhenum na vāsarīṁ amṣum duhanti adribhiṁ:"

They milk water (amṣu) from the atmosphere (vāsarī) by means of clouds (adribhiṁ). The word dhenu is derived from the root /dhe, to suck, to drink, with the suffix nu by dhet ic ca(Uṇ.3.34); Dhyanti pibanti yasyāḥ sa dhenuḥ nava prasūtā gaur vā. The accent falls on the suffix by ādyudattaś ca(Pāṇ.3.1.3).

Vāsārī is derived from the root /vās, to wear, to cover (acchādane) with the aunādika suffix are and then takes niṣ by kṛdiṣkārādaktināḥ. Or it may be derived by adding the suffix ara and svārthika an(See. SB. Rv.I.37.3). Vāsārī means atmosphere because it covers or envelops everything and is the indirect object of the verb duhanti.

Amsūṁ: Vasāka explains it as "Samsatamātro bhavati. Ananāya sam bhavatītī vā(Nir. 2.5). It is derived from the root /as, to reach, to pervade, with the aunādika suffix 'u' with the augment num (amṣūṁ vyāpau samghāte (ca asa)bhojane cety-asmād bāhulakād aunādika upratyayo numagamas ca (BYBV.P.437), yad vā amṣa vibhājane(curtāṁ) asmān māgyadītvaṁ kuh,
The clause 'Dhenum na vāsarīṃ amśum duhanty adhibhīḥ' is very complicated. Śaṅkara explains it as
(i) Dhenum na prīṇayitrīṃ gām iva, (ii) vāsarīṃ sarvāṅgacchādīta payaskāṃ bahukṣīram (iii) amśum vallirūpam somam duhanti sampādayanti adhvaryavah (iv) adhibhīḥ abhiśava-sādhanair grāvabhiḥ, kim ca adhibhīḥ tair eva sādhanaiḥ." Śaṅkara takes vāsarīṃ as an adjective of dhenum which may be correct in the ritual interpretation of the hymn which does not afford a clear conception of the deities. In scientific exposition of the stanza, vāsarī must mean atmospheres. It cannot be treated as an adjective of dhenu but should be taken as the indirect object of the verb duhanti. The word dhenu itself means a productive cow, and requires no qualification. The root _/duh takes two objects according to Akathitāṃ ca (Pañ. I.4.51) and (Kāśīka Duhi-yāci-rudhi-prachi bhiṣi-ciṇām upayoga-nimittam apūrva vidhau. Bruvi-sāsi-guṇena ca yat sacate tad-ākṛttitam ācaritam kavinā. Upayujyata ity upayogah, payāḥ prabhṛti, tasya nimittam gavādi, tasyopayujyamana-payaḥ prabhṛti
nimittasya gavādeḥ karma sanjña vidhīyate)". The direct object of the verb is amsum and the indirect vāsarīm which is compared with dhenum. Otherwise vāsarīm dhenum (lustrous or shining cow from root vas, to shine) makes no sense. As the word vāsarī occurs only once in the Ṛv., no comparative study of the word is possible. Here vāsarī is milked to yield amsu which is produced by adribhih (clouds). As Mitra and Varuna are hydrogen and Oxygen, dhenu must be the physical change of Mitra and Varuna into water which pours from the atmosphere, mixed with the rays of the sun. The rain water comes from the clouds with the help of the wind. Now Maruts are the wind-gods. They are also called narah which means men in ritualistic sense, and refers to the adhvaryus.
1. Praised is the greatness of Puṣan, whose existence is for one and all. The excellence of his strength does not flag, surely it does not flag.
I cheerfully welcome his vital protection which gives comfort. (He is) the invigorating god who unites the minds of all--Yea the invigorating one who unites the minds of all.

2. I urge thee, O Pūṣan! with praises to march like a fast steed in the same way as if to hasten to the battle, that like a camel, mayest thou bear us across the combat. I, a mortal invoke thee, the divine delight-giver, for friendship. Do thou render our learned men illustrious in (learned) combats.

3. Through thy friendship, O Pūṣan! those who praise thee, do indeed by their intelligence, and through thy protection enjoy (all comforts). After that new praise of ours, we approach thee for wealth. Free from anger, O Widely-praised (God) be our helper and come to our aid in (our) every endeavour.

4. Favourable and bounteous be closed to us, O All-encompassing and Driving Force, for the benefit of this earth. O possessed of Heat and Light, be closed to us who praise thee. O Destroyer of Fose, we constantly contemplate on thee with our praises. O bestower of Heat and Light, I do not under-rate thee, nor do I deny thy friendship.
The name of Puṣan is mentioned about 120 times in the Rv. and he is celebrated in eight hymns (five of them occurring in the sixth, two in the first, and one in the tenth book). He is also lauded as a dual divinity in one hymn (6.57) with Indra and in another with Soma (2.40). Thus statistically he occupies a somewhat higher position than Viṣṇu.

Puṣan has been described to possess a right hand (6.54, 10) braided hair (like Rudra) (6.55, 2), a beard, (10.26, 7). He wields a golden spear (1.42, 6) and carries an awl (6.53, 5, 6, 8) or a goad (53.9, 58, 2). He has a car which is driven by goats and horses (1.38, 4, 6; 55, 3, 4). He eats, for his food, gruel (6.56, 1 of, 3.52, 7). It is probably for this reason that he is said to be toothless in the S.B. (1.7, 4, 7).

He is the lover of his mother viz. night (6.55, 5) or the lover of his sister viz. Uṣā and brother of Indra. His bride is Sūryā.

Puṣan is born on the far path of paths, on the far paths of heaven and of earth, he goes to and returns from both the beloved abodes, knowing them (6.17, 2). As knower of paths, Puṣan is concerned as a guardian of roads. He is besought to remove dangers, the wolf, the way layer, from the path (1.42, 1, 2, 3).
Pûșan has various attributes in common with other gods. He is called āsura (5.51.11). He is strong (5.43.9), vigorous (8.4.15), nimble (6.54.8), powerful (1.138.1), resistless (6.48.55). He transcends mortals and is equal to the gods in glory (6.48.19). He is a ruler of hero (1.106.4), an unconquerable protector and defender (1.89.5) and assists in battle (6.48.11). He is the protector of the world (10.17.3). He is a seer, a protecting friend of the priest, unshaken friend born of old, of every suppliant (10.26.5-8). He is wise (1.42.5) and liberal (2.31.4). His bounty is particularly often mentioned. He possesses all wealth (1.89.6), abounds in wealth (8.4.15), gives increase of wealth (1.89.5), is beneficial (1.38.2), bountiful (6.58.4: 8.4.18), and bestower of all blessings (1.42.6). He is the strong friend of abundance, the strong lord and increaser of nourishment (10.26.7.8). The term dasrā, wonder-working, distinctive of the Asvins, is a few times (1.42.5: 6.56.4) applied to him, as well as dasma, 'wondrous' (1.42.10: 138.4) and dasma-varcas of wondrous splendour (6.58.4) usually said of Agni and Indra. He is also twice (1.106.4: 10.64.3) called naraśamsa 'praised of men', an epithet otherwise exclusively limited to Agni. He is once spoken of as 'all pervading' (2.40.6). The epithets exclusively
connected with Pūṣan are āghṛṇī, ajāśva, vimocana, vimuco napāt, and once each puṣtimbhara, 'bringing prosperity anāstapaśu, 'losing no cattle', anāstavedas, 'losing no goods' karambhād, 'eating gruel', karambha, mentioned three times in the Ṛv., is Pūṣan's distinctive food, being contrasted with soma as Indra's (6.57.2); distinctive ādīsthopayojanāṇi aja, being contrasted with hari as Indra's (Nigh. I.15). Pūṣan is the only god who receives the epithet pasupa 'protector of cattle', (in my opinion protector of all who see) (6.58.2) directly (and not in companion). In (V. M. P.37) A. A. Macdonell says "that these evidences adduced do not show clearly that Pūṣan represents a phenomenon of nature. But a large number of passages quoted at the beginning point to his being closely connected with the sun. Yāska, too, (Nir. 7.9) explains Pūṣan to be 'the sun (Āditya). the preserver of all beings', and in post vedic literature Pūṣan occasionally occurs as the name of a sun." His concluding paragraph on the god Pūṣan is to be marked, he says, "Etymologically the word means 'prosper', as derived from the root puṣ, 'to cause to thrive'. This side of his character is conspicuous both in his epithets visvavedas, auṣṭvedas, purūvaru, puṣtimbhara, and in the frequent invocations to him, to bestow wealth and protection (6.48.18). He is lord of great
wealth, a stream of wealth, a heap of riches (6.55.2,3). But the prosperity he confers is not, as in the case of Indra, Parjanya and the Maruts, connected with rain, but with light, which is emphasized by his exclusive epithet 'glowing'. The welfare which he bestows results from the protection he extends to men and cattle on earth and from his guidance of man to the abodes of bliss in the next world. Thus the conception which seems to underlie the character of Puṣan, is the beneficient power of the sun manifested chiefly as a pastoral deity."

On the basis of different inclusive and exclusive epithets of Puṣan, Griswold in his 'The Religions Quest of India' p.279 concludes that Puṣan is a pastoral deity. He says "He (Puṣan) shepherds domestic animals, prosperity for a pastoral tribe means good pasture (1.42.8) for cattle and their careful shepherding so that none may fall into a pit, break a limb, be seized by thieves, be devoured by wild beasts or stray away and become lost (6.54.5-10; 1.42.2-3). In the hymn viz. (6.54) Puṣan is represented as a divine herdsman 'a good shepherd'. His exclusive epithets anastpasu losing no cattle and anastveda losing no goods emphasize this trait of his character."
In a previous chapter on Varuna it has been shown that there are two aspects of the deities of the Vedic pantheon. On the interpretation of the Veda, Sri Aurobindo (see pp. 38 on the Veda) writes, "The hypothesis on which I shall conduct my own enquiry is that the Veda has a double aspect and that the two, though closely related, must be kept apart. The Rishis arranged the substance of their thought in a system of parallelism by which the same deities were at once internal and external powers of universal nature, and they managed its expression through a system of double values by which the same language served for their worship in both aspects. But the psychological sense predominates and is more pervading, close-knit and coherent than the physical. The Veda is primarily intended to serve for spiritual enlightenment and self-culture. It is, therefore, this sense which has first to be restored." (cf. S.P.p.3 Introduction on the chapters on Religion)

Here also the god Pusan has a double aspect: 1. The internal viz. the ethical, moral and psychological aspect, 2. external viz. the physical, chemical, mathematical, astrological, botanical, zoological and other similar aspects.

According to Vedic Monotheism, Pusan is one
of the names of Almighty god and in his external aspect he represents the sun. There are different descriptions of Puṣan, in the Ṛv. In most of the verses the sun god is called Puṣan on account of his power of preserving, increasing, fostering and nourishing with his Light and Heat. His exclusive epithets are ajāsvaḥ, āghṛṇiḥ paṣupaḥ etc. These epithets clearly show that Puṣan is Light and Heat.

The word aja is from āj gatichepa-ṇayoh, to go and to glow and asva is from āṣunĕ vyāptau, to pervade, to trickle. The word ghrni is from āghṛ kṣarane, to flow, to reflect. Paṣupaḥ is derived from the root ādrś, to see or to observe by arjī(Ṛṇ.I.27) with the suffix ku paṣyati sarvamīti paṣuḥ, paṣyanti yen vā sa paṣuḥ agnih. Paṣyati jānati svārtānīti paṣuḥ gavādiḥ, one that sees all, by which all things seen, one who knows one’s selfish motives(Ṛṇ.I.27).

So paṣupaḥ means paṣuḥ pāṭītī paṣuḥ, one that watches the sight which is light. The words anaṣṭpasuḥ and anaṣṭvedah denote the exclusive attributes of the god, Puṣan anaṣṭpasuḥ means losing no sight or light, anaṣṭaveda means losing no knowledge.

The thing that the western scholars are to think the god Puṣan as the pastoral deity, is the names of animals as vrkā, 'wolf', arvan, 'horse' gavaḥ, 'cows', aja, 'goat' are often mentioned in the context of Puṣan.
But we are compelled to think the significance of the words used in the sense of light and heat, the exclusive faculty of the god Pūsan. In the passage (Ṛv.6.54.5) the god Pūsan is said to bring gāh 'cows' for us, to guard horses etc., and in (Ṛv.1.42.2) the god Pūsan is said to kill the vrka 'wolf' which comes in the way. According to the root born theory of Yāska and others and comparing the different passages in the Ṛv. absolutely there is no difficulty to consider these animals in the context of Pūsan in the light of light and heat, and hence the obscure as well as ordinary passages in the Ṛv. for Western scholars are to be considered valuable and of a great importance otherwise what the passage (Ṛv.10.17.6) means "prāpathe pathamajnīṣṭa puṣa prāpathe divaḥ prāpathe prthivyāḥ" the god Pūsan expanded the medial region the heaven and earth. With regard to Pūsan agni is compared to him. Agni is said to make heaven, earth and medial region stable and Pūsan is said to expand them (Ṛv.1.67.3). The word 'vrka' wolf is darkness which is driven away by Pūsan, the light, in other words the darkness is trampled by the feet or rays of the sun. This view is supported by the root of vrka. The word vrka is derived from the root _vr  ācchādane, to pervade with the suffix 'kat' by Śṛṣṭi-(Un.3.41) vrnoti ācchādayati iti vrkaḥ, 'one
who is pervading. In this way cows and horses are also rays of the sun which will be further considered in the hymns of agni.

So eventually after comparing different passages in Ṛv. and giving a minute and careful consideration of the exclusive and inclusive epithets of Pūṣan, it is sure that the god Pūṣan is the name of the sun who possesses light and heat.

**Grammatical and Exegetical notes:**


**Pra-pra- Repetition by 'Nitya-vāpsayoh'** (Pan. 8.1.4). The second 'pra' is Āmṛdīta by 'Tasya param āmṛdītam(Pan. 8.1.2) and the accent falls on the first 'pra' by Anudattam ca' (Pan. 8.1.3).

**Tuvijātāsyah - Tuvi is a synonym of 'bahu'** (Nīg. 3.1.2). Tuvibhyo jātaḥ, born for many i.e. for all. Being an Upapada compound, the accent falls on the last syllable of the second member by Thātha - (Pan. 6.2.144).
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This epithet of Pūṣan expresses his all-encompassing power. It may also mean 'born many times', i.e. rising everyday. "Since the divine work in us cannot be suddenly accomplished, the godhead cannot be created all at once, but only by a continuous development and constant nurture through the succession of the dawns, through the periodic revisiting of the illuminating sun. Sūrya, the sun-power manifests himself in another form as Pūṣan, the increaser. The spiritual wealth coveted by the seers is one of that thus increases 'day by day', that is, in each return of this fostering sun: increase or growth (pusti) is a frequent object of their prayers. Pūṣan represents this aspect of the Sūrya-power" (On the Veda, Aurobindo, p. 540).

Thus, 'tuvijāta' signifies that quality of Pūṣan which increases the potentiality of all creatives (animals, plants etc.) by his constant-gift of nourishment.

If 'tuvijāta' is treated as instrumental tatpurusa compound (tuvibhir janyate), i.e. 'brought into existence by many', then we come to another aspect of Pūṣan, viz. its creation by the efforts of many gods.
Sumnayan — fr. जुमिन, prekṣāpate, 'to cast, scatter, with the prefix 'su' by रास्ना-सासना-सुम्ना-दुम्ना-निम्ना (Un. Bhojavṛtti, 2.2.184) iti-सोभानेना कर्माणि मियते, निमियते, सुष्ठु मियते, परिचित्यायते भागेनेति vā (DNB. P.260). 'Gati-kārakopapaḍat kṛt' (Pāñc. 6.2.139) ityuttarapada-prakṛtisvare narratvānto nipātyate iti kṛtvā pratyayaspavānāntodāttaḥ, i.e. the elision of 'i' from the root /mi is irregular. But the word may be derived from न्म, abhyāse or man, to regard, with the suffix 'ka' and prefix 'su' by the Yogavibhāga i.e. splitting of the sutra 'supi sthaḥ' (Pāñc. 3.2.4). Suṣṭhavā nāti abhyāsyatīti sumnam. The long 'ā' of the root is dropped by 'āto lopa iti ca' (Pāñc 6.4.64).

This word is a synonym of 'sukhā' 'happiness' (Nigh. 3.6). From Sumna we get Sumnaya as denominative with the addition of 'kyac' by 'Supa' atmanah kyac' (Pāñc. 3.1.8) in the sense of Atmanah sumnam sukham icchatīti sumnayatī. The substitution of 'i' for the first 'a' of sumna is prohibited by 'Na chandasy apūtrasya' (Pāñc. 7.4.33). The present participle active (Satr) by 'Lataḥ Satrāṇcaru' (Pāñc. 3.2.124) 'Num' by ऊगिदाचाम sarvanāsmastānā adhātoḥ (7.1.170) 'Midaco' ntyāt paraḥ (Pāñc. 1.7.47). 't' drops by 'Samyogāntasya lopaḥ' (Pāñc. 8.2.23) and 's' by 'Hal nyabbhyo' — (Pāñc.
The accent falls on the last syllable of the stem 'Samnaya' and remains on the same syllable by 'Ekādesodattennodattah' (Pān. 8.2.5).

Anti-ūtim - having protection which is near, hence vital protection. Anti nikāta uti rakṣanādyā kriyā yasya tam (DKB. I.138.1). Being a Bahuvrīhi compound, it has accent on the first syllable of the first member by 'Bahuvrīhau prakṛtyā pūrvapadam' (Pān. 6.2.1). Anti is a synonym of antika (Nīg. 2.16) and Yāska derives it as 'ānītam bhavati (Nīr. III.9). Sayāṇa always derives it from antika by the elision of 'ka' (Kādiolo bahulam). But the correct interpretation of Pānini's sūtra is that there are two stems 'antika' and 'anti' of which often 'anti' is also used in the sense of 'near'. That 'anti' is a separate stem is proved by its occurrence in other Indo-European languages as Greek anti, Lat. ante, the accent falls on the first syllable by 'Nipāta ādyudattah' (F.S.).

Ūti is from / av, rakṣanē with the suffix 'ktin' by 'ūti-ūti-jūti' (Pān. 3.3.97) and the accent falls on the second syllable by nipātana, for otherwise the accent should be on the first syllable by 'Nityādir nityam' (Pān. 6.1.197). But in our opinion it would be more correct to add the suffix 'ktic' to the root in order to justify the present accent by 'citah (Pān. 6.1.163) and avoid recourse to nipātana.
The substitution of ‘Utha’ for ‘av’ is by Jvaratvāra (Pān. 6.4.20). Thus uti is the protection peculiar to the Pūsan (nourishing, vitality giving) aspect of the sun. Thus antyūti means vital protection given by the rays of the sun by producing resistance against disease in the body.

Mayobhūyam - giver of delight or comfort.
The word ‘mayas’ is derived from /mā, himsāyām, IX. P. with the suffix ‘asun’ by ‘Sarvadhātubho’ sun (Un.4.189), mināti hinasti duhkham iti sukham mayaḥ. Or it may be derived from /mā II.P,III.ā,IV.ā (Dhātup 24.54) to find room, to beside one’s self with. May as thus means enjoyment, pleasure, delight.

Mayo bhāvayatītī mayobhūs tam mayobhūvam.
Antarbhāvita-nyarthāt bhuvākviṣ (SRB.I.14.9).
According to my preceptor Pt. Brahmadatta Jijñānsu, the causative sense is not included in (antarbhāvita), but is dropped by ‘Bahulam anyatrapī sanjaḥ chandasoh (Un.2.23).’ (BYBV.P.328). But ‘nic can drop by ‘Ner anitij (Pān.6.4.51) also.

Makhāh - from /māh, to be great, hence vigorous. This word generally comes in the context of Soma and is of great significance. It occurs 10 times in the Rgveda. Sayana always takes it to mean sacrifice(yajña). Yāska has also enlisted it in
the synonyms of yajña\(\text{(Nigh 3.17.II)}\). Though Yāśka has not derived the word 'makha', yet we can know its significance from the etymologies of yajña as given by Yāśka. He says - Yajnāṁ kasmāti prakhyātam yajati-karmeti Nairuktāḥ, Yacno bhavatīti vā, yajurunno bhavatīti vā, bahukṛṣṇājino ityaupamam-yavaḥ, yajūmsy enam nayantīti vā (Nir.3.19). From what (root) is yajña derived? It is well known act of worship, say the etymologists. Or it is (an act of) supplication (to gods), or it is sprinkled with the yajus formulas. 'It has a large number of the skins of black antelopes, says Aupamanyava. Or it is directed by the yajus formulas.  

Swāmī Dayānand Sarasvatī, here in this stanza, translates 'makha' as 'prāptavidyaḥ', i.e. one who has acquired knowledge.

By comparing different passages of the Rgveda in which this word occurs, Dr. S.S. Bhave has come to the conclusion that it means 'a warrior'. He has quoted Geldner, Grassman and others also. He says "Makha presents a peculiar cv pattern for sanskrit and a derivation is difficult. One should, therefore, try to see the etymology in order to get an idea of the meaning at the Indo-European stage. There are, however, various difficulties in this. Grassman(970)
connects this word with Gk. maxeomai (to beat, to slaughter, or immolate with a sword, etc.) and further 'to fight'), for which he compares other parallels and Lat. 'macto' is considered problematic (Boiracque 616). The question is very complicated because in Latin the verb maetare means not only 'to honour . . . with sacrifices, to glorify etc.' but also 'to sacrifice, immolate, etc.' (cf. Gonda 'The meaning of Sanskrit Mahas and its relatives'. JOI, Baroda, VIII p. 234 f. 268f where the extremely controversial nature of the whole problem is well discussed). These Indo-European parallels, however, give some faint idea of the meaning behind makha.'

Though Grassman (970) categorically denies any connection of makha with Sanskrit ś mah or ś mām (cf IE ś megh), the Rgvedic poets, however, did feel the presence of an ideological and phonetic connection between them. This becomes crystal clear when we see the remarkable parallelism between śūro māg ca māṃhate (Rv. 9.1.10), 'Krūr makhó nā māṃhayūḥ (Rv. 9.20.7). From these passages the synonymous relation between Sura and makha becomes clear, as the activity of both is expressed by ś mām. Soma as a 'makha' (=Sura, i.e. fighter) is also liberal.
That 'makha' means 'a warrior' is confirmed by the Rgveda use of certain words derived from 'makha' in fighting context (cf. 'sasāna máryo yūvabhir makhasyān', Rv 3.31.7, and 'Tvām jaghānta nāmucim makhasyām' Rv. 10.73.7). That 'makhasyuh' signifies 'a fighter' is very well pointed out by Grassman (970), who draws attention to the fact that Soma receives this epithet because he is a fighter (cf. 'Apaghñān pavati mṛdhah, also 'jahi mṛdhah, and 'dvīso jahi', Rv 7, 26, 28 respectively). He says that Soma's piercing of the sieve is conceived as a triumphant fight: thus 'makha' is a playful fighter here who is 'mamhaya' (liberal). The later meaning of 'makha' as Sacrifice has possibly developed through the liberal presents given (from / mamh) or through the immolating of the victim in a sacrifice (cf. Gonda's remarks about Lat. mactare). "Thus Dr. Bhave concludes that 'makha' means 'a warrior'. (Bh. RB., Part II. p. 18).

We do not contest against this meaning in the post-vedic ritual context of Soma which context we utterly deny for the Veda. But in the present context of Puṣan it must have some other possible and rational interpretation. The root / mamh means to
Thus, makhah would mean 'one who increases, excites or invigorates, hence vigorous. This interpretation agrees with the root / puṣ 'to nourish' from which the word Pūṣan is derived. Now, the question remains as to how he invites the minds of all. This must refer to some emotional changes caused by the rays of Pūṣan by which one might influence the mind of another person and thus bring him in unison with his own mind. At this stage, it is rather difficult for us to say what exactly those emotional changes are. The question belongs to the sphere of psychology and science. We have only indicated what the mantra says.


Sayana translates the words as 'stotra bhīh' and Swāmi Dayānanda as 'stutibhīh' i.e. with praises. Geldner explains it as 'mit Lobesworten', i.e. with praiseworthy words. All of them have translated the verb 'kṛṇe' as 'karomi'. But with the prefix 'pra'.
it means 'to induce, to make a person perform anything, to urge'.

\[\text{Piparah - fr.} /\text{Pr. IX 'pālana-pūraṇayoh', 'to fill, to fulfil'. 'Pāraya', the causative 'nic takes place by 'Hetumati ca'(Pāṇ. 3.1.26), Vṛddhi by 'āco niśiti'(Pāṇ. 7.2.115), Iko guṇavṛddhi'(Pāṇ.1.1.3), 'Vṛddhir ādaic' (Pāṇ.1.1.1.), 'Sthāne' ntaratamaḥ' (Pāṇ. I.1.49), Uraṇā raparaḥ'(Pāṇ. I.1.50). This gives us 'pārī which takes the form of a root by 'Sanādyanta dhatavah' (Pāṇ. 3.1.32). 'Dhātoh' (Pāṇ. 3.1.91), 'Bhūte'(Pāṇ 3.2.84), 'Luh'(Pāṇ 3.2.110), 'cāh' by 'Nisridrusvubhyah kartari ca'(Pāṇ 3.1.48), 'ni' drops by 'Ner aniti'(Pāṇ 6.4.51), shortening of the vowel by 'Nāu caṇy-upadhāyā hrasvah'(Pāṇ 7.4.1).

Now, Par-cah-sip,Dwirvacan by 'Caṇi (Pāṇ.6.1.11). 'R' drops by 'Atra lopo 'bhyaśasya'(Pāṇ.7.4.58), 'a' changed by 'Haladih seṣah (Pāṇ 7.4.60), addition of 'i' by 'Sanval laghuni caṃpare ' naglope(Pāṇ 7.4.93), lengthening by 'Dīrgho laghoḥ' (Pāṇ. 7.4.94) 'i' of 'sip' drops by 'Itasca'(Pāṇ 3.4.100). Thus we get 'pīparaḥ'. The argument 'a' does not take place by 'Bahulam chandasya a manyohe 'pi'(Pāṇ 6.4.75). Nighāta is enjoined by 'Tiṁatiṇah'(Pāṇ 8.1.28), but this sūtra does not apply owing to 'Yadvṛttan nityam'(Pāṇ 8.1.66). Therefore the accent falls on.
the second syllable by 'Cany anyatarasyām' (Pañ.6.1.218, also Mac.V.Gr. p.467B).

āngusāṇ - learned men. According to Yāska this word is 'anavagatasamśkāra' i.e. one of which the grammatical form is not known. Such words are called 'Aikapadika', i.e. single words, and are enlisted in chap. IV of Nighantu. They are independent words having nothing in common with other words.

In the Rgveda passage 'Eṇāngusāṇa vayma indravantah' (I.105.19), Yāska explains 'āṅgusāṇa' as 'stomena' (Nir 5.II). Taking one from this explanation, Saṇḍa derives the word from /ghuṣ, with the prefix 'ān' and suffix 'ghan', replacing 'gho' by 'gu' by 'Pṛṣodarāṇiṇayathopaṇiṣdīm' (Pañ.6.3.109) and retaining the 'ān' of the prefix intact. The accent falls on the last syllable by 'Thāthaghāṇ' (Pañ.6.2.144).

In the Daśapāṇāṇadivṛtti (9.19), the word is derived from the root /ā-ga gatau 'to go', with the suffix 'ūṣan' - angatīti āṅgūṣā. āṅgūṣa eva āṅgūṣaḥ or āṅgūṣasyedam ity āṅgūṣaḥ, with the Taddhita suffix 'an' by 'Tasyedam' (Pañ.4.3.120). The accent falls on the last syllable by 'Adyudāttasca' (Pañ.3.1.3).

It has been already pointed out that every root implying motion (gatyarthaka) has threefold significance of acquisition of knowledge (jñāna),
of motion or going (gamana) and of getting (Prapti). Thus, the meaning of 'āngūśān' as 'prāptavidyām' - those who have acquired knowledge - given by Svāmī Dayānanda is quite correct. The latter derivation of the word is better than that of Śaṅkara.

Vipanyāvah - Praisers. Śaṅkara derives the word from śiśu, vyavahārā stutam ca, with the unādi suffix 'yu'(SRB.I.22.21), and Svāmī Dayānanda derives it from the same root with the Unādi suffix 'yuc' and explains the word as 'vividham jagadīśvarasya guṇasamūhām panāyanti stuvanti ye te'. In both the cases, the accent falls on the suffix by 'Adyudattasca'(Pan 3.1.3) in the case of Śaṅkara and by 'Citah'(Pan 6.1.163) in the case of Svāmī Dayānanda. But the difficulty in these derivations is that the suffix 'yu' in both cases should change into 'ana' by Yuvorāṇakau(Pan.7.1.1). Therefore, we must derive the word from the denotative 'vipanyā of 'vipan'(viṣeṣena panāyate; vi- śiśu, vyavahāra stutam ca by Pan.3.2.76 and 3.1.9. vipanām atmanā icchati iti vipanyati, with the suffix 'u' by Kyacchandasā (Pan.3.2.170) in one of the senses 'tacchilye, tadādharmye, or tatsādhukāritve Vipanyu, therefore, is one who is well versed (sādhu) in the knowledge of the functions(vyavahāra)
of Pūsan. Yāska has appropriately included the word in the synonyms of 'medhāvin'.

While adding the suffix 'u', the final 'a' of 'ya' of 'kyād' is dropped by 'āto lopaḥ' (Pan.6.4.48) and then 'y' is retained because its elision is optional by "Kyasya vibhāṣā" (Pan.6.4.50). The accent falls on the suffix 'u' by 'Gatikārakopapadāt kṛt' (Pan.6.2.139).

Bubhuirīr - to eat, hence enjoyed; fr. /bhuj VII.P.A.pālanabhāyavahārayoḥ, to protect to eat. The augment 'r' comes in by 'Bahulam chandasi' (Pan.7.1.8). The accent falls on the last syllable by Cītah (Pan.6.1.163).

Nāvīyāsim - new; fr. 'nava' with the comparative suffix 'īyasun' by Dvivacana-vibhajy-(Pan.5.3.57), 'Ajādiṅavacanaṇaṇa eva' (Pan.5.3.58). Dvau imau navau, ayam anayor atisayena navah, iti nāvīyān, stri eka nāvīyāsī, tāṁ nāvīyasī, i.e. the newer of the two new things. The accent falls on the first syllable by 'Nūnityādir nityam (Pan 6.1.197).

Āhelamanah - not being angry, free from anger; fr. /hedr, anādare, 'to hold in contempt, to be hostile or angry, with 'sānac' by Lāṭah satyaśānacau (Pan.3.2.124). Augment 'm' comes by 'āne muk' (Pan 7.2.82). It is a nan tatpuruṣa compound - Na
helamanah iti. The negative prefix 'a' is accented by Tatpuruse (Pañ 6.2.2.).

Urusamsa - widely praised: Urubhir bahubhih sasyate yas tat-sambudhah pakṣe suryo va (DRB. I.24.II). From ṣams, stutau I.P., with the suffix 'ghan' in 'karma' and 'Sanjña' by Akartari ca-(Pañ 3.2.19) with the upapada 'uru'. But it is better to derive as uruḥ saṃsyo yasya saḥ uru-śansah and so being a B.V. compound, the accent falls on the first syllable of the last member by upasankhyāna on ādyudattam - (Pañ 6.2.119).

Sātave - for the benefit: Śāyana derives this word by 'Utiyūti' (Pañ 3.3.97). But it should be derived from the root ṣaṅ, sambhaktau, I.P., to distribute, to bestow, to gain, to acquire, with the suffix 'ktie' by āतkticau ca saṃjñāyām(Pañ 3.3.174). Lengthening of 'a' by 'Vanasana'(Pañ 6.4.43). The accent falls on the last syllable of Sātī by 'Citaḥ (Pañ 6.1.103).

Bhuvah - of the earth: Śāyana takes it as a verb with the prefix 'upa' and regards it as unaccented according as it is given in the Padapatha. But in our opinion it is accented on the last syllable and is the genitive singular form of 'bhū', the earth. There might have been some mistake or oversight in putting it as unaccented in the Padapatha. The
phrase should be constructed as 'asyān bhuvah sātaye', for the benefit of this earth.

Rarivan - bounteous; fr. / rā, dāne, to donate, with the suffix 'kvasu' by 'Kvasus ca' (Pan. 3.2.107), and reduplication by 'Liṭi ḍhītor anabhāyasasya (Pan. 6.1.8). Hrasva in abhyāsa by 'Pūrvo' bhāyāsah (Pan. 6.1.4) 'Atra lopa' (7.4.59), 'Hrasvah' (Pan. 7.4.60).

The augment 'iḥ' comes by Vasvekājād ghasām (Pan. 7.2.67).

The 'a' of 'rā' drops by 'Āto lopa iṭi ca' (Pan 6.4.64).

The lengthening of the vowel of 'vas' takes place by 'Yasmāt pratyaya' (Pan. 1.4.13) 'Āṅgas' (Pan. 6.4.1), Ātvasantasya (Pan. 6.4.14). 'Nūm' comes in by 'Ugidaśam' (Pan. 7.1.70) 'Mid aco 'ntyāt parah' (Pan. 1.1.47) and 'Ś' of 'Su' drops by 'Hā' (Pan 6.1.68) and the final 'Ś' by 'Samyogantasya lopah' (Pan 8.2.23) 'Halo' nantarān samyogah (Pan. 1.1.7). The accent falls on the suffix 'van' by 'Adyudattas ca' (Pan. 3.1.3).

Ajāsva - possessed of driving and all-encouraging force, heat and light: The word 'aja' is derived from / aj gati-kṛepañayoh, to go, throw, I.P. with the suffix 'ac' by Ajvidhiṁ Sarvodhatubhyah (Vā. Pan. 3.1.134). Ajoti. kṣeṣpaty asau, ajah, one who throws is 'ajah'. The accent falls on the suffix by 'Citah' (Pan. 6.1.163).

The word asvah is derived from / as vyāptah, to encompass, V.Ā. with the suffix 'kvan' by 'āsū'—
Asmxte vyāpnoti, iti āsvah, i.e. one who encompasses. The accent falls on the first syllable by 'Nānityādir nityam' (Pan. 2.1.197). Sāyāna explains the compound as 'aja evāsvasthānīya yasya sa ajāśvah, i.e. one who has goats for horses. The compound is Upamita by 'Upamitam vyāghr ...' (Pan. 2.1.57). Svāmi Dayānanda explains it as 'ajāśca āśva' ca' vidyante yasya, i.e. one who possesses goats and horses. The word being an epithet of Pūṣan, the interpretation of Sāyāna does not seem correct. He thinks that horses are not yoked to Pūṣan's chariot and only goats are yoked on the basis of 'adistopayojanānāni (Ajah Pūṣvah) Nigh. 1.15' context of Nighantu. But the word 'āśva' is used with Pūṣan without the mention of 'aja' with it in 'Uta nau gośānīm dhiyam āśvasām vajāsam uta' (Rv. 6.53.10). 'Pratyardhīyajñāṇāṇaṁ āśvaḥāyo rākṣānām' (Rv. 10.26.5) (also see, Rv. 6.54.5, 6.55.4).

Yāska has not enlisted 'aja' in the synonyms of 'āśva' (i.e. rays). But Sāyāna explains 'ajah' as sun-'a'jo ajaṭi, gaccha-tīti ajah. Sūryah'. (Rv. 1.67.3). So according to Sāyāna 'aja' is the sun or the rays of the sun and according to Svāmi Dayānanda 'āśva' are the rays of the sun. According to Yāska Ajāśva is Pūṣan (Mir. 4.25). This in the
Bahuvrīhi compound by Anekām anya-padarthe (2.2.24),
the accent falls on the second syllable of the first
member by 'Uttarāśvesusu' (Pañ. 6.2.107), but being
the vocative, the accent is lost here by 'Amantritasya
cā' (Pañ. 8.1.17).

As Pūsan is addressed as Ajāśva, he is
considered to possess 'aja' and 'asva' types of rays.
'Aja' rays are those which are the cause of driving
force i.e. activity, energy etc. and 'asvah' rays.
are those that encompass everything i.e. they are all
pervading (they encompass into the solid and opaque
bodies). Āgni is compared with 'aja' in 'Ajoś na'
kṣām dādhāra prthivim tāstāmbha dyām mantrēbhīh
satyaṁ' (Rv. I.67.3), which confirms 'Aja' being the
case of energy.

Āghrṇe - bestower of light and heat: fr.
/ ghr, kaśarnaśdīpyah, to sprinkle, to glow, with
the suffix 'ni' by 'Ghrni ...' (Un. 4.52), jigharti
kṣaṇati dīpyate va sa ghrṇih kirano va, agnih,
rasmis ca (see f,n, on p. 69 of Pañcapādē uṇādi, and
Daśapādī uṇādi, I.22). Āsamantād ghrṇih iti āghrṇih:
prādi-compound by 'Kugatiprādayah (Pañ. 2.2.18).
Natva by 'Ṛvarnac ceti vaktavyam (Vā. Pañ. 8.4.2), loss
of accent by 'Amantrita-sya ca (Pañ. 8.1.17).
Sayana explains this word as 'agata-diptiyukta' i.e. having exotic light. Svāmi Dayānanda explains it as 'samantād dedipyamanah' blazing or shining intensely all around.
Rv. 1.139
2 Mitrāvānu. 3-5 Aśvinau. 6 Indraḥ. 7 Agniḥ.
8 Marutāḥ. 9 Indragnī. 10 Brhaspatiḥ. Chandāḥ - 1,10
Nicḍaṭaḥiḥ. 2,3 Viraḍaṭaḥiḥ. 4,9 Bhurigatyāṣṭiḥ. 6 Aṣṭiḥ.
8 Svaraḍaṭaṣṭiḥ. 5 Nicṛabhāṭiḥ. 11 Bhurikpaṇktiḥ.
Svaraḥ 1-3. 6,10 Gandhāraḥ. 4,5,7-9 Madhyamaḥ.
11 Paṇcamah.

1. Āstu sṛauṣṭ purō agnīṃ dhiyā dādeḥ ā nu
    tāccchārdho divyaṃ vr̥ṇīmahe indraśvāyū vr̥ṇīmahe.
    Yāddha krāṇaḥ vivāsvati nābhā sandāyā váyasi.
    Ādha prá sū na úpa yantu dhītāyo devā. áccha
    nā dhītāyaḥ.

2. Yāddha tyānmitrāvānu vṛtādhyadadāthe
    anṛtaṃ svēna manyunā dākṣasya svēna manyunā.
    Yuvorītthādi sādmasvāpasvāma hiranyāyāṃ.
    Dhībhiścana mānasā svēbhiraṇśābhiḥ sōmasya
    svēbhiraṇśābhiḥ.

3. Yuvāṃ stōmebhirdevayanto aśvināśrāvayaṃta iva
    sīlokāmāyava yuvāḥ havyāḥbhāyāyāvah.
    Yuvorīṣvā adhi śrīyāḥ prākṣasca visvavedasā.
    Prusāyante vāṃ pavayo hiranyaye rāthe dasrā
    hiranyaye.

4. Āceti dasrā vyuḥnakāṃvathē yunītē vāṃ
    rathayujo divēśīsvādhvasmāno divēśīsu.
Adhi vam śāma vandhure rāthe dasrā hiranyaye.
Pathēva yāntāvanusāsata rājō'ńjasā ssata rājaḥ.
5. Śacībhiraḥ/śacīvasū divā nāktam dasasyatam.
Ma vam rātirūpā dasatkāda canāsmādrātiḥ kada canā.
6. Vṛśannindra vrṣapāñasa indava ime sutā
ādriśutāsa udhīdastūbhyām sutāsa udhīdāḥ.
Te tvā madantu davāne mahē citrāya rādhase.
Gīrbhirgīrīvāhahstāvamāna a gahi sumraiko na a gahi.
7. O su no agne śrṇuhi tvāmīḥito devēbhyo bravasi
yajñīyebhyo rājbhyo yajnībhyaḥ.
Yaḍha tyamāṅgirobyo dhenurādava ādattana.
Vi tām duhre aryamā kartāri saca esa tām veda me saca.
8. Ho su vo asmadabhi tāni paṇṣyā sānā bhūvan
dyunānāi mōta jārisurasmat purōta jārisuḥ.
Yaḍvaścitram yuge yuge nāvyam ghoḍādarmartyaṃ.
Asmāsu tānmaruto yācca duṣṭāram didhrta yācca duṣṭāram.
9. Dadhyān ha me januṣam ñuruvo āṅgirāḥ priyāmedhah
kāryo ātirmanurvidustē me ñuru me mahurviduḥ.
Teṣām devēṣvayatīrasmakaṃ teṣu nābhayah.
Teṣām padēna māhyā name īrendrāgni a name girā.
10. Hōta yaksadvanino vanta vāryam brhāspatīryajatī
tenā uksābhnh puruvārebhirukṣābhhiḥ.
Jagrhnāmā dūrā adīṣam ślokamādrerādha tmāṇā.
Ādhāreyadararindāni sukurātuḥ puruśāṃ sādmāṃ sukurātuḥ.
11. Yē devāsa divyākādāsa sthā prthivyāmānāyākādāsa sthā. 
Apsuksito mahinaikādāsa sthā te devāso 
yjñānimām jusadhvam.

Translation:

1. Let it be heard, (he) set fire first of all (in the beginning of the creation). (We) certainly choose his celestial might, we choose Indra (the electric power) and Vāyu (the wind power). That by energy the new (Agni) was indeed put in the centre of the sun. Then may our rites suitably approach the gods (Agni, Indra and Vāyu), may our rites attain the presence of the gods (Agni, Indra and Vāyu).

2. O Mitra and Varuṇa ! both of you, indeed, bestow that water upon us from the sun, through your energy; through Dakṣa's own energy. In the abodes of yours, we see water with wisdom, with mind and with our own senses. (we see) soma (water) with our own senses.

3. Desiring the gods we (the rays) seek you both with praises, O, Āśvins, hearing your glory from all sides. The rays obtained from you, with oblation, all wealth and food. O, Observers of all, the fellies in your golden chariot drip;
0 beautiful ones, indeed in (your) golden chariot.

4. It is well known that you go to the heaven, 0 beautiful ones, and among those who desire for heaven, your charioteers yoke (your steeds), not stumbling amongst those who seek heaven. 0 beautiful ones, we have established ourselves in your golden chariot which is connected (with the three worlds). Controlling the universe you proceed like a way-farer—ye, controlling the universe with your might.

5. with actions, 0 Śacīvasū ! (Inspirer of actions), favour us through out day and night: never your assistance be withheld: never our gifts (be withheld).

6. 0 Indra, showerer of rain ! these (rain) drops, your own (vrśa)drink, have been produced by the clouds, they burst forth, (drops) that are produced burst forth for thee. They may gladden you for having produced great and wonderful riches. Praised by songs, 0 carrier of thunder, come here, being benevolent, come to us.

7. 0 Agni! listen attentively to us. Thou art praised. Speak to the venerable gods (and) the venerable luminaries. Aryaman milked that gharma (moisture) from kartr (sun). With(other gods) he knows that (gharma) with me.
8. Let not those superbly glorious energies of yours which dominated from of old, whittle down from us(gods)—energies which had formerly whittled down from us. That new variegated form of yours developing from initial sound to immortality from age to age—may you bestow that irresistible (energy) upon us—ye— that irresistible (energy upon us).

9. Dadhyaṅga, the first Āṅgiras, Priyamedha, Kaṇva, Atri and Manu, indeed, knew my birth. They, my ancestors and Manu knew (my birth). Their (i.e. of Dadhyaṅga and others) extension is in the gods. Our (i.e. of gods)focii are in them. On account of their position I (Agni) with my song bow down greatly. O Indra Agni, I bow down greatly.

10. May the Hotā (Agni) perform sacrifice, may the water-gods assume their water-making power, may the enthusiastic Brhaspati perform sacrifice with scattering rays—with scattering rays that are rich in bounty. We (water-making gods) ourselves catch the sound resounding far away from the cloud. The skilful god (Brhaspati) sustained the soma-vessels (clouds), the skilful god(sustained) the many mansions (i.e. clouds).
Introduction

In this hymn there is a short description of Viśvedevās (All-Gods), Mitra, Varuṇa, Āsvins, Indra, Agni, Maruts, Indra—and Agni, and Brhaspati. There are many gods who take part in Creation. According to Mantra 11 of this hymn, they are thirty-three in number. As a matter of fact, it is difficult to ascertain their exact identity.

In the Rgveda the phenomenon of Creation is not given in a systematic manner, but is alluded to in certain hymns and mantras scattered here and there in all its books. This was later on systematised by the sage Kapila in his Saṃkhya system of philosophy.

In the process of Creation, different gods came into being at different times in order to fulfill the different functions. For instance, Agni is said to be the first among the gods—

Tvām agne prathamō āngirā rṣir devo devānām abhavaḥ Sākhā'. From him came the Maruts. He revealed himself for Mātariśvan and Vivasvat (See Rv.1.31.1-3).

Grammatical and Exegetical Notes

Srausat - It is difficult to explain the
grammatical formation of this word. Monier Williams takes it as an indeclinable derived probably from śroṣat, the subjunctive of śru, to hear, and calls it an exclamation used in making an offering. In the Āstādhyāyī (8.2.91), it is classed as a nipāta.

The seer seems to have used the expression āstu śrauṣat(let there be hearing i.e. attention to the importance of this hymn in revealing the cosmological significance of the gods.

Purāh āgnim dhiya dadhe- 'By his will he (Prajāpati) produced Agni first of all.' It is important to note that when Prajāpati desired to create the universe, all the elements were in the form of Āpah which is the same as 'Salila' of the hymn of creation(Rv.10.129.3). The word is wrongly translated by the Western and Indian Scholars as 'Water'. It signifies the gaseous state of all elements. Agni is called āpām-mapāt, the son of āpah. Thus one form of Agni, at least was first to come into existence from out of Āpah. This is corroborated by the following passages:

1. Tam īd gārbham prathamām dadhra āpo yātra devah samāgacchanta visve(Rv.10.82.6).

2. Āpo ha yād brhatīr visvām āya āpahm dadhāna janāyantīr agnim.(Rv.10.121.7).

3. In the Vaiśesika Sūtra "Vaidikaḥ ca"
(5.2.10), Sāṅkara Miśra has quoted the following authorities:

(a) āpās tā aṇīṃ gārbaṃ ādādhiraṇaṃ.
(b) yā aṇīṃ gārbaṃ dadhiṃ svaṇṇaṃ.

4. Hiranyavarṇaḥ sūcayaḥ pāvaka yāsu jātaḥ
ekasyāpo yāsv indraḥ. Aṇīṃ yā gārbaṃ dadhiṃ viṣṇuḥ paṃs
tā na spaḥ sāṃśyaṇa bhavantu(TS.5.6.1).

Further, in the very first hymn of the Rgveda, Agni is called 'Purohita', which is explained by Yāska in his Nirukta(p.35) as 'pura enam dadhāti.' This phrase is merely an echo of the Vedic expression 'puraḥ aṇīṃ dhiyā dadhe.'

5. In Veda all the gods are called 'aṅgiraśaḥ' but Agni is called 'aṅgirastamah' i.e. first among the 'aṅgiraśaḥ'(1.31.1,2.).

Yāska derives the word 'aṅgira' as 'āngāresu aṅgiraḥ. Aṅgāra ankanah'(Mir.3.17). Commenting on this, Rājāvāde says, "Aṅgira was called so because he was born in live coals, aṅgāraḥ = aṅgiraḥ. Aṅgāraḥ = aṅkāraḥ = ankanah. The word 'aṅgāra' comes from aṅk, to mark: 'aki laṅgaṇa' (Dh.P.P.4). Coals are called, 'aṅgāra' because they leave their mark on whatever they touch. Rājāvāde concludes that Bhṛgu was born first, then Aṅgiraḥ and after him Atri.(RN.P.504). Hence Bhṛgu is Agni, i.e. a certain type or primitive Agni is Bhṛgu and this Agni was produced in the beginning.
of the creation which is supported by the phrase under consideration.

Indravyūḥ - (Indra - electric power; Vāyu - wind power). Yāska derives the word 'Indra' as (i) Irām ḍṛṇātīti vā, (ii) Irām dadātīti vā, (iii) Irām dadhātīti vā, (iv) Irām dārayate iti vā, (v) Irām dhārayate iti vā, (vi) Indave dravatīti vā, (vii) Indau ramate iti vā, (viii) Indhe bhūtānīti vā.

Tad yad enam prāṇaḥ samaidhanta tad indrayendra-tvam (Ch.Up.5.1.13) Iti vijñāyate. Idam kāraṇāt iti āgrāyaṇāḥ. Idam darsanāt iti Aupamanyavaḥ, (ix) Indhater vā aśvarya-karmanāḥ, (x) in Śatrūṇāḥ dārayitā vā, (xi) drāvayitā vā, (xii) ādarayitā ca yajñānāṁ(Nir.10.8) Sāyāṇa comments as follows on these derivations of Yāska:-

(i) द्र, Vidāraṇe iti dhātuh. Irām annam uddisya tan niṣ-pāda-kāla-siddhy-artham ḍṛṇāti megham vidirṇam karotiśteh.

(ii) दुधान, dāne iti dhātuh. Irām annam vṛṣṭi-niṣpadanena dātātiśteh.

(iii) दहान, poṣaṇārthah. Irām trptikaranāṁ sasyām dadhātī jala-pradānena puṣṇatīśteh.

(iv) Irām utpādayitum karṣaka-mukhena bhumim vidārayatītīśteh.

(v) Purvoka-poṣana-mukhenerāṁ dhārayati vināśa-rāhityena sthāpayatīśteh.
(vi) Induh somo valli-rasah. Tad-artham yagabhūmant dravati dhāvatitIndrah.

(vii) Indau yathokte some ramaite kriḍatītIndrah.

(viii) / niindhi, dīptau iti dhātuḥ. Bhūtāni prāṇidechan indhe jīva-caitanya-rupeṇāntah praviṣā dīpayatītIndrah.

(ix) Indram devaṃ prāṇaiḥ vāk-caṣṭurādindrayaiḥ prāṇāpanādi-vāyuḥbhis ca sahitam samaindhan upāsakā dhyānena sanyak prakāśita-vantah, tat tasmāt kāraṇād indra-nāma sampannam. Asmin pakṣe idhyate dīpyate iti karmāṇi vyutpattih.

(x) Āgrāyaṇako nāma munīḥ 'idam kāraṇād indra' iti nirvacanam manyate. Indro hi paramātmā-rupeṇedam jagat karoti.

(xi) Aupamanyavanāmako munir 'idam darsanād indra' iti nirvacanam āha. Idam iti aparokṣyaṃ ucyate. Vivekena hi paramātmānam aparokṣyaṃ paśyati.

(xii) / Idi, parmaśvaye iti dhātuḥ. Svamāya jāgad-rūpatvam paramaisvayam, tad-yogād indrah. "Indro māyābhiḥ Pururūpa śyātā (Ṛv.6.47.18).

(xiii) Ina-sabdasyeśvara-vācakasya a-kāra-lope sati nakārāntam 'in' iti padam bhavati. / dṛṇ bhave iti dhātuḥ. Sa ca paramesvarāḥ satrūṇām dārayita bhīṣayitetIndrah.

(xiv) /dṛṇ, gataḥ iti dhātuḥ. Satrūṇām drāvayita palāyanaṃ prāpayitetIndrah.
(xv) Yajvanam yaganusthayinam adarayita bhaya-sya parihartta. Evam etani nirvacanani drastatavyani iti.

(xvi) The word 'indra' is derived from */ idi, paramaisvare with the suffix 'ran' by 'Rja ...' (Un.2.29). Indati paramaisvaryavah bhavati indrah.

Yaska also derives it from the root */ idi. But Dr. Siddhesvara Varma puts 'indra' under the list of words, the etymology of which is primitive owing to the unadvanced stage of linguistic science or inadequate investigation of Vedic texts (SVEY. P.72), He argues that this verb is only grammarians' creation, for no occurrence thereof is available in Vedic literature.

P.W. suggests root */in, to be strong as the root and 'dra' as a suffix. W.W. hesitatingly suggests enros, ner-'man' as the origin (ibid p.74). In Dr. Siddhesvara's opinion this derivation is not acceptable to comparative philology. But he himself has failed to suggest any derivation which may be acceptable to comparative philology. This is because comparative philology is based on the comparative study of all the Indo-European languages. But Indra is purely an Indo-Iranian god, of whom no parallel is found in other Indo-European languages. It is, therefore, idle to find the etymology of the word 'Indra' by means of comparative philology. Hence
the opinion of Dr. S. Varma about Yāska's derivation is puerile. The nominal and verbal forms of the root \( J \) in, to advance upon, to have in one's power, to be lord or master of anything, are used in the Vedas, e.g. inoti, inosi, but they are always in connection with Agni. We must, therefore, derive the word from \( \text{\textit{\text{\textit{\textbackslash i}}\text{\textit{\text{\textit{\textbackslash i}}}d}}\text{\textit{\text{\textit{\textbackslash i}}}d}(-\text{\textit{\text{\textit{\textbackslash i}}}ind}) \) and not from \( \text{\textit{\text{\textit{\textbackslash in}}} \)  

Now, from the epithets of Indra, such as anūnāḥ "all-pervading", (Rv. 6.17.4) svarpatih "master of the heaven", (Rv. 8.97.11), dyuṣāḥ "dwelling in heaven" (Rv. 6.24.1), visvatasprthā "extended throughout the universe" (Rv. 8.98.4), anārīksaṇa "pervading the mid-region" (Rv. 1.62.2), Vibhu, dyumatteṣaḥ, citra-bhānu, etc. it appears that Indra denotes different natural phenomena in different contexts. He is electricity in the following passages:-

(a) Yo jāṭa eva prathamoḥ maúasvān (Rv. 2.12.1)  
(b) Yāśya sūsmād rōdāsī ābhyaṣetam—before whose vehemence the two worlds trembled. (Rv. 2.12.1).  
(c) Yo hatvāhim āriṇāt saptā sindhūn—who having slain the serpent(cloud) released the seven streams. (Rv. 2.12.3).  
(d) Yo āśmanor antār āgniṃ jajāna—who between two rocks has produced fire i.e. frictional electricity. (Rv. 2.12.3).
Yām smā prcchānti kuḥa seti ghorām, utēmahur 
naísō astītyenam- The terrible one of whom 
they ask 'where is he?' Of whom they also 
say, 'He is not.' (Rv. 2.12.5).

The shock of electricity is terrible and it is 
visible also. Conjointly invoked Indra and Vāyu are 
said to produce Soma i.e. Water (Rv. 1.2.4). Hence 
Indra is the electric power and Vāyu is the wind power.

Krānā fr. /kr/ with the suffix 'Sānac', the 
conjugational sign (vikarāna) disappears by 'Vyatyayo 
 bahulam' (Pān. 3.1.35). Guna does not take place due 
to 'nīt' of 'Sānac', hence accent on the last syllable 
by 'Citah (Pān. 6.1.163).

The different forms of the word 'Krānā' 
 occur at 13 places in the Rv. Sayana derives 'krānā' 
with the termination 'Su' (Nom. Sing.) and lengthens the 
final 'a' by 'Supām suluk (Pān. 7.1.39) which goes 
against the nature of the word in other examples. It 
is probably instrumental singular form in 'ā' by 
ānyāj- (Vā. Pān 7.1.39), and means 'by action or doing'. 

Or it may be taken as an indeclinable meaning 
'willingly, readily, speedily (M.W.).'

Vivasvatī nabhā sam dāvi nāvyasā- the new light 
was put in the centre in the sun. Sayana explains 
the passage as- 'vivasvati dīptimati nabhā nabhau 
bhūmyā nabhī-sthāne devayajane vedārūpe, yad vā nabhau
sarva-jAalasya sambandhake yajñe. 'Yajñam āhur bhuvanasya nābhim(Tait.Sam.7.4.18.2) iti śruteḥ. Navyasī navatārā stutirūpā vāk samāyī sambadhyate. But the feminine gender of the adj. navyasī, without a feminine noun, does not give any sense. In our opinion navyasī is locative singular form of 'navyas' in'i' and qualifies 'nābhā'(the loc. sing. of nābhi in 'ā', nābhi here being in masculine gender) i.e. in the new centre(that is vivasvati). The object of the passive verb samāyī is 'tad divyam śardhā'. That divine energy was placed (by Prajāpati) in the new centre that was the sun. The divine energy refers to āgni which was placed in the Sun in the beginning of creation(See Rv.10.88.10-Stōmena hi divī devāso agnīm ajijanan ehaktifiji rodaaipram. Tam ā akṛṇvan tṛdha bhuvejąkam, Sa' osadhīḥ pacati viśvarūpāh).

Sayana has given different derivations of the word vivasvat at different places of the Veda in which the word occurs in various cases, i.e. diptimati(loc.sg.as here), viśiṣṭa-nivāsopetam(Rv.1.44.1) paricarato yajamānasya(Rv.1.53.1), viśaṣanavatā viśeṣeṇa cchadayatā(Rv.1.96.2) paricarāṇavati yajamāne (1.46.13), a historical person(Rv.10.17.1), viśeṣeṇa-ghanhotrādikarmārthe vasato yajamānasya (Rv.3.34.7), the name of a Yajamāna(Rv.4.7.4), ēdityāt(Rv.6.8.4),
vivasvat putrasya yamasya, putre pitṛśabdah (Ṛv. 8.67.20), vivasvataḥ putre manau (Ṛv. 8.52.1).

He derives it from /vas, nivāse (with casual sense included in it - antarbhāvita-nyartha) with the prefix 'vi' and the suffix 'kvip' by 'Sampadādibhyah kvip (Vār. Pañ. 3.3.108). Vivasanam vivah, vivah asya asmini astīti vivasvan. 'Tad asyāsti asminnitimatup (Pañ. 5.2.94). The accent falls on the first syllable by 'Vṛṣādīnām Ca' (Pañ. 6.1.203) (SRB. 1.44.1). But where Śaṅkara gives the meaning 'sun', there he gives no derivation.

Yāska (Mīr. 7.26) gives the etymology as "Vivāsanavān. Vivāsanam apanayanam tāmasām. Tena tadvān". He appears to derive it from /vas, snehacchedāpaharaṇesu with the prefix 'vi', the root being taken in its causative sense (vivāsaya). But the word seems to have come from /vas, to shine (I.Eng. Gās; Middle Irish-fáir, sunshine, Gk. ἀλός for résar; Lat. vér, etc.). This is a Vedic root connected with /uṣ, not in Dhātupātha.

Mādhava says that when the accent is on the first syllable of vivasvat, it means the sun, and when on the second of vivasvat, it means a man of that name e.g. Maho jāyā vivasvatī nāśa (Ṛv. 7.6.23.1), Avir bhava sūktā-rūpā vivasvate (Ṛv. 6.3.22.3).

Ṛtāt- from /r, gatau, to go, with the
suffix 'kta' by 'Napumsake bhāve ktaḥ' (Pan.3.3.114). The accent falls on the last syllable by 'Adyudattas' Ca' (Pan.3.1.3) (Cf. Gk. ὀρ-νυ-μι, ἐρ-ε-τες, etc., Zend. /ir; Lat. or-ior, re-mus, aro; Goth. ar-gan; ang. Sax. ar; Old. High Germ. ruo-dar, ar-an; Lith. ir-ti, to row; ar-ti, 'to plough'). The meaning of this word offers a problem because it occurs innumerably times in Rv. in different nominal terminations. Sāyana gives many explanations of this word e.g. karmaphala' (in Gopām ṛtasya-Rv.1.1.8), 'prāpta' (Rv.1.43.9), 'Sūrya' (Rv.1.46.11), 'gata' (Rv.1.65.2), etc.

Geldner's explanation is 'da von Rechten das Unrechte wegnah-metnut eurem Eifer-separated right from wrong with passion (Cf. GRB.1.139.2).

Yāska has enlisted 'ṛta' amongst the deities of the aerial region (antarikṣa) (Nigh.5.4). Again he has put it as a synonym of 'udaka' (water (Nigh.1.12.68) and of 'Satya' (Nigh. 3.10.6). Dr. Siddhesvara Varma has put it in the list of E type amongst the words, the etymology of which is phonologically sound but semantically unacceptable. He argues that Yāska derives the word 'ara', the spoke of a wheel, from /ṛ, to go, with 'prati(pratṛta nābhau, Nir. 4.27). He says that here the root /ṛ which meant 'to arrange' and not 'to go' was the correct origin of the word semantically, because the spokes are
'fitted in a wheel.' Again the word 'ṛtu' is derived from */ṛ* to go, but the correct meaning of the root is 'to arrange' (I. E. prototype */ar*, to arrange), with ṛtu, 'ṛta' (the principle of divine law) and 'ṛti' (art) have also been connected.

Rājavāde, on the other hand, accepts the derivation of Yāṣkā from */ṛ*, to go. According to N.W., the sense of IE */ar*, 'to fit' was a semantic development of 'movement', which he says was the basic meaning of the IE and Indo-Aryan */ar*. Dr. Siddheswara contends that N.W. has failed to demonstrate how the sense of 'movement' could be developed into fitting (SVŚY. p.55).

To Dr. S. Varma's contention, our answer is that phonology can only point to the root and suffix of a word, and not its meaning. Again, how far then the traditional meanings of all the roots of Pāṇini would be acceptable to Comparative Philology? Moreover prefixes, restriction and expansion of the meanings, pejorative tendencies, associative disturbances and other several causes are responsible for the change of meanings of the words. All these changes are beyond the sphere of a phonetician and grammarians. Grammar deals only with morphology of words, Sikṣa with phonetics, and it is only Nirukta that deals with the
semantics of the Vedas (Cf. Athāpīdam antareṇa manṭresv arthapratyayo na vidyate, etc. Mir.1.15).

Therefore, Dr. S. Varma is not justified in his statement that the words which are phonetically sound may be semantically unsound. Semantics is an evolutionary science and the question of soundness and unsoundness does not arise.

The meaning of 'ṛta' has to be decided according to the context in which it occurs. In the present context of Mitra (Hydrogen) and Varuṇa (Oxygen), 'ṛta' can mean nothing else but 'water'. Now, in view of the statement of the mantra, that Mitra and Varuṇa take or bring (ādā) 'anṛta' out of 'ṛta' by their own energy, we have to decide what form of water is 'ṛta' and what is 'anṛta'. We know that the elements are eternal and therefore, they are 'Satya' (fr. sas, to be) i.e. ever-existent, and their molecules which form different objects are non-eternal because they do not exist eternally. Hence the elemental stage of matter is called 'ṛta' and non-elemental 'anṛta' which denotes their creative function. The gods Mitra and Varuṇa convert the 'ṛta' the elements into anṛta i.e. water in its liquid form by their energy i.e. union.
Dāksasya svēna manvunā - 'With Daksā's own energy.' The word 'dakṣa' is derived from /daks/, vrddhau sighrārthe ca (DhP. 9), /daks, gati-himsanayoh (DhP. 11) with the suffix 'ghan'. The accent falls on the first syllable by "Nyāṇyādirnityam" (Pan. 6.1.197) Yaska has enlisted it in the synonyms of 'bala' (Strength). The root in 'dakṣa' is the same as in 'daksinā' which Yaska derives from /daks; samardhayati karma or utsāhakarma as in the word 'daksina' when implying the right hand. Thus, the root /daks means 'to be energetic, but its Indo-European prototype 'deks means 'to take', Lith. desim, the right hand, of Gk. dexios; Lat. dexter; Goth. taihsus. Sayana gives different meanings to this word at different places e.g. 'the name of an ancestor or grand-father' (Rv. 10.15.3), 'pravṛddham (ātmānam) somam (Rv. 1.56.1), 'bala' (Rv. 1.2.9). Geldner translates it as Willenskraft.

The primary meaning of 'dakṣa' is strength and all other meanings are secondary. Here the word means 'the sun', being the offspring of Aditi, the undivided whole (cf. Ādītir hy ājanīṣṭa Rv. 10.72.4, 5).

Devayāntaḥ - desiring the gods. Nom-pl. of 'Devayat' from the denominative form deva and kyāc by 'Supah ātmānāḥ kyac' (Pan. 3.1.8), with the suffix 'Satr'. The Sūtra 'Nacchandasy aputrasya' (Pan. 7.4.36) prohibits the change of 'a' to 'i' (by 'kāyaśica (Pan. 7.4.33) and the lengthening of the vowel by
Akrtsārvadhātukayor dirghah (Pan. 6.1.163). Due to 'Sap' being 'pit' and āsārvadhātukasvara of 'Satr', the accent is the same by 'Ekādeśa udāttenodattāh' (Pan. 8.2.5).

The word 'Deva' as derived from / deva/, krēdāvijigīśa-vyavahara-dyuti-stuti moda-mada- svapnakānti gatiśu, with the suffix 'ac' by 'Nandigrahī...' (Pan. 3.1.134). The accent falls on the final syllable by 'Citaḥ' (Pan. 6.1.163). Yāska derives the word as 'danād vā, dīpanād vā, dyotanād vā, dyusthāno bhavatīti vā (Nir. 7.15) from different points of view and in different senses. Cf. Indo-European dyaus, divas; Lat. jēu, ju in Jupiter, Jovis(dyavas) Jovi(dyavi); OE. Tiw; C.H.G. ziū; O.N. Tys.

Āsravavantah-hearing; from ā- /śrū - nič- satr. The 'a' of 'Sap' is unaccented and the suffix 'Satr' is also unaccented by .. Tasya -(Pan. 6.1.186) therefore, the accent falls on 'nič'.

Āyavāḥ - rays of the sun. Pl. of 'ayu'
fr. / in, gatau 11.P. with the suffix 'un' by 'Chanda-sūna' (Uma. 2), Eti prapnoti sarvan ityāyuḥ - 'one who reaches or gets all! Yāska has enlisted this word in its plural form in the synonyms of 'manusya' (Nigh. 2.3.17). He has explained the word as 'life' in Nir. 5-9; 8.22; 10.40; 11.6, 30, 36; 12.39; and wind moving (vāyur ayana) in (Nir. 9.3) (vide 1.A. to Nir. by
It appears that 'āyuh' in neuter gender means life, and in masculine singular number it means the 'wind-god' who constantly moves (vāyur ayana, Nir 9.3.). But in plural 'āyavah', as synonym of 'manuṣya', does not mean 'man' and not his son (kāś).

(On Pan 4.1.161) apṣṭyārtho' tra nāsti eva) but according to Panini's 'Mano jatau aṇyatau suk ca' (4.1.161), anything born of Manu/. As Manu is the Sun, 'manuṣya', being a synonym of 'āyavah' in plural, means the rays of the sun, (cf. Ṛv. I. 60.3 mānuṣesā āyavah). The word 'mānuṣesāh' shows that 'āyavah' are coming from Manu, the sun. Now, these rays are a type of agni (cf. Agnir vā āyuh- S.B. 6.7.3.7) which comes from the sun. Therefore, Sayana's explanation of 'āyavah' as 'men' is purely ritualistic and cannot be accepted. In the Ṛgveda 'āyavah' always mean the 'rays of the sun,' i.e. a type of Agni.

In the present stanza, too, 'āyavah' means sun's rays or agni, and they are 'devayantah' desirous of gods with 'stomas', and appear as if reciting a sloka (āṣraṇayanta iva ślokaṁ). If the word āyavah is translated as 'men', then the simile becomes absurd. Therefore, whenever 'āyavah' comes in connection with the Āsvins, it means the special type of 'Agni' issuing from the rays of the sun and the Āsvins mean the sun and the moon (cf. Tat Kau asvinam? Dyāvāprthivyāv iti eke.
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1). The word 'asva' primarily means 'ray' and with the suffix 'in' by ṛta iniṁhanau (Pañ.5.2.115) in the sense of matup' (viz asyāsti, asminnitī vā), it means 'possessed of horses' i.e. rays (cf. Saptā yuṣjanti rāhām ēkā-cakram ēko āsvo vahatī saptā-nāmā. Trinābhā-cakrām ajāram anarvam, yātrema vīśvā bhūvanādittastuhā-Rv. 1.164.2. Here 'asva' means 'the sun' by tāsthīyat (See Kāś. on Pañ.3.1.144 'Gehe Kah').

Havyā - with oblation Instr. Sg. of 'havih'. It means raw material from the sun of. Devatāyai Dīyate tad havih (that what is given to gods is called havih viz. oblation). With this oblation the Ayavas desire other gods.

Prusāyante-drip; from / prus, snehana-secana-pūraṇeṣu. Here the conjunctural sign 'śnē' is replaced by 'Sayac' by 'Chandasi Syajapi' (Pañ.3.1.84).

Here 'Sayac' is followed by Sārvadhātuka suffix 'jha' (ante). The accent should have fallen on the conjunctural sign, but according to the definition 'Vikarana-svaras tu satisīto'pi la-sārvadhātuka-svaram na hādhate,' the accent falls on the initial syllable of 'ante'. Again, by 'Ekādesa udāttenodattah' (Pañ.8.2.5) the contraction of the unaccented vowel of the conjunctural sign and the accented one of the suffix is accented.
Dasra - beautiful, those who are exhausted.
Voc. dual of 'desra' from /dasu, upakṣaye with the suffix 'rak' by 'Sphāyi...'(Urn.2.13), dasyati upakṣayati iti dasrah. The accent falls on the suffix by 'Adyudattas ca'(Pāṇ.3.1.3). Sayana derives it fr. /dasi, dansana-darsanayoh, also, saying 'āgamāṇusās-
anasyānityāvat num-abbhavah.' But in the case of /dasu, he says that the causative sense is included in the root (antarbhāvita-nyarthat), and translates 'dasra' as 'darsaniya', beautiful(Rv.1.42.5). Dr. Siddhesvara Varma says that the meaning of the root /das, to finish, is a later development. He quotes the word 'dāsa', a labour, which Yāska derives as 'dasyatej: upadāsayati karmāni'(Nīr.11.17) i.e. he finishes the tasks assigned to him, and says that this meaning, however, is possibly only a later development; the original IE meaning was 'to divide', as in the case of 'dasyu; it presumable came to mean 'to injure' and still later 'to finish'(SV E Y.P.57).

On dasyu, he writes, dasyu(dasyum Rv.1.59.6:) dasyurdasyate, ksayārthāt, upadasyanti asmin rasāh, upadāsayati karmāni. (Nīr.7.23) 'a destroyer', as an epithet of Sambhara(megha) is traced to /das decrease', lit. one who decreases the vapours (by not raining) or 'which reduces activity owing to bad weather'. The word, however, seems to be a term of abuse; /das
means 'to lack' and dasyu-, probably meant 'wretched',
Indo-Eur. des-to divide, Nor.dial,tasa to separate
the threads (SVEY.p.56).

As a matter of fact there is only one
morpheme viz.das, in dasyu,das and dasra, etc. and
the original meaning is upaksya to become exhausted
and the meanings 'to divide', 'to separate' 'to
decrease', 'to be destroyed' are the expansion of the
original meaning. Dasyu is called sambara because
agnivaisvanara kills the megha i.e. rasa is exhausted
and changed into water and pours down on the earth.
Das is so called because work is exhausted by him as
there is no more work to be done das comes to mean
'to finish'. Dasra means one who is exhausted viz.
the sun and the moon. They are so called to be exhaust
ed because light and heat are coming from them.

Pavayah - fellies; is the plural form of the
word pavih which is 'rathanemih and is derived fr. pu
pavane 'to cleanse, to purify.(cf.Gk.pur;Umbr.pir;
Germ. Feuer; Eng.fire) with the suffix 'i' by Aca i
(Un.4.139)Punatiti pavih. The accent is on the suffix.

The clause 'hiraṇayaye rathe pavayaḥ pruṣayaṇe'
gives very beautiful picture of the sun. The very
derivation of the ratha from ramu kridayam 'to rejoice'
with the suffix kthan by Hani-(Un.2.2.). Ramate
yasmin yen va sa rathah' in which or by which one
enjoys or rejoices is called rathah, shows that the circumference of the sun is itself rathah 'chariot' and pavayaha are the rays coming from the sun. These rays cleanse the earth by possibly driving away all the diseases on the earth. So due to pavayaha Asvins are called physicians. The word 'vam' denotes that these rays belong to the Asvins i.e. sun and moon.

Aceti-known: pass. aor. 3rd. per. sing. of citi sanjñāne, 'to perceive'. In pass-voice, the 'citi' of 'lun' is replaced by 'cin' and then 'ta' disappears by Cino luk (Pan.6.4.104). Augment 'at' comes by 'Lun-lañ-(Pan.6.4.71) which is accented also.

Ruvatham - to go. Subj. 2nd per. dual of the root /rnu gatau 'to go' VIII.P.A. Augment 'at' by 'Leto' dātau (Pan.3.4.94).

Rathayujah those who yoke the chariot, hence charioteers: - ratham yunkte iti rathyuk te rathayujah 'one who yokes the chariot is called rathyujah'. The word is derived from /Yuj yoge, 'to yoke' (cf. also Gk. zeugnum, zugon; Lat. jungere, jugum Lith. Jungus; Slav. igo; Goth. juk; Germ. joh, joch; Angl.Sax. geoc; Eng. Yoke), with the suffix kvip by Satsu-(Pan.3.2.61) forming a compound with ratha as the first member. The accent falls on the last syllable by Gatikarko -(Pan.6.2.139).

As a matter of fact rathayujah are the
charioteers of the twin Asvins. Generally there is only one charioteer for a chariot. But from this it seems that there are many charioteers of Asvins. As explained above, ratha is the circumference of the sun and the horses are the rays of the sun. So 'rathyujah' must be the rays of the sun and by these rays the sun seems to be conveyed from one place to another. This is the word-picture of the sun by the Vedic seer.

Divistisu- among those who desire to go to heaven. The word has been derived by Devarāja Yajvā from /iś gatyāṁ 'to go' and /iś icchāyāṁ 'to desire' with the suffix ktin by Strīyām ktin (Pāñ. 3.3.94) and forming a compound with 'div' as the first member. Dyaurgamyate prārthyate va yābhistāḥ 'by whom heaven resorted and sought. G.M. says that the primary meaning of this word was 'to wish heaven', but later on prayer, sacrifice (See P. 606 G.M.W.B.). He has derived this word from 'div īṣṭi'. Dr. S.V. has accepted the derivation and etymology of Yāska as conforming to comparative philology. He says that 'diva ēṣān- ēṣu (Nīr. VI. 22) an effort for heaven, is traced to 'div-/ ēṣ 'to seek'. Old High Germ. eiskon. to seek. The different meaning given by Sāyana, Swāmī Dayānanda, Geldner and others are not acceptable because they do not fit in with the context of the gods and are against the rules of grammar and etymology. The
grammatical formation is transparent. The word is not 'aluk saptmi tatpurusa compound because no where it is marked by avagraha in the padapatha as is in the case of divisksīti(Ṛv.10.92.12) divāsyoniḥ(Ṛv.10.88.7) etc. Therefore, this word cannot be derived from /as, vuvi 'to be' like abhiṣṭih(Ṛv.1.9.1:3.34.4) and pariṣṭih(Ṛv.1.65.2;8.88.6) Īṣṭih is derived from /isu icchāyām 'to desire' and /iṣ gatyām 'to go' with the suffix 'ktīn by Strīyām 'ktīn (Pāṇ.3.2.94) in bhāva. Eṣanēm gamanāṁ va īṣṭih, divi eṣaṇāṁ gamanāṁ va yeṣāmte diviśṭaṇāṁ teṣu diviśṭiṣu 'whose desire and movement are in the heaven'. B.V.comp.by ānekamanyapadārthe(Pāṇ.2.2.24). The accent falls on the first syllable by 'Bahúvrihau prakṛtyā pūrvapadām(Pāṇ.6.2.1). The word diviśṭaṇāḥ is used as an epithet of all-gods. As all gods move in the heaven, so they are called diviśṭaṇāḥ.

Adhvasmanāḥ: 'not falling down, unveiled', the Nom.plu. form of the stem adhvasman from /dhvānsu avasrāsanē gateśa I.Ā. with the prefix nañ and suffix manin by 'anyebhyo' api drṣyate (Pāṇ.3.2.75), and compound by Gātikārkapadānāṁ krdbhiḥ saha samāsa- vacanāṁ prāk subutpatteḥ (Vā. Pāṇ.3.2.19). The accent falls on the final syllable by Manktin-(Pāṇ.6.2.151).
Grassman has pointed out that 'adhvasmānaḥ' is the epithet of 'āśvavujāḥ' (W.B.G.M.p.50). Now the charioteers of the twin Āsvins are adhvasmānaḥ, viz, unveiled (cf. M.W.p.24) and unbefleckt, unsullied or immaculate; unverdunkelt 'undarkenning or unblack out' (see G.M.W.B.p.50). Now, the sense is that the sun and the moon are among the all-gods whose movements are in the heaven (diviṣṭisu). The rays of the sun, viz. āsvavyujāḥ are visible or unveiled or not black as in the case of other gods, whose rays are not visible.

Vandhūre-Loc. sing. of vandhura, is derived from /bandh bandhane 'to tie' with the suffix 'uraca' by Madgurādayaśca (Up.1.41). Bandhnātī saḥ bandhurāḥ, 'one who ties is called bandhurāḥ.' (cf. Zd.band; Gk.pentheros; Lat. foedus, fides; Lit. bindras; Goth. Angl-sax.bindan; Germ. binden; Engl. bind.) M.W. has suggested 'vāndhura than from /bandh 'the seat of a charioteer, the fore part of a chariot or place at the end of the shafts' (M.W.p.919). In the opinion of Grassman, the word 'vāndhura' is derived from 'bandh'. cf. tribandhura, āṣṭabandhura (G.M.W.B.p.1211). There are two phonemes 'b' and 'v' but here it seems merely phonetics variations. The etymological meaning of the word bandhura is 'chariot' which unites the whole universe. The rays of the sun encompass the whole universe. Thus epithet is used for the twins Āśvins, viz, the sun and the moon.
Sācībhīh—'with actions' from saṃ vyaktāyām vācī 'to speak out clearly, to be strong'. I.Ā. with the suffix 'in' by In sarvadhatubhyah (UN.4.144). The feminine suffix 'niṁ' by Sarngaravādyāno nīn (Pān.4.1.73). The accent falls on the first syllable by Nnityādīrnityam (Pān.6.1.197).

Yāska has enlisted this word in the synonyms of 'vāc' (speech) (Nigh.1.11): 'karma' 'action'(Nigh.2.1) 'Prajñā' 'wisdom'(Nigh.3.9). Here the word Sācībhīh is read in connection with the Āśvins and the Āśvins are called Sācīvasū. In the opinion of Durga and Skanda Śacī is 'action' or rays of the sun(DNŚ.P.385—Visvameko abhi-caṣte śacībhīh(Rv.1.164.44) Sva dhikāryuktaih 'karmabhih' abhipasyati anugṛhnāti ādityah: SNB. P.126 Part IV—Visvam sarvam ekah ādityah abhicaṣte abhipasyati anugṛhnāti. Ken? Śacībhīh karmanāmedam prakāśanarasa-dānādibhih karmabhīrityarthāh. Yāska has sarvamekoabhipasyati karma-bhirādityah(See.P.215. YN.). When the sun and the moon give us light, heat, nourishment, vigour, etc., they are called Sācīvasū, comprehenders of actions, speech, wisdom etc. (those who render mighty help, assistance, aid esp.said of the deeds of Indra and the Āśvins).

Sācīvasū—inspirer of actions—Vedic dual and epithet of the twin Āśvins. The comp. is tatpuruṣa. Śacyāh vasū śacī-vasū. The word vasu is derived from
Ⅰ/vas ācchādāne 'to cover' with the suffix 'U' by Srī (Un.1.10) Vāste ācchādayati iti vasaḥ, 'One who covers or comprehends is called vasaḥ. Unaccented by Āmantritasya ca (Pān.8.1.19).

Dasasyatam - favour(us) - Impv. 2nd. per. dual of denominative dasasya from dasas (cf. Lat. decus) of kāṇḍvādi. Yak by Kāṇḍādibhyo yak(Pān.3.1.27) Unaccented by Tīṁhatiṇāḥ(Pān.8.1.28).

Dasat - withheld. Aor.inj. of/ dasu upaṇṣaye, 'to become exhausted' 'an' in place of 'əli' by Puṣādi'(Pān.3.1.54). Unaccented by Tīṁhatiṇāḥ(Pān.8.1.28). The absense of 'ət' by 'Na mācoge (Pān. 6.4.74).

Rātīḥ 'Donation' derived from/ rā dāne 'to donate' with the suffix k tin by Mantre brsesa-(Pān. 3.3.96) and by sūtra the suffix is accented. It is better to derive it with the suffix 'ktic' by Kticktau ca saṁjiṇayāṁ (Pān.3.3.174) because rāti is the name of special favour rendered by the twin Aśvins. The accent falls on the suffix by Citaḥ (Pān. 6.1.163).

Vṛṣeṇāsah - 'by which or in which 'Vṛṣa' (cloud) is protected', is derived from/ pā rakṣāne 'to protect' (cf. Zd. pa, paiti; Gk. paomai, pre-pa-mai, po-n; Lat. pa-sco, pa-bulum; Lith. pe-mu.) with the suffix
'Iyūṭi' by Karanādhikaraṇayaṣṭa (Pāṇi.3.3.117). The dental 'ṅ' is changed into cerebral 'ṇ' by Vābhāvakaraṇayoh (Pāṇi.8.4.10), the augment 'asuk' by Ājjaseresuk (Pāṇi.7.1.50). The accent falls on the third syllable by Gati-kāraṇopadāt-kṛft (Pāṇi.6.2.139). Sāyana has taken this word as Saśthi taṭpurusā compound which cannot be in conformity with the accent. Swāmi Dayānand has explained it as 'bahuvrahi' which also cannot be accepted due to the Gati-kāraṇopadāt kṛft accent.

Grassman has put it as the adjective of 'Indavah' which is merely the liquid water and the accumulation of liquid water is called cloud. Thus, Vṛṣapāṇāsah Indavah are merely clouds.

Adrisutāsah 'pressed or produced by clouds,' Vedic plural. It is a 'Trśṭīyā taṭpurusā compound.' Adribhīh sutāsah iti adri-sutāsah. The first syllable is accented by 'Taṭpuruse' (Pāṇi.6.2.2).

The word adri is enlisted by Yāska in the synonyms of cloud (cf. adbhih). The morpheme in adri and adbhih is the same. In adbhih, the morpheme ad means water, therefore in adri it also means water. The Pāṇini sutra 'Apo bhi (Pāṇi.7.4.48) shows that 'ap' and 'ad' are separate morphemes but have the same meaning so they are interchangeable morphologically in different cases.
Yāska has derived 'adri' from /ada 'bhakṣane' to eat, a-/dr vidāraṇe 'to tear': a-/dr to honour (See Nir.4.4; Nir.9.9; Nigh 1.10; Nir. 2.21). He has also enlisted adri and Parvata in the synonyms of a mountain (See Nir. 2.21 a upara upala ityetyāhyām sādhāraṇaṁ Parvatanāmaṅghī). Without understanding the idea of Yāska Dr. S. Varma says that Yāska means mountain by adri in these places. But this statement of Dr. Varma is not correct. As a matter of fact, in these places Yāska explains adri as cloud and derives it as noted above. Dr. Varma says that 'Like other popular etymologies, a notable feature of Yāska's popular etymologies is that they are phonologically very loose and sometimes wild (SVEX.P.27). Again he says that 'the word later acquired the meaning of 'cloud' by a poetical figure of speech, in view of the condensation of a cloud and occasional thunder and hail connected therewith' (P.100 SVEX.). Dr. Varma has said so because he is a believer of the idea of ritualism in the Veda. As a matter of fact, the derivation of 'adri' is phonologically correct and its meaning 'cloud' is absolutely appropriate. 'Ad' in adri is water and is derived from /ada bhakṣane, to ear (cf. Skt. ādhibhi; Gk. edo; Lat. edo; Lith edmu; Goth. rt. AT pres. ita; Eng. To eat; Arm. utem.). Water is called
'ad' because it is eaten (cf. abbhaksah, vāyu-bhaksah PM.Bh.) Adri is called cloud because water is split into vapour at the time of the formation of the cloud. So Yāsaka has derived from the ādr vidārane. He has taken the consonant 'r' only from ādr. and prefix ad water. It is derived from ād to eat with the suffix 'krin' by Adisadi-(Un.4.55)' one which eats is called adri. The accent on the initial syllable by mni (6.1.197). It may be derived from ārā dāne 'to give' with the suffix 'krin' with 'ad' as the first member of the compound means the giver of water, i.e. cloud. So the primary meaning of adri is cloud and Yāsaka has always the same meaning in view in all his derivations. The ritualists took adri as stone because they were to press soma juice. This is an example of the expansion of the meaning of the word adri.

Udbhidah- 'who built forth', is derived from bhidir, vidārane 'to split' to burst forth, with the prefix 'ut' and the suffix 'kvip' by 'Satsu' (Pāñ. 3.2.61) (cf. Lat. findo; Germ. beissen; Eng. bite).

Here the word Ud-bhidah qualifies Indavaḥ so it means the liquid water that bursts forth from the cloud and down on the earth. Here the accent is 'gati kārpapadātkṛft. (Pāñ. 6.2.139)
**Dāvana** - 'for rendering' is derived from da-, dāne, to give or to render, with the suffix yāhī, the accent falls on the suffix by 'Adudattasca' (Pāñj. 1.1.3).

**Sumṛđikāh** - benevolent. Suṣṭhu mṛđikam yasya asau sumṛđikāh. The final syllable is accented by 'Nañ-subhyām' (Pāñj. 6.2.172). Mṛđikāh is derived from / mṛd, sukhe, 'to be gracious' VI.P. with the suffix kīkac by 'Mṛdah Kīkac' (Un. 4.24).

**Gahi** - Impv. 2nd pers sing of /gam 'to go' 'm' of 'gam' disappears by 'Anudatto' (Pāñj. 6.4.37) if followed by hit or kit as 'hi' is apit by 'Ser hy apic ca' (Pāñj. 3.4.87) 'apit' is 'nipt' by 'Śārvadhātukam apit' (Pāñj. 1.2.4) Unaccented by 'Tinhatiṇah' (Pāñj. 8.1.28).

Angirobhvo dhenum devā śadattana - The gods gave the cow to the Āngirasaḥ.

1. The word āngirah is derived from / agi, 'gatau', to go, with the suffix 'asi' and augment 'rut' by Āṅgerasīh (Un. 4.236). Āṅgati prāpnoti sa āngirah, 'one who goes is called āngirah'. The accent is on the first syllable by 'Vṛṣādīnām ca' (Pāñj. 6.1.203). (cf. Indo-Eur. prototype, āṅiros 'messenger', Gk. angellos, 'messenger', aggelos and aggarios).

2. A description is given in the Gopatha Brāhmaṇa how Āngirasa was born: "Tām Varuṇam mṛtyumapyaśrāmyadabhyatapat samatapat tasya śrāntasaya
taptasya santaptasya sarvebhyaḥ 'aṅgebhyaḥ raso
aksṛat so aṅgaraso abhavat vā etam aṅgarasam
santarāṅgirā ityācakṣate parokṣena, parokṣapriyā iva
hi devāḥ bhavanti pratyakṣadviṣaḥ (G.B. 1.1.17) (also
cf. F.S.V.E, p.16).

3. The essence (rasa) of the limbs (āṅga) of
Varuṇa i.e. Prāṇa (from āṅga and Rasa). Āṅgiraso
āṅgānaṁ hi rasaḥ - (S.B. 14.4.1.3).

4. Prāṇa from whom all the limbs gain their
'rasa' from āṅga and rasa atohīmanyāṅgāni rasam labhante
tasmād aṅgiraḥrasah (J.UP.B.2.4.2.8).

5. Apotheosis of live - coal (aṅgāras)ye
āṅgaṁ āsanste aṅgiraḥ abhavān yadaṅgāraḥ (A.B.13.10;
3.34) (cf. Lith. angh-s 'coal' Indo-Eur. ong. 'coal').

6. From āṅga - rasa (cf. Sāyaṇa on A.V.18.2.
2.24; A.B.3.3; 10 etc. Twām no agne aṅgiraḥ āstutāḥ
āśvāna ā bhara (Rv.5.10.7).

Manuṣvātāṁ nīdhimahi manuṣvāṁsāmidhīmahi.
āgne manuṣvādaṅgīro devāṇdevayatē yaja
(Rv.5.21.1).

Imē bhojā āṅgiraḥ vīrūpā divāsputrāso āsurasya
vīrāḥ.

Viṣāvāmitrāya dadato maghāni sahasrasāvē prá
tiranta ayuh. (Rv.3.53.7).
Adha mātūrugaśasah saptā vipra jāyemahi
prathama vedhasohīn.

Divasputra āṅgiraso bhavemādīṁ rujema dhaninām
sucantāḥ (Rv. 4.2.15)

Tadagninā vaiśvanarēṇaparyādadhusaṃtanmaṇuto
'dhūvanā tadagnirvaiśvanaraḥ prācyāvaya tasya
yad retasaḥ prathamamudādīpyata tadasāyādityo'

bhavat dvitiyāmaśīt tad bhrugurahvavat tam varuṅx
nyagrāmpita tasmāt sa bhrugū vāruṇiḥ athaya t
trīyamādīdpata ādityā abhavan ye āṅgara

asaṃste āṅgiraso abhavan (A.E.3.34)
Āṅgirobhirgrāmānāḥ (Rv. 4.16.8; 2.15.8).

Gṛṇāno āṅgirobhīr dasa ā ā varuśaṁ sūryeṇa
gobhirāndhah.

Vā bhūmya aprathaya Indra sānu divō raja
upamastabhavaḥ (Rv. 1.62.5).

From the above mentioned quotations āṅgiras
seems to be the luminous thing in the heaven.

7. Story of āṅgirasah quoted by Sayana is
"āṅgiraso nama maharṣayāḥ pūrvam yajñārtham devān
stutya prīṇayitvā gā ayācanta. Te prītaḥ kāmaduguham
prāduḥ, Labdhvā ca tam dhenuṁ kṣīram dogdhum-
asaknuvāna aryamaṇaṁ devaṁ prārthayan. Sa ca Prārthito
agni-hotrādyarthaṁ kṣīram dudoheti".


12. Ita etā udāruhaṃ divasprṣṭhānyaruhān. Prābhūṛjāyo yathā Pathā dyāmāṅgiraso yayuh (A.V.18.1.61). These Pitarāḥ ascended to the higher places from here and ascended to the surface of the heaven as the āṅgirasah, the conquerer of the earth, went to the
heaven by path viz. from earth to medial region and from medial region to the heaven.

13. Mātali kavyairyamō āngirobhīr brhaspātīr ṛkva bhīr vāvṛdhānaḥ. Yānsc deva vāvṛdhur ye ca devaś té noāvantu pitaśca hāvesu (A.V. 18.1.47; Rv.10.14.3)

Mātali being intensely grown by kavya, Yama by āngiras, brhaspati by ṛkva, whom the gods caused to grow and who (kavya, āngiras and ṛkva) caused the gods to grow, should take care of our pitaras in hava viz. in the performance of giving and taking.


Tāvētāt satyāmangirah (Rv.1.1.6) O Agni, the friend of all you do good to the donors(Gods), it is your truthfulness O āngirah.

15. Tvāmaṇge prathamo āngirā śidevämāmabhavah śivāḥ sakha.

Tava vrate kavayo vidmanāpsa 'jāyanta maruto bhrajadṛṣṭayaḥ.
Tvāmaṇge prathamo āngirastamaḥ kavīrdevanām pari bhūsasi vratam.

Tvāmaṇge prathamo matarīśvana avirbhava sukratūṣā vivāsvate.
Tārejetam rodsi hotvurye'saghnorbhāmaṇyajā mahāvaso.
Tvamagne manave dyamvasayah pururavase sukrite sukrttarah.

Svatreṇa yatpitṛormucyase paryā tvā pūrvamanay-annāparam Punah. (Ṛv.1.31.1,2,3,4).

So angirobhiraṅgirastamobhūt (Ṛv.1.100.4).

He (Indra) became fast runner with the help of āṅgiraḥ.

16. Aham prajāḥ sirsākṣustu tapastaptvā sudusataram.

Pṛatiṃprajāṇāmasṛjaṁ mahārsinādiṣṭojaśaḥ.

Marīcimatriaṅgīṣṇaṃ pūlastyaṃ pūlahanṃ kratum.

Pracetasaṃ vasiṣṭhaṃ ca bhṛguṃ nāradameva ca.

Ite manuṣṭu saptānjan 'sṛjanbhūritejasah.

Devādevanikāyanśca brahmaṃsīṃscāmitaujasah

(M.S.1.34-35-36).

I (Prajapati) with the aim of creating Prajā practised difficult penance and created the protectors of the prajā and ten great sages in the beginning.

These are marīci, atri, āṅgiraḥ, pūlastya, pulaha, kratu, pracetaḥ, vasiṣṭha, bhṛgu and nārada.

These created seven manus of great power, gods, the abodes of gods and the great sages of matchless power.

From the quotations mentioned above, we can say that the word āṅgiras denotes different
The word āngiras occurs in its different terminations as many as 92 times in Rgveda. In singular, it is used as an epithet of Agni (1.1.6; 31.17; 74.5; 112.18; IV.3.5; 9.7; V.8.4; 10.7; 11.6; 21.1; VI.2.10,16; VII.60.2; 74.11; 75.5; 84.4; 102.17) and only once of Brhaspati (11.23.18) who is also a fire god (see Max Muller: SHE 32,94, Macdonell P.101-104; Keith Ind. Myth 45; cf. Hopkines (R.1.136) who regards him priestly abstraction of Indra.

In plural, the word denotes a group of divinities, having a semi-mythical character (cf. Hillebrant V.M.11.156-169; Macdonell V.M. 142-143) who breaking the mountain with ṛta, released Dawns, Sun, Day and the banner of Dawns or Uṣasas (1.71.2; IV 2.15; 3.1; VI 65.5). The same thing seems to be meant (cf. Max Muller: Lec. on lang. second series 475, Macdonell V.M. 111, 195 ff. Bergaigne Les. Religion Vedicque 2,200) when they are said to have themselves got the cows (1.62.2) or have accompanied Indra or Brhaspati in regaining the stolen dawn, sun or, as often said, the cows, the ruddy cows, so famous in the myth of Pani and Sarmā (X.108.8; 10; II.2.20; VI 17.6; VII.75.5; 78.3). Once being swallowed by āngirasah, Indra is said to destroy the darkness with the help of Sun and dawn, and to expand the peak of the earth and to make
stable the heaven and medial earth (Rv. 1.62.5). Once Indra is said to be the fast runner with the power of āṅgirasah (Rv. 1.100.4). They are said to be the Divasaputras, the sons of heaven and donated the power to Viśvāmitra (the sun) to cast thousand rays Rv. 111.53. 7). Indra is said to kill the vāla (the cloud) with the help of āṅgirasah (Rv. 6.18.5). The Ādityas (the sun) is produced by the vaiśvānara Āgni with the help of the Marutas (A. V. 3.34). They are the Ādityas (VII.52.3) and also a group of Pitarah (X.14.6) and like them they are said to have found out hidden light or the āgni hidden in the Guhā (V.11.6; X.62.6 etc.).

The above description of Āṅgirasah and Āṅgiráh shows that they are associated with the phenomena of light. It has been suggested by M.W. that "Among his sons, the chief is Āgni, others are Saṃvara Utathya, and Brhaspati; among his daughters are mentioned Sinvālī, Kuhū, Rākā, Anumati and Akhūpārā. In the astronomy he is the planet Jupiter, and a star in Ursa Major. Masculine Pl. descendants of Āṅgiran or of Āgni (mostly personifications of luminous objects) (See M.W. P.8).

As a matter of fact there are three main types of Āgni: 1. Pavamāna 2. Pāvaka and 3. Śucī (cf. Sa etāh tisraḥ tanūresu lokeṣu vinyadhatta. Yadasya pavamānam rūpaṁasti tadasyaṁ prīthivyāṁ nyadhatta. Athayet pāvakam taddantarikṣe. Atha yath śucitaddivi. Tadāvā
He then laid down in these three worlds those three bodies of his. That blowing form of his, he laid down on this earth that purifying one, in the ether and that bright one, in the sky. (cf. agniḥ rṣiḥ pāvamānaḥ (Rv. IX 60.20) Agni, the seer purifying; ágne pāvaka rocīṣa (Rv. V.26.1); agniḥ śucivratatamah. (Rv. VIII 44.21) (cf. asau vā ādityo agniḥ śuciḥ (T.B. l.1.6.2). Each of these three agnis has different 15 types in V.P.

These three agnis have different names also: Bhubati, Bhuvanapati and bhūtānām-pati (See J.B.2.41)
The cause of the different names of one agni is due to a good many varieties of functions of it. The important functions of agni is 1. durdharsata 2. Jyotih 3. tapah 4. pākah 5. prakāsanam 6. socam 7. rāgah 8. laghuh 9. talkṣṇyam and 10. urdhvagamanam.

According to the M.S. there are five names of Agni 1. tapah 2. socih 3. arciḥ 4. harah and 5 tejah. This arciḥ is angirah and before the promotion of angirah the agni was simply anārāh (cf. Athāha vā agnirvaisvānara itthamevāsa yatheme anārāh. So'kāma-yata śuṇātayo me jāyerann arcayāti. Ete havyāsya śuṇātayo yadarcayāti J.B.111 165). 'Śuṇātayah' are angirah (see M.W. P.1094); (Pāṇe. B).
Now it is clear that these āṅgirāḥ are flames. It is just possible that from the terrestrial agni, arcayāḥ - āṅgirasaḥ - flames are produced and they go to the medial and then to the heaven and then they have different names also. These āṅgirasaḥ are śucayāḥ in the sun and these śucayāḥ have 15 names: 1) Sucih-āyah (agnirvē śucayāḥ S.B.6.7.3.7). 2) Maḥiṣāḥ. 3) Saha-saḥ. 4) adbhutah. 5) Vividha 6) arkaḥ 7) anīkavān. 8) vājasrīkā 9) rakṣohā 10) yastikṛt 11) surabhīḥ. 12) vasuḥ 13) anādāḥ 14) praviṣṭāḥ 15) rukmarāt. These names are generally found in the mantra and Brāhmaṇaś. Among them vasuḥ and arkaḥ are most important (See Bhag V.V.N. P.212).

The āṅgirasaḥ are the sons of Āditya (cf. Ādityē-bhīḥ āṅgirōbhīḥ (Rv.VII.44.4). So it seems that this Mas.Fl. of the word āṅgirāḥ denotes the thousand rays of the sun. (cf. Yuktā hyasya hārayāḥ šaṭā dāśa (Rv.47.18): (Sahasram haita Ādityasya rasmayah, J.Up.B.1.44.5., Agne sahasrākṣa (Kapı.3.28.4 and Rv.1.80.12).

Agni became the first āṅgirāḥ(cf.Rv.1.31.1) signifies the fact that Agni, for the first time became āṅgirāḥ.

The downwards rays of the sun are called āṅgirasaḥ (cf.Tad ye ha vā etā Ādityasya-udaṇco rasmayasta Ādityah. Ye daksināste āṅgirasaḥ(J.B.2.366). Ādityah are gavah
Angirasah are also a kind of Agni. (cf. Angirasāṃ vā eko'agnih. A.B.6.34.).

We have just seen that Angiraḥ, a form of Agni, has been described differently in Rgveda. Any how, the word Angirah does not denote any historical person on the earth, but a celestial phenomena.

Dhenum- gharma, moisture : from /dhet pāne 'to suck'

I.P. with the suffix 'nu' by Dhet icca (U荫.3.34) (cf. Indo.Sur.dhein,dheī 'to such suckle', Av.daenu 'female of four-footed animals'; Gk.the-sasthai, gala-thenos, the-le; Lat.fe-lare; Goth.daddjan; Germ.ta-an,ta-jan). The suffix is accented by Adyudattāsa (Pan.3.1.3).

Yaska has derived the word 'dhenu' from /dhivi prāparthe 'to nourish, statiate, satisfy'. Dhinoti kṛtsnam jagat iti dhenuḥ, 'one who nourishes the whole universe is called dhenu' (cf. Āpo vai dhenuḥ Āpo hīdam sarvam dhinvanti, K.B.12.1.).

The dhenu is the mother. (see, S.B.2.2.1.21;3.3.1.4.)

The dhenu is the present or gift for the queen of the sun. (see S.B.5.3.1.5).

There are twelve kinds of oblations (cf. Dvādasottaraṇī ratnāviniṃ; Kā. Sr.15.3) which are offered to the gods and with this oblations, different kinds of gifts are presented. Dhenu is also a gift of the queen and is given to the Aditi.

The word 'dhenu' occurs many times in the context
of Angirah. In some places, other synonyms of the word dhenu are also used in the context of Angirah:

1. Tvam gotram angirobhyo avrnah : You (O Indra) reveal the gotra (the group of rays) for Angirah (Rv. 1.51.3) (also cf. Sayana, gotram gosamuham)

2. Yad angirobhyo avrnapa vrajam Indra: What you disclosed the groups of the rays for Angirah, O Indra (Rv.1.132.4). Vrajam gavam samuham iti Sayana (see ibid).

In support of this Yaska's synonyms of the rays may be seen which are fifteen in number. He gives 'gavam' one of them. Again he gives fifty-seven synonyms of speech. Among them gau, dhenu occur which should be taken into consideration for interpretation, because they are enlisted in the fifth chapter of the Nighantu also. In the fifth section of the fifth chapter are collected the names of deities of the aerial region. They include 'dhenu, gau and gauri also. So, according to Yaska, dhenu is a deity of the aerial region. These names denote several objects according to the context in which they occur in the Veda. Sarama, vac, urvasi, go, dhenu and aghnya are included here because they are the names of 'vidyut' which belongs to the aerial region (see RNB.Eng.P.210).

Yaska has quoted a stanza in which dhenu is 'abhidho gharmah' (see.

\( \text{Up hvaye sudughm dhenumetm suhasto godhuguta' } \)
dohadenam.
Sreṣṭhām savāṁ savītā śāvīṣanno 'abhiddho
gharmaśādu śū pravocam (Rv.I.164.26)

The epithet 'abhiddha' kindled shows that dhenu is a particular type of Agni, which is of two kinds, kindled and unkindled. Gharma is composed of four thousand rays of the sun. (cf. 

Catuh sahasram gavyasya pasvāḥ pratyagrabhisma
rūsaśvagne.

Gharmaśāptāṁ pravijye yā āsidayasmayaśtavādāmā
vipraḥ. (Rv.V.30.15).

At this stage it is difficult to say which are those rays that constitute 'gharma'. These four thousand rays of the sun are said to form rain. The rest of the three and three thousand rays of the sun form snow and heat respectively. (see.

Tasya rāṣṭisahasram tu varṣa-sītoṣṇa-nisravam.
Tāsam catuśātā naḍyo varṣante citramūrtayeḥ.26.
Candanaścaiva sādhvaśca kūtanākūtanastathā.
Amṛtaṇā nāmaṁ sarvā rasmeyo vrṣīṣarjanāh.27.
Himodgaśca tābhyaṁ ānyā rasmayastri sataḥ punah.
Drṣyā madhyāśca bāhyāśca brādinyo himasarjanā.28.
Candrāstā nāmaṁ proktā mitābhāṣṭu gabhastayah.
Suklaśca kuhakaścaiva gāvo visvabhṛtastathā.29.
Suklaṁ nāmaṁ sarvāḥ tristā gharmaśarjanāh.30.
(Vā.p,53.19-23;Bra.P.24.26-30;M.P.128.18-22)

How the formation of rain takes place and what
is the application of the marut along with the rays of the sun is described in M S.2.4.8 (Agnirvā, ito vir/sti-
mitte. Marūtoamuta/savyayanti. Tam suryorsmithirvar-
ṣati) (also cf. Sōmamgavo dhenvo vāvaśanāḥ Hv.9.76.35; Nir. 14.15).

At present āngirobhyo devā dhenum adattāna (the gods gave the dhenu to āngiraḥ) describes the formation of rain. It is just possible that the gods i.e. maruts and others produce dhenu i.e. gharma and give it to the āngiraḥ i.e. the rays of the sun to form rain water.

Paunṣyā-energy, manly strength: the Vedic neuter plural. It is derived from the stem 'puns' man with the taddhita suffix 'ṣyaṁ' by Guṇavacanabrahmanādibhyah karmāṇi ca (Pañ.5.1.124). Punaḥ bhāvaḥ karma vā Paunṣyam. Here the kārika says that karma is kriā, so primarily the deed of a man is called paunṣyam. But its secondary meaning is strength. The accent falls on the initial syllable by āni (Pañ. 6.1.197). The plural suffix 'jas' is replaced by 'si' by Jaśasāk śiḥ (Pañ. 7.1.20) which disappears by Śeśchandasi bahulam (Pañ.6.1.70)

Dvumānī—'rays, splendour, glory, majesty, power, strength'; derived(1) from /dyu abhigamane 'to go round about, to go against, to attack, to assail, II.P. ; with the suffix 'na' and augment 'm'. The accent is on suffix by Ādyudāttasāch (Pañ.3.1.3). (2) from /dyut dīptau 'to
shine', I. a. with the suffix 'na' and 't' is replaced by 'm'. Dīpyate asau dyumnam 'one that shines'. The accent as above.

Yāska has enlisted this word in the synonyms of wealth (Nigh. 2. 10) and again in the list of padanāma (Nigh. 4. 2). It means glory or food (Nir. 5. 5). (cf. Indo-Sur. diu-, 'to shine'; Gk. deelos 'visible'). 'Dyumnam' means rays, because the Maruts are generally associated with electricity (cf. Vātatviṣa, Rv. V. 57. 4); (Śūryasyeva raśmayah, Rv. V. 55. 3); (Maruto raśmayah, Tā. B. 14. 12. 9); (Saṃvidyutā dadhāti, Rv. V. 5. 42). The epithet of the Maruts is 'vidyunmat' i.e. having electricity (cf. vidyunmadbhīr-marutah, Rv. I. 88. 1). Macdonell is not right in connecting the Maruts with 'tādit' (lightning) because until and unless the particles of the Maruts do not come in contact with electricity, they cannot become vidyunman 'possessed of electricity.

The father of the Maruts is Agni (cf. Tava vrate kavayo vidmanāpaso jāyanta maruto bhrājadrṣṭayah, Rv. I. 31. 1). The Maruts are the sons of the Rudras (cf. Rudrasya sūnā-vaḥ, Rv. I. 85. 1). Rudra is agni (cf. Tvāmagnī rudraḥ, Rv. II. 1. 5); Agnirvai rudraḥ, S. B. 5. 3. 1. 10, 6. 13. 10. Therefore, Maruts are the sons of Agni. Hence, as the word dyumnāni is connected to the Maruts, so it means rays.

Jāriṣuḥ - 'decayed': from iṣu vayohānau 'to decay'
(cf. Gk. Jerus). In Aorist 3rd. per. plu. Unaccented by Tinnatina (Pan. 8. 1. 23). The augment 'at' is prohibited by Na māh yoge (Pan. 6. 4. 74).

Yād vascitram yuge yuge navyam ghoṣādāmartyam-

This line is very difficult to explain. Geldner has explained 'citram' as the adj. of 'amartyam' and 'navyam' with 'ghoṣād'. He has undoubtedly followed Sāyāṇa. Sāyāṇa's explanation is 'Citram cayanīyaṃ nānāvidham navyam nūtaṇam stotavyam vā. Amartyam amaraṇadhrmākam martyesu durābham vā yat asti ghoṣād ghoṣāh. Vyatayena pāṇcacā. Sabdopetā gavādayo ghoṣopalakṣītā grāmanāgarādayo vā. Here the 'citram' of the Maruts is said to be the new and immortal.

As a matter of fact, here particular type of rays are described. The Maruts live in āpāḥ (cf. apsu vai marutaḥ, Kau. B. 5. 4). Āpāḥ are also called marutaḥ (cf. āpo vai marutaḥ, A. B. 6. 30). The formation of 'asāniḥ' lightning' is assigned to the Maruts. The Maruts desired āgni through the waters. The waters are the atoms of hydrogen and oxygen. They cut the heart of the desired āgni and that became 'asāniḥ'. (cf. Maruta'dbhiragnimatan-van. Tasya tāntasya hṛdayam ācchidan. Sa asanirabhavat, T. B. 1. 1. 3. 12) The āgni is said to be the son of water 'Apāṃ-nāpāt'. Most probably this apāṃ-nāpāt is asāni which is said to be produced through hydrogenic power. So in the middle region the Maruts desired the āgni and
produced āsāni through hydrogenic power. Apart from this āsāni, divyā āsāni is said to be produced by the Maruts through Stanyitnu (cf. Aṣanirvai manusyaidevaśebhya apakrāmata. Taṃ deva amanyanta. Ayam vṛvedaṃ bhaviṣyatīti. Tasya marutah stanayitnuna hṛdayam acchindan. Sa divi aṣanira-bhavat, Kāp. S. 6.7). This divyā āsāni seems to be the heavenly lightning. The Maruts are related to the three worlds. The Maruts are as great as the sky (Rv. 5. 57. 4); they surpass heaven and earth (Rv. X. 77. 3) and no other can reach the limit of their might (cf. 1. 167. 9).

At present the very line 'Yadvascitram yuge yuge navyam ghosād amartyam, may denote the phenomenon that take place at the time of rain. The amṛta in Rgveda is water and navya is the adj. of amartya. Thus 'navyam amartyam' means the newly formed rainy water. This view is supported by the repetition of yuge yuge. This repetition takes place in 'vīpsā' which denotes the proper time or the time scheduled for the rainy season. When used singly, Yuga denotes the astronomical time. (cf. daśāme yuge, prathame yuge etc.). So the phrase 'yuge yuge' certainly denotes the rainy season. Śāyaṇa has also explained it as proper time, daily, etc. So the meaning of the sentence is 'It is strange that from your sound, the fresh rain water is announced which is brought by the Maruts. Ghosa seems to be a particular type of a sound of the Maruts and the Maruts are known
by their sound. The sound which they produce is often referred to in the Veda (Rv. I.169.7) and is called thunder (Rv. I.23.11), but it is also the sound of the winds (Rv. VII.56.3). At their approach as it were, heaven roars with fear (Rv. VIII.7.26). They are often described as causing the clouds to quake as well as making the earth or the two worlds tremble (PVS.2.73). With the fellies of their cars they send the clouds (Rv. I.64.11; V.52.9). When they come with winds, they cause the clouds to tremble (Rv. VIII.7.4). They come with the winds (Rv. VIII.7.3, 4, 17) and take them as their steeds (Rv. V.58.7). This shows that Maruts are different from the winds.

The word 'Amartyam' should be taken to mean 'water' because this word itself means water and one of the main functions of the Maruts in the Rgveda is to shed rain. They are clothed with rain (Rv. V.57.4). They rise from the ocean and shed rain (Rv. I.38.9). Milking the un-failing well (i.e. the ocean), they blow through the two worlds with rain (Rv. I.64.6; VIII.7.16). Rain follows them (Rv. V.53.10). They bring water and impel rain (Rv. V.58.3). They obscure their brilliance with rain (Rv. V.59.1). They cover the eye of the sun with rain (Rv. V.59.5). They create darkness with the clouds when they shed rain (Rv. I.38.9). They scatter mist when they speed with the winds (Rv. VIII.7.4). They raise waters from the sea to the sky and discharge them from the sky upon the earth.
They assume a golden colour when they make water with the steed. They also avert heat (Rv.V.54.1). But they likewise dispel darkness (Rv.VII.56.20), produce light (Rv.I.86.10), and prepare a path for the sun (Rv.VIII.7.8). They are also said to have measured out the air (Rv.V.55.2). They stretched out the terrestrial regions as well as the bright realms of heaven, and apart the two worlds (Rv.VIII.83.9,11) (V.M.P.80).

Apart from this watery function, the Maruts are engaged in the function of the light also. This is the 'citra' (or cosmic dust) of the Maruts (cf. All the existing information leads naturally to the hypothesis that cosmic radiation originates in the expanding of supernovae and possibly also of novae, coming out into the interstellar medium from the envelops of these stars, (which lie in the region of the galactic plane). Cosmic particles fill the whole quasispherical galaxy, and there they lose their energy, mainly as a result of nuclear collisions (J.G. Wilson and S.A. Wouthuesen: Progress in Elementary Particles and Cosmic Ray Physics, Vol. IV. P. 390, 1958).

So, it seems that these cosmic particles or the citra of the Maruts, are the cause of the newly rain water at every rainy season and they are praised by the seers.

Marutah—The word Marutah is derived from ymr prañatyage, 'to die', VI. A. with the suffix 'uti' by
Yaska has given the three interpretations of this word—"Athato madhyasthānā devagātah. Teṣāṃ marutah prathamāgāmino bhavanti. Maruto mitaravino vā. Mitaracino vā. Mahād dravanti iti vā. (Mīr.11.13). In spite of what Dr. L. Svarupa, Durga, Skanda and Pt. Satavalekara & others have explained the Nirukta Text should be read as 'Maruto' mitaravino vā 'mitaracino vā', which confirms to the thought contend in the hymns of the Maruts.

Skanda, on the other hand, derives the word as 'Mahād dravanti, mahaduccair dravantīti vā, mahād antarikṣam dravanti vā.'

Macdonell suggests that the etymology being uncertain, it can throw no additional light on the beginnings of the conception. The root appears to be म्र, but whether in the sense of 'to die', 'to crush' or 'to shine', it is hard to decide. The latter meaning, however, seems to accord best with the description given of the Maruts in the Rgveda (see Macd.V.M,P.81).

Macdonell's opinion about the uncertainty of the etymology of this word is due to the three interpretations of Yaska. In his Vedic Grammar for students, he has given only two roots—(1) म्र 'to die' (2) म्र 'to crush'. He has not given the third root which means 'to shine'. His basis of the third meaning is only the
mantras in the Rgveda. When Yāska gives many etymologies of any word, it does not mean that he is not aware of the definite meaning of the word. He only tries to interpret all the epithets of that word found in the Vedas which cannot be derived from the original root. In his derivation he always keeps the meaning in view (artha-nitya), and suggests the etymologies which conform to the different meanings. Likewise, in the case of Marut, too, Macdonell has suggested to derive the word from a root *mr which means 'to shine'. Yāska thinks that this word consists of two parts 'Ma' and 'rut'. He takes only 'r' from the root 'ru sabā, 'to sound' or from 'ru kāntau, 'to shine' or from the root 'dru, to go'. These etymologies of Yāska and Skanda are not according to the strict grammatical formation of the word but in conformation to the meaning of the word, because Nirukta follows the doctrine of 'Artha-nirvacana' not of 'Sabda-nirvacana'.

Dadhyan—'the kindler of the fire': from śañcu gatau 'to go', I.P, with the prefix dadhi by Rtvik-(Pañ. 3.2.59). Dadhi añcatiti Dadhyaḥ, 'one that generates dadhi'; 'n' drops by Aniditām-(Pañ. 6.4.24): num by Ugidacām-(Pañ. 7.1.70): C in dadhi-a-n-c drops by Sanyogāntasya lopaḥ (Pañ. 8.2.23); n changed into ṣ by Kvinpratyayasya kuh(Pañ. 8.2.62). The accent falls on the last syllable by Gatikārko-(Pañ. 6.2.139).

Yāska gives the etymology of this word as
Dadhyan pratakto dhyānamiti va pratyaktamasmin dhyānamiti va (Nir.12.23). On this Durga says 'Dadhyan Manuḥ Atharva iti tritvapakṣe Āditya evaitte tadguṇayogād bhavanti, dyūsthāne saṃāmṛat, prthaktve punardyūsthāṇāḥ tatsahacārināṇa ete Ṛṣayaḥ, Dadhyan 'pratyakto dhyānam' pratigato dhyānam iti, dhyānārambhane hyaṣa uktah svam adhikāram anutiṣṭhati. Athava 'pratyakta itismin dhyānam iti vā' adhikaraṇākāraṇāṃ tathā hi tasmin dhyānakāryam saphalam lakṣyate iti (see Durga Bhāṣya, Nir.12.33). Skanda explains the etymology of Yāska as follows: 'Dadhyan kasmāt? Pratyakto dhyānam iti vā. Pratyakta iti aññerniṣṭhanatve rūpam. Pratigato dhyānam rasadānādiśvakarmādhi-kāraṇaṇūṣṭhanādiśayacintāmā. athava dhyānam lokasya kṛtyākṛtyadāyaṃ lokapālakatvāt. Tad dhyānam pratyaktaḥ pratigacchataḥ. Pratyaktaḥ dhyānam asmin iti vā. Kāraṇavinyāsamāttrametat (see ibid. Niruktā Skanda Bhāṣya)

(Also cf. Dadhyān ca ete trayāḥ, viz. Atharva, Manuḥ, Dadhyān, Ādityatejo 'vasthāviseṣāḥ, see Nir.12.34. Skanda Bhāṣya). Apparently, Yāska has derived the word Dadhyān from two roots (1) /dhyai ceṣṭāyam and (2) /aṅcu gatau. But the Grammarians derive it from the root /aṅcu gatau, with the upapada dadhi, which they derive from the root /dhyai ceṣṭāyam or /dhā dharane, 'to sustain' (cf. Dadhisāyayaḥ derived by Dadhate-(Un.3.97).

Dr.S. Varma is of opinion that if this name embodies this tradition, it may go back to Indo.Eur.
The very etymology of Yaska shows that Dadhyaṅ is some phenomena related to the sun as Skanda has suggested. Yaska's remark that Dadhyaṅ is so called because his dhyāna 'attention' is pratyakta 'diverted'. Scientifically speaking, it is a form of light or rays, which are transformed into some kind of energy. This is supported by the legend quoted by Acārya Sāyana on (Rv.I.116.12). The legend runs thus—"Indro dadhīce pravargyāvidyāṁ madhuvidyāṁ copadīśya yadi imam anyāsmai vakṣyasi śiraste chetsyāmītyuvāca. Tatośvinau asvasya śīraschitvā dadhi- caḥ śīraḥ pracchidyānyatra nidhāya tatrāśvyāṁ śīraḥ praty- yadhattām. Tena ca Dadhyaṅ raḥ samāni yajūṣī ca pravargyaviśayāni madhuvidyā pratipādaṁ brāhmaṇam cāśvi- navadhyāpayāmaṁsa. Tad Indro jñātvā vajreṇa tacchiro'cchintat. Athāśvinau tasya svakīyaṁ mānuṣaṁ śīraḥ pratyadhattāṁ iti Śātyāyana-Vājasaneyayōṁ prapañcenaṁ". This legend is the summary of Yājñavalkya's legend in Ś.B.14.1.1.18 to 25. It is related when Mahaḥṣi Yājñavalkya deals with the formation of 'gharma' pravargya (water). The legend shows close relationship between Indra, Dadhyaṅ and the twin Aśvins. In RV., ĀV., ŚVS. Dadhyaṅ is usually called the son of Atharvan (see Tamu tvā Dadhyaṁ śriṁ putra idhe Atharvaṅ). Vyātrahanaṁ purandaram (Rv.6.16.14). Indra is said to be the form of Atharvan (see Ēva mahān Bṛhaddivo
Atharva vocat svam tamāṃ Indrameva. Atharvā whose expansion is up to the heaven told Indra, his own form; (AV.V.2.9). Indra slained Vṛṣṇi with the bones of Dadhyan. (see. Icchānāśvasya yacchirah parvateśvāpaśritam. (Rv.1.84.14).

Maksikā is said to ask for 'madhu' water from the twin Āśvins (see. Uta syā vāṃ mādhvanmāśikārapat. (Rv.1.119.9). This maksikā seems to be the dust particles on which the water vapour is deposited otherwise there is no sense of this word maksikā in the context of Āśvins who are the celestial dieties.

Atharvā is said to agitate Agni, at first, in the middle region. That agitated Agni was the killer of the demon (vṛtra) 'cloud' and divider of the city of the cloud. (see-

Purīṣyo’śi viśvābhāra Atharvā tvā prāthamo

nīrmanthadagne.

Tvāmagne pūṣkaradāhyātharvā nīrmanthata.

Mūrdhno viśvasya vaghataḥ.

Tāmu tvā dadhyānriśīh putra Īdhe āthāyaṇaḥ.

Vṛtraḥaṇam purandaram (VS.XI.32,33)

It is just possible that the Dadhyan is also the kindler of Indra and the showerer of water during his movement in the middle region. (see. Tāmu tvā pāthyo Vṛṣṇa sāmīdhe
dāsyuhāntamam. Dhanāṇjaṇaṃ rāṇe rāṇe. (V.3.XI.34).
Now from the above assumption, it is clear that Dadhyah is not a sage living on the earth but a sage in the middle air. And so the sage Dadhyah must be a kind of rays or light of the sun which is changed into electricity (Indra) who causes the rain to pour. And this change of rays takes place in the middle air. Thus the word 'asthi' in context of Dadhyah is used metaphorically in Rigveda. The sage Dadhyah is the son of Atharvā, the originator of Agni on the earth. The explanation of Atharvan by Yāska confirms this view. Atharvā is one who does not move. (Atharvāno thanyantah). Tharvāścaratikarā. Tatpratisedhah (Nir. ll. 18). From this explanation of Atharvan, it seems that the first originator of Agni on earth, viz, Agni itself as Atharvā does not move fast. Now it is very difficult to understand how this Agni on earth goes to the sun and the Agni in the sun comes to the earth. In the Vedas both the statements are found. The earth is called the cause of Agni (Yoni), and the middle region is called the centre of Agni (Nabhī), and the birth-place of Agni is the highest heaven. (Divi te jāma paramāmanantarikse tava nabhīḥ prthivyāmadhi yonirit. (VS. XI. 12). This description of the birth of Agni begins from the earth and ends in the highest heaven. In this connection it is not out of place to mention the different velocities of motions of this Agni, viz, rays or light in the highest heaven, in the middle region and on the earth. This movement begins
from the heaven. Viṣṇu, the comprehensive rays of the sun move in the highest heaven and the velocity of the rays is Jagatī chanda in heaven, Triśṭup in the middle region and Gāyatrī on the earth. (See Divī Viṣṇurvyākraṇsta Jagatena chāndasa... Antarikṣe Viṣṇurvyākraṇsta traistubhena chāndasa... prthivyām Viṣṇurvyākraṇsta gāyatrena chāndasa... (VS.2.25). Here chanda appears to be wave and jagatī, the velocity of speed. Like other waves, the waves of Agni, the rays and Maruts are also long, short and medium. The Maruts are possessed of short waves (cf. Yāni kṣudrāni chandansitāni mārutasam. Jam.B.17.1.3). Jagatī is composed of 48 syllables, Triśṭup of 44 and Gāyatrī of 24. Now it is very difficult to say as to what is the importance of these metres. But from this it is clear that the velocity of speed of the rays in the heaven is highest, medium in the middle region and low on the earth. But what is the exact velocity of speed, can be calculated by the Scientists, in this light of the vedic mantra quoted above.

So the slowest speed of Viṣṇu, seems to be possessed by Agni in the name of Atharvā. As Dadhyān is the son of Atharvā, it seems that Dadhyān has connection with Atharvā on the earth and goes to the middle region from the earth. But this conception of Dadhyān from earth to the middle region is very difficult to explain at this time.
Priyamedhah—having good sacrifice: It is expounded in B.V. comp. as 'priya madhā yasya'saḥ priyamedhah, 'whose sacrifice is dear'. Yāska, Sayana and others have also derived in B.V. (see Nir.3.17). The accent falls on the last syllable of the first member of the comp. by Bahuvrīhau prakṛtyā pūrvapadam (Pāṇ.2.2.1).

Like Aṅgirah, Atharvā and Dadhyaḥ, Priyamedha is also something signifying Agni. As shown in the previous chapters, with regard to other deities, Priyamedha is also not a seer residing on the earth. In vedic pantheon, the seer has some typical characteristics. In the Rgvedic hymns, there are descriptions of several Rṣi, deva and pitāra, but they are not found in the classical sanskrit literature. They have different meanings and significances in the Rgvedic hymns. It must be noted that they do not signify any human being on the earth. They always denote some creative aspect or process of the universe. From this point of view, the Rṣi denotes some agent of activity, movement etc., being derived from र्षिगता 'to go', 'to move' with the suffix i by Igupadhāt kit (Un.4.120). Rṣātī gacchati prāpnoti jānāti vā saḥ rṣiḥ.

According to the root-born theory, Agni is also rṣiḥ. As a matter of fact, the original creative energy of the universe may also be termed Rṣiḥ and the descendants of the original Rṣi would also be Rṣi, such as
Dadhyaṅ, the son of Atharva.

Now in Rgveda, there are two kinds of epithets of gods, (1) concrete (11) abstract. The instances of the concrete epithets are the effects of the original energy, having manifest existence, such as Dadhyaṅ. Dadhyaṅ is the effect of Atharva and is manifested in the form of electricity, called by the name of Indra. But such epithets as simply speak of some general tendencies of the gods, are called the abstract epithets, such as Kavikratuh and Hota etc. of Agni. So here Priyamedha is one of the concrete epithets of Agni. The whole of creation depends on the activity of Agni, and this is called the medha of Agni. Medha appears in Asvamedha etc. which means to know, to hurt, to meet. This word may be derived from mit, mith 'to unite, to couple, to meet (as friend or antagonist), alternate, engage in altercation, to dash together. Agni is engaged in all these activities, for sake of creation of the universe, whether old or new. Therefore, Agni is called Priyamedha.

The word Priyamedha occurs fourteen times in Rgveda, generally in the context of Indra. The 'hāri' horses of Indra are praised by Priyamedha. (Rv.VIII.6.45). Here hāri seems to be the horses of the sun, who drink soma 'water' from the earth to pour again on the earth. The twin Āśvins are said to have praised Priyamedha (Rv.VIII.5.25). Here the twin Āśvins, viz, the sun and
moon are also said to protect Priyamedha, Atri and Kapva. With all their strength Priyamedha praised the twin Asvins (Rv. VIII. 8. 18). Here the 'metre' is Āraśīvirādānus-tup and 'svara' is gāndhāra, so in this verse there is some description of terrestrial region. Again, the twin Asvins are also said to be praised by Priyamedhah, with all their strength (Rv. VIII. 8. 73), but metre here is 'brhatī' and svara is 'madhyama', so the description seems to be of the middle region.

The vayah type of rays as well as the Priyamedhah showering blessings approached Indra, the deity of mid-region. Indra is asked to sweep away the darkness and to deliver light as the unraveller of the entangled net. (Rv. X. 73. 11). Here the metre is nicrt-tristūp and the svara is dhaivato: so the description is that of the higher middle region. The stanza gives the description of the morning.

So Priyamedhah seems to be one of the rays of the sun which starts from the sun towards the earth with speed varying high to low according to the metre. Agni is the general name of luminous things. It lives in the heaven, middle region and on the earth, hence it is called 'trivṛt'. Trivṛt is so called because it dwells in all the regions. The earth is yoni(abode or place of rest), the middle region is its centre and the heaven is its birth-place (see. Divī te jánma paramamantārıkse táva
nābhīḥ prthivyāmādhi yonirīt. VS.XI.12). The rays of the sun extend to the heaven, middle region and the earth.

(Aṇu sūryasya purutrā ca rasmīnānu dyāvāprthivī ā tatantuḥ. (VS.XI.17). Agni is said to hurt the earth. (see Hinsantam prthivyāḥ sadhāsthādagnim. (VS.XI.28). So Priyamedha, the rays of the sun, are also Agni. By the expansion of the meaning of the Agni. In the Vedic period all forms of luminosity were considered to be the various forms of the god Agni. Here the seer Priyamedha knew the birth of Agni implies that Priyamedha became the Rṣi, the moving or active force of Agni in the form of the sun. And so Priyamedha is not god but only a Rṣi whose concern is to move from higher region to lower region.

Priyamedha is also a descendant of the seer Aṅgirah. So it seems that as soon as the rays start from the sun downwards, they are said to be Priyamedha, because the sacrifice begins from the sixth heaven as shown by the metre Bṛhatī. Aṅgirah simply means one who starts moving but Priyamedha denotes the state when Aṅgirah starts with some action. Priyamedha is suparṣa of vayah types which moves with sound. (see Rv.X.73.11).

Kanvaḥ- violent rays. It is derived from /kaṇā sabde 'to sound', I.P. and from /kaṇā nimīlane 'to wink', with the suffix kvan by Asuprusi-(U.P.1.149). Kaṇāti stotralakṣānam sabdāṁ karoti, kanyate stūyate vā,nimīlayati parān vā svatejasā saḥ kaṇvaḥ. (DNB.):278).
Yāśka has enlisted this word in the synonyms of 'medhāvī' viz, wise. As a matter of fact, medhāvī means 'possessed of medhā' 'meeting'. Therefore one who mixes with others for different purposes is called medhāvī. Kanva is medhāvī because he mixes with others for a good many functions. Kanva as Aṅgiras etc. is the name of a certain type of Agni which makes many composition with light, heat, rays, etc. This process of Agni mixing with other things is called sacrifice.

Kanva with his different relatives, mentioned in the Rgveda are (1) Kanvah (2) Kanvavat (3) Kanvamant (4) Kanvasya Sunavah (5) Praskaṇva (6) Kanvayanaḥ.

These names are often used in the 8th. Mandala of the Rgveda. The authorship of that book as well as part of the first attributed to this family. A descendant of Kanva is also denoted by the name in the singular, either alone (Rv.I.48.4) and probably elsewhere or accompanied by a patronymic, as Kanva Nārsada (Rv.I.117.8; AV. IV.1912; Ludwig. Translation of the Rgveda, 3.1.50).

Kanva SrAyasa (T.3.5.4.7.5; K.3.21.8; M.S.3.3.9) besides in the plural the Kanvas Sausravasas (K.S.13.12). There is also Vatsa Kanva in the Sā. S.16.2.20. The Kanva family appears to have been connected with the Atri family, but does not seem to have been of great importance. In one passage of the AV.2.25. (cf. Vārtika on Pan.3.1.14) they seem to be definitely regarded with hostility. (see Mac. V.I.P.134).
Kanva is mentioned in an enumeration of ancient ancestors such as Manu and Āṅgiras (Rv.1.139.9). The gods gave Agni to Kanva and others, who kindled him and were blessed by him (Rv.1.36.10, 11, 17). Agni helped Kanva, as well as Atri, Trasadasyu, and others in battle. (Rv. X. 150.5), and is spoken of as a friend and chief of the Kanvas (Rv. X. 115.5). The Maruts bestowed wealth on Kanva along, Indra conferred gold and cattle on Kanva along with Turvasa and Yadu. (Rv. VIII. 7.18). The Āsvin are several times said to have helped Kanva (Rv. 1.47.5; 112.5; VIII. 5.25; 20). He was blind when succoured by the Āsvin (Rv. VIII. 5.23), was restored his sight (Rv. 1.118.7).

Now who is this Kanva to whom Rgvedic hymns are assigned? Who is that Rṣi Kanva to whom the Kanva-Saṁhitā is assigned? Is there any similarity between these two Kanvas?

On the eternal evidence of Āditya-Purāṇa, Kanva of Kanva-Saṁhitā is different from the Rgvedic Kanva and his descendants. Kanva of Kanva-Saṁhitā is the disciple of Yājñavalkya and the grand disciple of the seer Āditya, he was the son of Bodhāyana. Kanva Bodhāyana is famous for his Kanva-Saṁhitā as he is the founder of the white Kanva school. (see.

Baudhāyana-pitr-śva prasisyavād Brhaspateḥ.
Sisyavād Yājñavalkya-sya Kāṇvō'bhūn mahan mahan
(Āditya-Purāṇa).
Now we have seen that this Bodhayana Kanva is the historical person to whom the Kanva-Samhita is assigned but there is no historical evidence of Rgvedic Kanva and his descendants. The seer Kanva and his family which are found in the Rgvedic stanzas, are not any historical persons because of the lack of the manly description. From a comparative study of the Rgvedic stanzas are assigned are not historical persons but represent the different creative aspects of the universe. Under these great headings of the Rgvedic seers, all the stanzas should be interpreted. So Yāśka has said 'Ṛṣayo mantradrāṣṭāreṇa', the seers of the mantras reveal their meaning. Taking this view into consideration, the seers Kanva, Kanva and Kanvāyana, etc. should be explained.

In grammatical formation there are two types of apatya-suffixes, (1)Tasyāpatyam and (2) Gotrāpatyam. In Kanva, the taddhita-suffix is tasyāpatyam, viz, the apatya of Kanva is called Kanva, but in Kanvāyana, the taddhita-suffix is not tasyāpatyam but gotrāpatyam, as Nādāyana etc. In order to understand the significance of this taddhita-suffix, at first the meaning of the word apatya should be understood. The word apatya simply denotes one that does not fall, i.e. which does not end. This word apatya is neuter because it denotes the descendants of all the genders otherwise Panini would have mentioned a masculine or feminine word for denoting the descendants of different
sexes. Apatyārthasuffixes are attached to both the animates and inanimates objects.

So the words like Kānva and Kāṇvāyana denote only the latter and the last stages of Kānva. Yāska has also explained the apatyārtha in atisāyārtha. (see. Āhara naḥ pramagandasya dhanāni. Magandah kuśīdī. Mangado māmāgami-ṣyatīti ca ādāti. Tadapatyam pramagandah. Atyantakusī-dikulīnāh. 'Bring to us the wealth of the usurer. Maganda means a usurer; he advances with the thought that it will come back to him; his son, i.e. born in the family of great usurers, is called Pramaganda.'(Nir.6.32).

This Kānva and his descendants are not historical persons living on the earth, but they are some luminous objects. In support of this interpretation, the following observations should be seriously taken into consideration.

In the Rgveda one thousand, three hundreds and fortyfour stanzas are assigned to the seer Kānva. Associated with Kānva, are the gods like Indra, Agni, Asvins, Maruts, Viśve-devaḥ, Soma, Usāh, Brahmaṇaspati, Varuṇa, Sūrya, Puṣan and Rbhu. All these gods are related to the seer Kānva and his descendants. These gods belong to all the three regions. From this it seems that Kānva starts from the heaven and comes down on the earth. At present Kānva is said to have known Agni, and is therefore, connected with Agni.
Kanva is mainly engaged in Soma sacrifice with Indra, Maruts and Asvins etc. (see. Sāvyat Kānvānām satṣi priye hi kāṃ Somām papathur Āsvina, 'O Āsvins, you, in the dear assembly of the Kānvās, alwaya drink Soma.' (Rv. I.47.10). (see. Pibātho Āsvina madhu Kānvānām Sāvāṇa sutām, 'Drink the sweet soma produced by Kānvās, Āsvins', (Rv.VIII.8.3). (see. Kānvāsāstvā sutāsōma indhate havyavāham sva-dhavara, 'The Kānvās who have pressed Soma, kindle you (O Agne) sacrifice', (Rv.1.44.8). (see. Ānāra yāhi heribhirūpa Kānvāsya sūṣṭīm, 'O Indra, come to the praises of Kanva with your horses (Rv.VIII.34.1). (See. A tvā Kānva ināvase havante vājaṣṭaye, 'Kanva call you O Indra in vājaṣṭi, (Rv.VIII.34.4). (see. Kānvabhirdhrṣṇava dhṛṣadvājam darṣi sahasrīm. Pīṣāngarūpām Maghavan vicārśane maṅga gomantāmamhe, 'By dint of Kānvās, O violent, (you are) strong on all sides, you give vāja (rays) composed of a thousand. The composition of rays of reddish colour, O very active Maghavan, we desire to see. (Rv.VIII.33.3). (see. Kānvāsā Indra te mātim visve vardhanti paumṣyam, 'The Kānvās increase the strength of Indra', (Rv.VIII.6.31). (see. Agnih Kānvāya saubham, 'Agni bestows ample wealth on Kānvās' (Rv.I.36.7)) (see. Kānvām dada praczetasah, 'The Maruts bestowed wealth on Kānvā', (Rv.1.39.9). (Yuvām Kānvāyepiriptēya caksuḥ pratyaṭhattratī sūṣṭīma jujuşāna. 'The twin Āsvins gave eyes to Kānvā', (Rv. I.18.7)

Now Kanva and his descendants will be considered one by one.-
Kanva is one of the twelve Rsis in the Atharvaveda.

Kanva is mentioned first, so it seems that as soon as the rays start from the sun, they are called Kanva. He is one of the different varieties of the god Agni. In the very beginning of the creation of the sun, Agni was established or produced by the gods. Medhyaatithih Kanva, viz. Kanva a guest for violent sacrifice enriches Agni with wealth. Indra enriched you and other gods praise you. (see. → Yamagnim Medhyaatithih Kanva idha' rtadadhi. Tasya preśo didiyustamimā reastāmagnim vardhayāmāsi. (Rv.1.36.11). Yam tvā devaśo Mānave dadhuriḥa yajiṣṭham Ravyavāhana. Yam Kanvo Medhyaatithirdhanaspṛtam yam vṝd̄ yamupastutah. (Rv.1.36.10). Sāyana comments on Rv.1.36.11. that the Seer Kanva took Agni from the sun and kindled, and the mobile rays of that Agni brighten him, these praises should increase that Agni. (SRB.1.36.11). According to the Sāyana's commentary, the seer Kanva is the separate identity from the sun. Sāyana has not identified as who is Kanva. The mistake done by him is due to the misunderstanding of the phrase 'ṛtadadhi'. He has explained it as Ādityādhyāśrtya, which means taking from the sun. But this meaning is not appropriate here because Kanva is not a Rṣi on the earth but
something related to the sun. There is no difference between the sun and Kanva. This view is supported by the fifth case ending due to the karmaprvacaniiya adhi by Adhiparśanarthakau (Pan.1.4.93) and the fifth case ending by Pratinidhipratidāne ca yasmāt (Pan.2.3.11). So Kanva is the representative of the sun. This Kanva kindles Agni which is pervading throughout the three regions. Now it is clear that Kanva is the name of those rays which become somewhat violent after issuing from the sun.

Kanva, the apatya, i.e. the descendant of Kanva is said to be obtained by Indra. Indra being a Meśa obtained Kanva. (see Ittha dhivantamadivah Kanvam Medhyāti thim. Meśo bhūtocahi yannayah (VIII.2.40). (also cf. Mednatithermēsa.T.A.I.1213). (also cf. Medhātithim hi Kanvayānim Meśo bhūva ājähara, Śac.B.I.I.). Vibhindu is said to have given him forty thousands at first and eight thousands afterwards. (see Sikṣā Vibhindo asmai catvārayutē dadat. Asṭa paraḥ sahasrā (Rv.VIII.2.41). The deity of this stanza is Indra, therefore, asmai is used for Indra. Now Indra is given 48 thousand here by Vibhindu. According to M.W.Vibhindu means splitting or cleaving or assunder. When the number related to Vibhindu is taken into consideration, it seems that individual rays are called Vibhindu and when 48 thousands of them are united, they produce electricity. These rays are the violent form of Kanva in its second stage.
Now the third stage Kānvayanāh is to be examined.

(see. Sudevah stha Kānvayanā vāyovayo vicarantah. Āsvāso
na caṅkramata.(Kv.VIII.55.4). (SRB,"He Kānvayanāh Kanvago-
trāh Praskanvāh vayo vayo atisayena pakṣiṇa iva. Luptop-
mayam. Vicarantah vihāyasi carantah yūyaṁ sudevāh sthāh
kalyāṇadevāh bhavatha. Ato asmadāśiṣā asvā iva caṅkramat
vinarata yūyam").) Grammatically also Kānvayanāh are the
'gotrampatya' of Kanva who moves mostly like birds.
Kānvayanāh are the bestowers of welfare. They jump like
the horses. Here Sāyaṇa is right in saying that Kānvā
in third stage moves in the middle region like horses.
This shows that Kānvā is not a human being but signifies
a particular kind of the rays of the sun. In the
present mantra Kānvā is said to know Agni which means
that he is also a type of Agni who is trivṛt, i.e. whose
abodes are the heaven, the earth and the middle region.

Atriha sage 'a certain type of rays of the sun',
from ād. bhaksāne, 'to eat', with the suffix 'trip' by
ādestriniscā (Up.4.68). Ātī bhaksayati iti Atriha, 'one
that eats is Atriha'. Yaska's derivation is Trtiyamroch-
tetyuca. Tasmādatriha. Na traya iti. Vikhananād Vaikhan-
asah(Nir.3.17). 'The people standing about said, go to
or find the third even here, hence the third sage was
called Atriha. Bhrigu was born first then Angiras and
after him Atriha. Durga has 'va' after natrayāh iti
rightly because he considers it to be an alternative derivation of Atrih: Atrih - A(-N)-trih (-trayah) i.e. there are not only three but there is a fourth one too, that fourth one was vaikhānasah you say that Atri is the third and the last but he is not(A) so Vaikhānasawas called so, because he came out of the pit that was dug down still deeper: Vaikhānasacomes from Vi - khan (Vikhananāt: Vi - Khan - asah- Vai - khan - asah - Vaikhānasah. Atri - Agni; Vāk: one who eats every thing from /ad 'to eat' Vagevatrirvācā hyannam adyate uttiha ṛg vai nāmaitad yad atririti sarvasya itta thavati - S.B. 14.6.2.6. cf. Brh. Up.2.3.4.T.A.9.8.

One who is here(Atra) from Atra. Taddhaitaddevāh. Retah (vācaḥ sakāsāt patītam garbham) charmanva yasminva ṛabhays taddha sāma prācchanati atraiva tya diti tato āatrih sambabhūva. S.B.1.4.5.13, cf. Nir.3.17.

Atriṇo vai rakṣānsi Sa.B. 3.1.

Pāpmāno Atriṇah rakṣānsi vai pāpmātriṇah A.B.2.2.

Atri is one of the vedic seers. The name occurs about forty times in the singular and six times in the plural as a designation of his descendants. Atri is a pitr(ancestor) who founded the family of Atri like the other pıtṛs. He seems to be represented by some luminous phenomenon, terrestrial or celestial (see Mac.V.M. P.145. Fat.E.Y.P.32). Some Rsis and Agastaya are said to have been raised to stars(T.A.1.111.2%). Atri is the finder of the sun(AV.13.2.14) and the dispeller of darkness.
(S.B.4.3.4.21). He appears in the hymns addressed to the light gods like Agni, Indra and Asvins.

There are several myths which suggest him to be originally a fire god. According to the one Paurāṇika tradition, Atri was born from the flames of fire at the sacrifice performed by Brahma at the beginning of the present Manvantra. Commenting upon Nir. 3.17 Durga remarks "Prajāpati took his semen and sacrificed it into the fire; from the blazing fire thus produced. Bharugu was born, from live coals Āṅgirah. Thus the two said "see third also ātra (here)" hence the seer was called Atri (Lit. one who is ātra i.e. here). A similar story occurs in Brh. D.P.97.103 according to which at the sacrifice of Varuṇa, Brahman's semen discharged at the sight of Apsarasas. He offered it as an oblation and then Bharugu, Āṅgiras and Atri etc. were born (see Fat. E.Y.P.33).

From the evidence of these myths and on the basis of the etymological meaning of Ātri, it seems that whenever the rays start from the sun, they are too hot and in that state they are the seer Bharugu and afterwards they become Āṅgiras the downwards rays of the sun. But as soon as they reach the terrestrial region they are called Atri and below the earth or inside the earth they are called Vaiṅkhanas. The twin Asvins (the sun and moon) are said to have protected Atri on the
earth (See Rbiṣe Atrim asvinavanītam Rv.I.116.8). Atri is the dispeller of darkness. At night the darkness is prevailing on the earth. In the morning when the sun rises and his rays reach the earth, the darkness is swept away. Hence agni on the earth is spoken of as dispelling the darkness on the earth. Agni is trīvṛt, so atri is the agni on the earth.

**Manuḥ**- It is derived from /manavabodhane (to think) with the suffix u by sr- (Un.1.10). The accent on the first syllable by ṇni-(Pañ.6.1.197).

Yāska's derivation is manurmananāt. Taṣāmeṣa nipāto bhavatyaindryāmrīcita (Nir.12.33). Manu is called from thinking. This word is used in the context of Indra. He plays the part of the hero in the vedic legend of the flood (S.B.I.8.1.1; K.S.XI.2). Manu is called vivasvat (Rv. VIII.52.1) or Vaivasvata (AV.VIII.10.24; S.B.XIII.4.33; S.S.1.10; Nir XII.10), son of Vivasvant (the god); Sāvanī descendant of sāvanī (the substitute of sarayu in the legend of wedding) and Sambarnī (Rv.VIII.51.1; Bloomfield, journal of the American Oriental Society 15.180, conjectures Sāvanī instead of Scheftelowitz, Die Apokryphen des Rv. 38). The first name is of course mythical. The other two have been regarded as historical, Sāvanī being taken by Ludwig (Translation of the Rv.3.166) as a king of the Turvasas, but this is very doubtful (Mac.V.I; Vol.II, P. 129-130).
Yaska explains Manu to be the son of Vivasvat the sun (Aditya) and of Savarna the substitute of Saranyu (See Apaguhannmrtam martyebhyah krtvī savarnāmadadur-
vivasvate.

Utasvināyabharadyattādasidajahādu dvā mithunā
saranyuḥ (Rv. X. 17. 2)

"Madhyamaṃca mādhyamikāṃ ca vacamīd nairuktāḥ.
Yamam ca yamīm cetaināsikāḥ. Tatretiḥasamācakṣate.
Tvāstī saranyūr vivasvata adityād yamau mithunau janay-
āhakaḥara. Sa savaraṇām anyām pratinidhāyāṣvam rūpam
kṛtvā pradudrāva. Sa vivasvān adityā aśvameva rūpam kṛtvā
tamanusṛtya sambabhūva, tato asvinau jajñate. savarnayām
Manuḥ. (Nir. 12. 10)

Here in this stanza the birth of the twin Asvins
and Manu is described. The agni in the form of the rays
is coming from the sun, as Yaska has suggested that rays
in motion are called saranyūḥ. In this stanza Asvinau and
Manu are different from Vivasvat and Saranyuḥ i.e. the
sun and his rays coming towards the earth. They seem to be
the sons of Vivasvat. The metre of this mantra is Triṣṭup
but the deities described are Manu and the twin Asvins and
Yaska has enumerated all the three deities in the heaven.
Therefore, the metre must be Jagati not Triṣṭup, in view
of the description of heaven in this stanza. Now, it is
clear that Agni is heaven is Saranyuḥ, the rays of the
sun in motion from which the twin Asvins and Manu are born.
This legend describes the formation of the sun. In the Manusmṛti (1.6.3) there is a description of fourteen Manus who are successive mythical progenitors and sovereigns of the earth, creating and supporting this world through successive antaras or long periods of time. I. Svāyambhuva, as sprung from svāyambhu, the self existent and described in Mn. I.34 as a sort of secondary creator, who commenced his work by producing ten Prajāpatis or Maharṣis. He is also called Hiranyagarbha, the son of Hiranyagarbha and Pra-cetasa, the son of Pra-cetasa. Other Manus are called 2. Svārociṣa 3. Ottami 4. Tamasā 5. Raivata 6 Cākṣusa 7. Vaivasvata 8. Sāvarṇī 9. Dakṣaśāvarṇī 10. Bhramasāvarṇī 11. Dharmasāvarṇī 12 Rudrasāvarṇī 13 Rauvyadevāsāvarṇī 14 Indrāsāvarṇī respectively.

Every Manvantara has its own significance and its account as given in the vedic, epic and paurāṇik literature requires investigation. Here the seventh Manu is Vaivasvata, the son of Vivasvat who gave the name of vaivasvat to the Manvantara. The sun got its present shape in the beginning of this manvantra when the earth became habitable from man who was then born for the first time. This story has been often told in the Brāhmaṇas, Bible and Qurāna. As the man was born after the formation of the present sun, the human beings are called the son of the sun i.e. Vivasvat. Possibly the sun got luminous when the Suci Agni was put in him by
the Gods and as soon as the sun became luminous, the moon was created. It had no light but the susumna ray of the sun made it bright (vide Nir.). This is how the sun and the moon and the twin asvins came into being and were the cause of the day and night(cf. On the seventh day the sun and moon were created by lord God. It is just possible that the seventh day points to the seventh Manvantara).

The shining sun is called Manu in the vedic literature. Manu spread light on the earth and the middle region. Manu established Agni as a light for all people(Rv.1.36.19) Manu is also mentioned with ancient sacrifices with Angiras and Yayati (Rv.1.31.17) with Bhṛgu and Angiras(Rv.VIII 43.13) with Atharvan and Dadhyanc(Rv.1.80.16), with Dadhyanc, Angiras, Atri and Kanva (Rv.1.139.9). The gods (Rv.1.36.10) Mātarisvan (1.128.2) Mātarisvan and the gods (Rv.10.46.7) and Kāvyasa
Usānas (Rv.VIII.23.17) are said to have Agni for Manu. From this description it is clear that by gods and Mātarisvan Agni or Suci Agni (Viz light and heat) was put in the orbit of the sun. When the sun thus became hot and luminous, he was called Manu.

So the expression Manu knows Agni means that Agni was transformed into Manu.

Bṛhaspatiḥ- (a form of Agni) it is Gen.Tat. comp. Bṛhaspatiḥ iti Bṛhaspatiḥ. The word 'bṛhas'
is derived from √Brh vṛddhau i.e. to grow, to increase, with the suffix asun. The accent is on first syllable by Nni. (Pāṇ.6.1.197). The word 'patiḥ' is derived from √parakṣane II.P. to protect with the suffix ḍati and the first syllable is accented by Adyudattasc (Pāṇ.3.1.3).

Both the members of this compound are accented by Udbhvanaspatyadisu yugpat (Pāṇ.6.2.140). Brhas may be also derived from the root brh sabde ca brhir ityeke.

Mahābhāṣyakāram Patañjali derives this compound from the Bhāṣya Vārtika. Tadbhṛtoḥ karapatyoscora devatayoh sut talopasca. He intends to say Brhatam patiriti brahaspatiḥ. Whatever the derivation may be, but the root is always Brh vṛddhau. Some call it an 'aluk tatpurusa samāsa on the analogy of Brahmanaspati, which is not correct because beside "Brh", 'Brhas' is also an independent stem. It would be interesting to record here the views of different scholars regarding the identifications of Brhaspati. Langlous, H.H. Wilson, Max Muller agree in regarding Brhaspati as a variety of Agni. Roth is of the opinion that this sacredotal god is direct impersonation of the power of devotion. Similarly Kaegi and Oldenberg think him to be as abstraction of priestly action, which was appropriated the deeds of other gods. Weber considers Brhaspati to be the priestly abstraction of Indra and is followed in this by Hopkins. Finally Hillebrandt holds him to be a lord of plants and a personification of the moon.
representing predominantly an ignious side of that luminary (Mac. V. M., P. 104). The view of Thibaut that the name designates the planet Jupiter, is certainly not supported by good evidence. Oldenberg seems clearly right in rejecting it (Mac. V. I. P. 72).

His birth - The birth of Brhaspati is described in several passages of the Samhita and the Brhamanas. He is born from the god Savitr. He was first born from the great light in the highest heaven mouthed (possessed of seven rays), born strong with a roar seven-rayed, blew assunder the darkness. (Brhaspatih prathamam jayamano maho jyotiṣah paramē vyoman. Saptasyastuvijato rava pavi saptarasmiradhhamattamānsi (Rv. 4. 50. 4). He is the offspring of the two worlds and the heaven and earth are said to increase his strength. (Devī devasya roṣa jānitrī Brhas- pātim vavrdhaturmahitva (Rv. 7. 97. 8). He is said to have been generated by Tvastr (Visvetbyo hi tva bhuvanabhyaspari tvāstajanatsamnah sāmnah kavih (Rv. II 23 17). He is also called the father of the gods (Devanam yāḥ pitāmaḥ vivāṣṭī (Rv. II 26 3). Brhaspati is called Brahmaṇaspati also. Therefore, he is the lord of the great power. Where the sound is produced, he is called Brahmaṇaspati viz. the lord of the sound. He is said to have blown forth the births of the gods like blacksmith (Brahmaṇaspatiretā saṃ karmāṇa ivādh amat (Rv. 72. 2). Brhaspati is called the first producer of the sound system (Brhaspatē prathamam vācāḥ agram).
yatprairata namadheyam dadhanah (Rv.X.71.1). The metre of the stanza (Rv.X.71.1) is Tristup, so it is clear that this sound was produced in the highest sixth heaven. It is possible that this is his birth place. This view may be supported by the stanza (Rv.2.23.18) where he is called Āngiras viz. he is born from the Āngiras type of downward rays of the savitr(sun). (Tamasriye vyajihita parvato gavam gotamudajito yadaangirah. Indrepa yuja tamasa parivram brhaspate nirapamaha arnavam (Rv.2.23.18).

This arṇava denotes the stage of the evolution of the creation.

Rtam ca satyam cābhidhattapaso adhyajāyata.
Tato rātryajāyata tataḥ samudra arṇavaḥ.
Samudrārṇavādādhi saṃvatsaro ajāyata.
Ahoratāni vidhahāvivasya misato vasi.
Suryācandrāmasau dhātā yathāpūrvamkalpayat.
Divam ca pṛthvim cāntārikṣamatho svāh.

(Rv.X.190.1.2.3).

According to this the stages are 1. Ātra 2. Satya 3. Kātri 4. Samudra arṇava 5. Saṃvatsara 6. Ahorātra 7. Suryācandra-masau, after that heaven, earth and medial regions came to existence. Here the arṇava state of the evolution of the creation comes after rātri. When the sun and the moon were not born, so without the existence of the sun and the moon were i.e. in the state of arṇava, it was complete darkness. This state is described in the Ṛgveda(10.129.4)
where it is said that the darkness was in the beginning
hidden by darkness indistinguishable, that all was 'salis'.
So Brhaspati strove to drive away this darkness. As darkness is absence of light and light is the absence of dark-
ness, i.e., tamas in the Vaishesika system of philosophy.
In this system of philosophy, 'tamas' is not considered
as a substance. So this darkness after the creation of the
sun was swept away by the god Brhaspati. Brhaspati is a form
of Agni and also the son of Angirasa. (cf.

Tat srutvāṅgiraso vākyam jātavedastathākarot.
Rājan brhaspatirnāma tasyāpyāṅgirasah sutaḥ.
Jñātva prathamajam tam tu vahnerāṅgirasam sutam.
Upetsyā devaḥ papracchuh kāraṇaṁ tatra bhārata.
Sa tu pṛṣṭastadā devaistataḥ kāraṇam abravīt.
Pratyagṛhaṇamst evaśca tad vaico 'ṅgirasastadā
tatra nānāvidhānaṁ pravakṣyāmi mah āprabhān.
Karmabhīr bhahubhiḥ khyātān nānārthān bṛmayāmaviha.
Brahmaṇo yastṛtiyastu putraṁ kurukulodvahā.
Tasyābhavat subhā bhārīyāḥ prajāstasyām sa me śṛnu.
Brhatkīrtir brhajjyotir bṛhadbrahmā bṛhmanāṇaḥ.
Bṛhmanantro bṛhadbhaṣastathā rājan bṛhaspatih.
(M. Bh. Van. Parva. 217.18,19,20,21; 218.1,2.).

In the Mahābhārata also Brhaspati is called the
son of the seer Angirasa. "There are several passages in which Brhaspati appears to be identified with Agni" (Mac.
V.M., p. 102). From this it seems that whatever epithets are
used for Agni are also applicable to Brhaspati. Yaska has put Agni on the earth but Brhaspati in the middle region. Brhaspati is also a form of Agni because Agni is trivrt. Light, heat and electricity all these are the different forms of Agni. Prthivi is its yoni, antariksa is the centre and heaven is the birth-place. From its birth-place Agni starts in the form of the rays of the sun and is called Angiras. When the rays reach the sixth heaven, the metre is Triśṭup of 44 syllables, they are called Brhaspati. He is the son of Angiras. When they reach the earth, they are called Agni on the earth and acts as Atharvan, i.e., which does not move towards the heaven. In the beginning of the creation of the universe in the seventh Manvantara, the sun was born and from the sun issued forth the rays which drove away the darkness of the earth. This darkness is called 'vala' in the Rgveda. This fact is recorded in the beautiful myth: — "Puruṣa kila angirāśa namā ṛṣir brhaspatim putram abhāhata. Sa tu devānām hitopadesanāya indrasya purohitā bhavat. Kadācit tasya gāvhaḥ paṇīnāmakaiḥ asuraṁ apahṛtasya valapuraṁ prapadaya trṣu sthānāsu tamasa-vṛteṣu sthāpita āsan. Atha tāsam anvesāyendreṇa prerito brhaspatir marudbhīṣa saha tatrāgatyā gāvhaṁ guhāsthitānām darsanāya sūryāṁ janayitva valanāmānām asuraṁ tadanucaraṇaṁ paṇinsca hatvā gā ājahāra" (see. SRB. X. 67. 1.). "Ye angāra āsanste āngiraso 'bhavan yad angāraḥ punaravasanta udadīpyanta; tad brhaspatir abhavat" (A.B.3.34).
Sayana explains "Imam viyam saptaśīrṇām pita na rta-
prajātām brhatim avindat (RV.X.67.1) as "Viyam
karmaṇānāhātrīṃ saptaśīrṇām saptaśīrṇāṃ saptaśīrṇāṃ
śīraḥ-sthanīyaistadvat pradbhānabhūtairmarudgānairupetām.
Yad vā saptacchandomayasaśīrṇāṃ .Rtraprajātām yajñartham
uppanāṃ brhatim mahatīm imām tānum naḥ asmākam pita
āṅgiraḥ avindat labdhavaḥ . Karmaṇā dhyātāram brhaspatim
putram alabhatetyartheḥ "The purport of this myth is
that Brhaspati was born of Aṅgiraḥ. He became the priest
of the gods. Once his cows were stolen by the demons called
Panis and were led to a town 'valapura'. They were kept
in three dark yāves. Brhaspati accompanied by the Maruts
created the sun in order to discover the cows hidden
in the cave and killing the demon vala and his followers,
the Panis brought back the cows. This myth clearly shows
that before Brhaspati was born, there was darkness all
over. As a matter of fact, this darkness prevailed at
the time when the light was not born and this state is
described in the verses of the Rgveda, i.e., 'Tamaḥ āsīt'.
And this state is called 'Vala' where there was nothing else
except darkness, i.e., absence of light. As shown
previously that the Aṅgirasas are the downwards rays of the
sun which is in the seventh heaven and after that the
rays become the sons or offsprings of Aṅgiraḥ and are
called Brhaspati. This was the occasion when the sun was
born and the darkness of the three abodes, viz., heaven,
middle region and earth was swept away. This is what is known as the killing of the demon Vala and his followers. This view is supported by the next mantra of the Rgveda, "Vipram padam angiraso dadhana yajnasya dhama prathamam mananta." (Rv.X.67.2). The Angirasas assuming the office of the priest (vipra) found out the first place of the sacrifices. That place is the heaven. After this the middle region was lighted and then the earth, the third. (see. Avo dvabhyaṃ para ekayā ga guhā tiṣṭhantir ārtyasya setau.

Bṛhaspatistamasi jyotir icchanmuḍāśra ākarvi hi tisra āvah (Rv.X.67.4).

(cf. SRB. also."Paṇayo gā āḥṛtaśya trisu sthanēṣu nidadūh
Ava avastātsthitām anrtaśya tāmasah setau sthāne guhā
guhayām tiṣṭhantih gah dvabhyaṃ sthānabhyaṃ udajāt.Tateh
parah parastād avasthita gah ekayā ekena sthānena udagamaya
Tadeva ha Bṛhaspatiḥ tasmin tamasi jyotih kartum icchan
tatra sthītah usraḥ gah ut akah udakarṣit. Prādurbhūtā
akarṣit. Ittham ayam tisraḥ asuraṇāṃ dvāraḥ viṣvaḥ vibh-
tvan khalu." Bṛhaspati, therefore, is a form of Agni. There are some passages which show that the formation of the planets was also known to the Vedic seers. The pitarah devāḥ brightened the heaven with the planets and the darkness of nights was driven away. But this evolution took place when Bṛhaspati had caused the appearance of the day after killing the demon, i.e., Vala. (see.
Brhaspati came to be known as a planet during the time of the Brahmanas. In a Brahmana passage, it is said that as soon as Brhaspati was born, the earth began to fear that it would be crushed down and in like manner Brhaspati also. (see. Brh asp ate r ha vā abhīṣiṣcitānāt prthivi vibhayān cakāra. Mahad vā ayam abhūd yo abhyāseci. Yad vai meyam na avadhānyad iti brhaspatir ha prthivyād vibhayān cakāra yad vai meyam na avadhūnāvīteti tad anayaiva itān mitradheya akuruta na hi mātā putram hinasti na putro mātaram. S.B. 5.2.1.18). Pandita Bhagavaddatta, in his Veda Vidya Nidarsana, has pointed out Brhaspati as a planet but he has not quoted any Vedic passage to show it. In the passage quoted above from the Satapatha-brāhmaṇa the relation between the earth and Brhaspati is that of mother and son. It is an open secret that Agni is the son of the earth because Prthīvī is the yoni. Hence this Agni is the Brhaspati. It is the rays of the sun that have been described in this Brāhmaṇa passage.

In the present mantra, Brhaspati, the son of Angiras, has been described as a performer of the sacrifice with the great might. Agni is described as a hotṛ priest. It is just possible that here the hotṛ is Brhaspati.

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Vedīṣade priyadhāmāya sudyute
dhāsimiva pra’ bharā yonimagaye.
Vāstreṇeva vāsāyā mānmana śucīm
jyotiratham sukrāvarnam tamohānam.

Abhi dvijāmā trivrd ānman ājyate
samvatsare vāvrdhe jagdhami pūnāh.
Anyāsyāsa jihvāyā jenyō viṣā
nyajnyena vanino mrṣta vāranāh

Krṣnaprītau vevijē asya sakṣitā
ubhā taret abhi mātara sīsum.

Prācājihvam dhvasiyantam trscuytām
a sācyam kūpayam vārdhānam pituḥ.

Mumukṣvo yāmanave mānavasayate
raghudrūvah krṣnasītasa u juvāh.
Asamanā ajirāso raghusyādo
vātajuta upa yuyanta āsāvāh.

Adasya te dhvasayanto vītherate
krṣnām ābhvam māhi vārpaḥ karikratah.
Yātsīṁ mahimavānim praḥī mārmṛsad
6. abhisvāsantāstānāyanneti nānadhät.

7. Bhusanna yo'dhi babhrbuśu nāmpute

8. Ojāyamānastanvaśca sambhate

9. vrṣeva pātnirabhyeti roruvat.

10. bhīmo na srīgā davīdāva durgrbhiḥ.

11. Sa sanstiro vistirah sām grbhāyati

12. jānāneva jānatirmitya ā sāye.

13. Punarvardhante api yanti devyam

14. anyād vāparah pitroh krnvate sacā.

15. Tam agruvah kesiṁh sām hi rebhīre

16. urdhvāstathurmanṛṣiḥ pṛaye pūnaḥ

17. Tāsām jaraṁ prāmūncanneti nānadhät

18. asum pāram jānayaṁjivāmastr̥t̥ām.

19. Adhīvasāṁ pari mātū riḥān̄nēha

20. tuvigrbhīḥ satvabhīryati vi jreyah.

21. Vayo dadhat padvate reśiḥat sādā

22. 'nu syeṁ sacate varaniraha.

23. Asmakam agne maghavatsu didiḥy

24. adha svasīvaṁ vrṣabho damūñah.

25. Avasya sīsumatīradider

26. vārmeva yutsu parijanarhānaḥ.

27. Idāmagne sudhitam durdhitādadhi

28. priyadu cīnammanaḥ preyo astu te .

29. Yatte sukrām tān voṁ ṛcāte sūci

30. tenāsmaḥbhyaṁ vanase rātnāma tvame.

31. Rathāya nāvam uta no grhāya

32. nityaritr̥ām padvateṁ rasyagne.
Translation:

1. Prepare like food a receptacle for well kindled Agni who is seated on the altar and has a dear abode. Like a garment cover with thought (i.e., contemplation) that pure and bright-coloured Agni who moves on the light's chariot and dispels the darkness.

2. The one (Agni), who has two births and exists in the three regions, hastens towards (his) food. That which is consumed grows in a year again. The noble vigorous (god) and irresistible (god) consumes with the mouth and tongue of another does it consume the trees of the forest.

3. Both the fast-moving mothers closely associated rolling in darkness approach the infant whose tongue is in the east who disperses (darkness) and moves rapidly, who is to be assisted on all sides, who is swelling with emotion and who is the promoter of his father.
4. Anxious to get free and drawing dark furrows, the agile, speedy, fast and quick-moving (rays) which are seven-coloured and which, impelled by the wind, run like a race-horse, are harnessed for Manu (the sun) who emits light and heat.

5. After this, of this your (i.e., Agni's sparks) spread all around at will dispelling the terrible darkness and radiating great light, when (Agni) comes intensely in contact all round the great earth, and proceeds panting, thundering and roaring aloud.

6. He bends down among the plants as if longing for them, and rushes bellowing aloud like a bull towards a herd of cows: increasing intensively, he illumines his forms and is difficult to catch like a dreadful beast when he shakes his horns.

7. He (Agni) seizes those that are near and those that are far. Unremitting he consciously reposes amongst the conscious ones (i.e., the planets). (His sparks) again swell and assume divine power, (and) simultaneously they (sparks) change the aspect of their parents (heaven and earth).

8. The virgin flames clasp him all round. When about to extinguish, they blaze up again for the sake of Ayu. Redeeming them from decline he (Agni) comes roaring aloud infusing in them greater
animation and invincible vital force.

9. Licking up the mantle of the mother (i.e., earth), the overpowering one (i.e., Agni) proceeds with his voracious blast, ever greedily consuming and bestowing vigour on the footed beings. The reddish white trail follows him indeed.

10. Kindle, O Agni, in our rich institutions, hissing, showering bounties and devoted to the house. Casting away thy new born flames, flickering all round, do thou shine like burnished armour in the battles.

11. O Agni, this excellent fixation of thine on the earth instead of thy loose situation (in the heaven) though agreeable and estimable, may be more favourable to us. By that brilliant radiance of thy form which shines mayest thou bestow wealth on us.

12. Provide us, O Agni, with a boat ever-furnished with oars and propellers for living as well as for pleasure, which boat may carry our rich people across the sea and be conducive to their welfare.

13. Mayest thou, O Agni, welcome our prayer, may heaven and earth and spontaneously swirling streams (of rays) also, controlling the group of radiating rays, may the reddish rays bestow upon us choicest food for long days (to come).
Vedigade - for him who sits on the altar; from sad visaraṇa-gati-avasādaneṣu, to sit down (esp. at a sacrifice), sit upon or in or at (acc. or loc.) I.P. (cf. Gr. ἵζω for ἵζον; Lat. sidere, sedere; Lith. sesti; Slav. desti; Goth. sitan; Germ. sitzen; Angl. Sax. sittan; Eng. sit) with the prefix vedi and the suffix kvip by Satsudvis - (Pāñ.3.2.61). The accent on the radical syllable by Gati - (Pāñ.6.2.139) and Dātoḥ (Pāñ.6.1.162).

Priyadhamaya - having a dear abode. Priyam dhāma yasya saḥ priyadhāmam tasmaḥ priyadhāmaya. B.V. Comp. by Anekamanyapadārthe (Pāñ.2.2.24). In Veda, Samāśānta dhāc suffix takes place by Upasankhyāna on Bahuvṛthau sankhyeya-ti in priyadhāman drops by Tēh (Pāñ.6.4.143).

The accent on the last syllable of the first member by Bahuvṛthau - (Pāñ.6.2.1). The word priya is accented on the last syllable of its suffix by Ādyudattasca (Pāñ.3.1.3), as it is derived from pri tarpe kāntau ca to please, to take delight in, propitiate (cf. Goth. frijon, frijons; Germ. friunt, freund; Angl. Sax. freond; Eng. friend; Slav. prejati; Lith. pretėlius) with the suffix ka by Igupadhat - (Pāñ.3.1.135). Priṇāti priyah, 'one that takes delight in' (cf. Old. Sax. fri; Angl. Sax. freo, 'a wife'). The suffix ka is kit, so guna by Sarvadhātukārdrā-dhātukayoḥ (Pāñ.7.3.84) does not take place as it is prohibited by Kniti ca (Pāñ.1.1.5). Hence iyaṅ takes place by Aci śnu - (Pāñ.6.4.77). The iyaṅ comes in place of i in pri by Nicca (Pāñ.1.1.53).
Sudvute - for well kindled; from / dyut diptau, to shine, be bright or brilliant. I. A. with the prefix su and the suffix kvip by Kvīp ca (Pan. 3.2.76). Here guṇa should take place by Puganta la ghūpyadhasya ca (Pan. 7.3.86) but is prohibited by Khiti ca (Pan. 1.1.5). The accent on the radical syllable by Gati - (Pan. 6.2.139).

Dhāsimiva - like oblation; from / dhā dhāraṇapo- sanayoh, to put, support, nourish (cf. Zd. da, dadaiti; Gk. the, the (as in care), tithem; Lith. dedu, deti; Slav. dedja, deti; Ols Sax. duan, don; Angl. Sax. don; Eng. to do; Germ. tuan, tuon, thun) with bāhula kaśd aupādika si suffix. The accent on the suffix by Ādyudattasca (Pan. 3.1.3).

Dhāsi is compounded with iva by Ivena nityasamāso vibhaktyalopf purvapadaprakṛtisvaratvam ca (Va. Pan. 2.2.18). In this way also the accent remains the same. Some Padakāraṇa do not treat iva as being compounded with preceding word. Then iva is unaccented by Čādayo'nudattāh (Ph. S.).

Pra - ind. before, forward, in front, on, forth (mostly in connection with a verb, esp. with a verb of motion which is often to be supplied - M-W.p.652). (cf. Zd. fra; Gk. pro; Lat. pro; Slav. pra, pro; Lith. pra; Goth. faur, faura; Germ. vor; Eng. fore. It takes Upasarga sanjña by Upasargāh kriyāyoge (Pan. 1.4.59). Accented by Upasargāscābhi varjam (Ph. S.).
Bhara - to bear, carry; from J bharane, I.P.A.
Lot 2nd per.sing. (cf. Zd. bar; Gk. phere; Lat. feo; Slav. brati; Goth. bairan; Germ. beran, ge-baren; Eng. bear). Unaccented by Tinnatinah (Pāṇ. 8.1.28).

Yonim - womb, place of birth, hence, receptacle; from J yu misrane amisrane ca, to unite, separate, II.P. with nit by Vahisrit - (Un. 4.51). Yauti samyojayati prthak karati va sah yonih, 'one that unites or separates'. The accent on the radical syllable by Ṛnī-(Pāṇ. 6.1.197) as the suffix is nit by the sutra itself.

Yonih is to be prepared for Agni, which means that Agni has to be brought to the earth after the sun has been formed. Here the metre is Jagatī and the description belongs to the heaven. The earth is the receptacle for Agni, the middle region is 'nabhi' and the heaven is the birthplace. (see Divi te jāma paramamantarikṣe tava nabhī prthivyān ādhi yonirī - VS. 11.12). In the very beginning Agni was born in the heaven (see. Divasparī prathamām jājē agnirasmad - VS. 12.18). Agni was put, i.e., born in the heaven at first. ( Divī dhā imām yajnām imām yajnām divī dhāh - VS. 38.11).

In the present hymn, Agni in the heaven, is to be brought down to the earth.

Agnave - for Agni; from J ag gatau, to go, I.P. with ni by Angernalopaśca ( Un. 4.50). Aṅgati gacchati prāpnoti jānāti vā sah Agniḥ, 'one that goes, receives or knows'. The augment num by Idito numdhātoḥ (Pāṇ. 7.1.58).
The accent on the suffix by Adyudattasca (Pan. 3.1.3).
(cf. Lat. ignis; Lith. ugnis; Slav. ognj).

Yaska has derived Agni as follows:

1. from \( \sqrt{\text{m}} \) with agra, Lit. he who leads to the front or he who is brought to the forefront (in a sacrifice).

2. from \( \sqrt{\text{n}} \) with anga, Lit. he who reduces (everything) into subjection. (Here a verb \( \sqrt{\text{n}} \) has been read in the suffix \( \text{n} \). cf. Indo. Eur. egni-s, fire; Lat. ignis, fire (see S.V.E.Y. p94).

3. from the negation of \( \sqrt{\text{k}} \text{nup} \), according to Sthaulâṣṭhīvi.

4. from the three roots \( \sqrt{\text{i}}, \sqrt{\text{an}}, \sqrt{\text{n}} \), according to Sakapūhi, Lit. one that moves, anoints and carries. (cf. Agnih kasmāt? Agranīrbhavati. Agram yajñēsu prāṇīyate. Āngam nayati sannamamānah. Aknopano bhavatītī Sthaulâṣṭhīviḥ. Na knopayati na snehayati. Tribhya ēkhyāte-bhyo jayate iti Sakapūhiḥ. Itād aktād dagdhād vā nītāt. Sa khalveterakāram ādatte gakāram anaktervā nīḥ parah (Mir. 7.14).

As regards these etymologies of Yaska, modern scholars are of opinion that Yāsaka was not certain about the derivation of words. In our opinion, their view is not correct. Agni has been described variously in the Veda and Yaska has given only a few instances of etymology according to the different senses. (cf. Arthanityaḥ parīkṣeta).
Vastreneva - like garment; from \( \sqrt{\text{vas}} \) \( \text{āccādane} \), to cover, II. Ā, with \( \text{stran} \) by Sarvadhātubhyāh stran (Un. 4.159). Vaste ācchādayate iti vastram, 'by which any thing is covered'. The accent falls on the radical syllable by 
\[ \text{Nni}-(\text{Pan.6.1.197}). \]
It is compounded with iva by Ivena nitya-samāsah-(Va.\( \text{Pan.2.2.18} \)).

Vāsāya - to cause or allow to put on or wear (clothes); from \( \sqrt{\text{vas}} \) \( \text{āccādane} \), to put on, wear; II. Ā, with nic and then lot 2nd per. sing. (cf. Lat. vestis; Goth. wasjan; Angl. Sax. werian; Eng. wear). Unaccented by 
\[ \text{Tinnhatināh}-(\text{Pan.8.1.28}). \]

Mānmanā - with thought; from \( \sqrt{\text{man}} \) jñāne, to think, imagine; IV. Ā, with manin by Sarvadhātubhyo manin (Un. 4.145). Manyate asau manma tena manmanā. Yāska has enlisted this manyate in the list of the roots which mean 'kanti' to desire.

Sūcim - shining, glowing; from \( \sqrt{\text{suc}} \) soke, to shine, flame, glow, to suffer violent heat or pain; TS; with in by Igupadhat kit (Un. 4.120). Socati asau "suciḥ tam sūcim", 'one that glows'. The accent on the radical initial syllable by 
\[ \text{Nni}-(\text{Pan.6.1.197}). \]

The word suci is used for Agni in the heaven. In like manner Agni in the middle region is Pavaka and on the earth Pavamāna. (see.

1. Agniḥ rśih pāvamānah (Rv. IX. 66. 20).
3. Agniḥ sūcāvratatamah (Rv. VIII. 44. 21).
4. Sa etah tisrah tanuresu lokesu vinyadhatta.
Yadasya pavamānaṁ rūpam āsīt tad asyāṁ prthivyāṁ nyadhatta.
Atha yad pāvakāṁ tād antarikṣe. Atha yat sūci tad divi.
Tad vā rṣavyaḥ pratibubudhīre. 'He then laid down in there
( three ) worlds those three bodies of his. That purifying
( Pavamāna ) form of his he laid down on the earth, that
purifier ( Pāvaka ) one in the ether and that bright ( sūci)
one in the sky. The seers knew them '. (S.B.2.2.1.14). Now
here this sūci type of Agni is to come to the earth. These
rays start from the sun.

Jyotirathāṁ - having jyotiḥ, i.e., light as a
chariot. Jyotireva ratho yasya sa jyotirathāṁ Agniḥ, E.V.
Comp. by Anekam - (Pāṇ.2.2.24). The accent on the last sylla-
ble of the first member of the comp. by Pūrvapadāntodātta-
prakaraṇe marudvṛddhādīnāṁ chandasyupasankhyānaṁ ( Vā,Pāṇ.
6.2.199). The word jyotiḥ is derived from dyut dīptau,
to shine; I.A. with isin by Dyuterisinnādesa jaḥ (Un.2.111).
Dyotate prakāśate tat jyotiḥ. The accent on the initial
syllable by Nī-( Pāṇ.6.1.197).

Sukravarnāṁ - having white colour. Sukram varṇaṁ
yasya saḥ sukravarṇaṁ tām sukravarṇaṁ. The accent on the last
syllable of the first member of the comp. by Bahūvṛīhau-
(Pāṇ.6.2.2). The word sukra is derived from suc sōke, to
shine, glow; I.P. with ran by Rjrendra-(Un.2.29). Sucyate
pavitrībhavatīti sukrām, 'by which anything shines', i.e.,
whiteness by means of which the thing shines. The accent
on the last syllable irregularly.
The colour of Agni is white as well as black. (see. Aparam suklam aparam krṣnam - G.B.11.6.6); Yat chuklam tad aṣṭāgyeyam yat krṣnam tat saumyam - S.B. 1.6.3.41).

Tamohānam - the dispeller of the darkness. From han hiṃsāgatyoh, to kill, go; II.P. with the prefix tamas and the suffix kvip by Kvīp ca (Pāṇ.3.2.76).Tamah hantiti tamohānam, tam tamohanam,' one that dispells the darkness'. The accent on the radical syllable by Gati-(Pāṇ.6.2.139).

Agni is the dispeller of the darkness. In the beginning of the creation, there was darkness pervading the earth. When Agni reached the earth from the sun, the darkness was dispelled by him.

Dvijānam - having a double birth or birth-place or nature. Dve janmanī vidyete yasya sa dvijānā Agniḥ. B.V. Comp. by Anekam-(Pāṇ.2.2.24). The accent on the initial syllable of the second member of the comp. by Upasāṅkhyāna on Ayudāttam-(Pāṇ.6.2.119).

Agni is dvijānā because he is born twice, for the first time from Vāyu and for the second time in Hiranyagarbha. About the births of Agni, Śāyaṇa writes, 'Ayam a agniḥ dvijānā dvābhyaṁ aranībhyaṁ jāyamānaḥ. Yad vā mathanat prathamam jānma. Utpattyaentarām pavamānestyādi-sanskārārūpaṁ dvītiyajānmeva. (SRB.I.149.4). Two births of Agni (1) from Vāyu and (2) by Ayavaḥ in Hiranyagarbha. (see. Tam nāvyasā hṛdā a jāyamānamasmatsukīrtimādhujaṁvasyaḥ.
Yām rtvījo vṛjāne manusāsaḥ
prayāsvanta āyuo jijananta.
(Rv.I.60.3).
Sāyana’s commentary - Hṛdah hṛdayavasthitat prāṇat jāyamanam utpadyamānam. Agnirhi vāyorutpadaye. Vāyuḥca prāṇa eva. Yāḥ prāṇah sa vāyuḥ ityāmnat. (SRB.I.60.3). When Agni was born for the first time from Vāyu, his name was Tanūnapāt, Asuraḥ and Narāsāṃsah, he was called Mātarisvā because he slept in the womb of the mother. The mother was Āpah, the elemental state of the creation, viz., before the formation of the Hiranyagarbha. (see.

Tanunapad ucyate garbh- asuro
nārasānsa bhavati yadvijayate.
Mātarisvā yadānimita mātāri
vātasya sārgo abhavat sarimani.
(Rv.III.29.11).

For the first time Agni was born from the friction (Mathanāt) of Vāyu. The friction of Vāyu was caused by Devasrava and Devavāta, the two sons of Bharata. (see.

Amathistam bharata revadagnim
devasravā devavātaḥ sudākṣam.
Agni vi pasya brhatābhi raye
śam no neta bhavatād anu dyuḥ.
(Rv. III.23.2).
Devasrava and Devavāta produced Agni in all the ten directions. (see.

Dasa kaipah pūrvyam sim ajījanant
In the second birth, in the Hiranyakagarbha, Agni was young and his name was Jātavedāh. (see.

\[ \text{Nirmathitah sūdhita a sadhasthe} \]
\[ \text{yuva kāvīr adhvarāsyā praneta} \]
\[ \text{Jūryatsvagnir vāmanay ajāro vāheṣv} \]
\[ \text{atra dadhe amṛtām jātavedāh} \]

(Rv.III.23.1).

The word yuva indicating the second birth of Agni from Hiranyakagarbha and is probably the stage when it is known as Rudra. Gradually this Agni turned into waves forming the seven heavenly rivers and causing the separation of Heaven and Earth. (cf. Rv.I.158.5). Thus Āpāh and Hiranyakagarbha are the two birth-places of Agni. After the formation of Heaven and Earth, Agni became trivṛt.

Again Agni has also two-fold nature, i.e., Light and Heat.

\text{Trivṛt} - one that exists in the three (abodes), i.e., heaven, middle region and earth. Trisu sthānesu vartate iti trivṛt. From \( \text{vṛt vartane} \), to turn, turn round, revolve, roll, exist; I.Ā. (cf. Lat. vertere; Slav. vruteti, vrateti; Lith. vartyati; Goth. wairthan; Germ. werden; Eng. ward); with prefix \text{tr} and suffix \text{kvip}
by Kvip ca (Pan.3.2.76). The accent on the first syllable
of the second member of the comp. by Gati-(Pan.6.2.139).

Agni is generally called trivrt in the Text and
the Brāhmaṇas. (see.

1. Agnirvai trivrt (Taitr.B.1.5.10.4).
2. Trivrd agnih ( S.B.6.3.1.25).
3. Divāsparí prathamaṁ jajñe agnir

asmādvitiyam pari jātavedāḥ.
Trītiyam apsu nrmanā ajasram
indhāna enam jarate svadhīṁ.

(Rv.X.45.1).

"For the first time, Agni performed the sacrifice in the
heaven, for the second time in the middle region with the
name of Jātavedāḥ and for the third time on the earth."
Another word indicating Agni's birth is 'bhūrijanma'
(Rv.X.5.1). which means having more than one birth. From
the sun in heaven, Agni came to the middle region and
from there to the earth. This is the trivṛtataṁ of Agni.

Annam—food. From / ad bhaksane, to eat; II.P.
with na by Kṛṣṇa (Un-3.10 ). Anati jīvayati iti annam
odānādikāṁ vā. The accent on the radical syllable by
Nni - (Pan.6.1.197), as the suffix is nīt by the sūtra
itself.

Yaska has enlisted it in the synonyms of water
(Nigh.1.12.64). He derives it from (1) ā / nām and
(2) / ad (see. Annam kasmāt. Anatam bhutebhyaḥ atterva).
The derivation from / ad is borne out by the Comparative
Philology (c.f. Gk. edomai, I eat.) but from a nam is questionable as Yaska has not explained substitution of na from nam. Dr. Varma says that "anna is traced to a nam, lit. bent down before creatures; NS, while explaining Yaska's derivation, refers to the birth-ceremony during which food is brought to a newborn child. He tries to explain the phonological structure of the word by adding that the prefix a has been shortened to a here, but even then the modification of nam to nna remains unexplained. (see S.V.E.Y.p.118). (Also see. The second and by far the most important characteristic of Yaska, which I think these pages mainly show, is the fact that he was a primitive etymologist. It must be admitted that many of Yaska's etymologies are so glaringly primitive that even an ordinary pandita trained in the Paninian school will easily detect them as such, i.e., Yaska derives 'anna' food from a nam (Annam anatam bhutebhyah-Nir.3.9. (S.V. E.Y.p.4).

Dr. Varma's opinion about Yaska, as a primitive etymologist, and an ordinary pandita, trained in Paninian school can detect him, is unjustified, because Yaska is not a grammarian, but etymologist. And the established principle for the etymological explanation of a word or words is to explain it (word) or them even by the community of a single syllable or letter; but one should never (give up the attempt) of derivation. (see. Aksara-varna-samanayanni.)
Hence, Yāska has derived the word 'annam' 'by the community of 'na'. Possibly his derivations of anna are significant of the region to which anna belongs. On the earth anna is food (from ad). In the middle region it is water (from ānam) because it yields to the gods (the Bhūtas or elements). Although any ordinary pandita in Pāṇinian school can detect this derivation of Yāska, but a grammarian cum etymologist cannot do so.

**Rivāte** - to receive. From /ṛ j gati-sthāna-arjana, upārjanesu, to go, obtain, acquire; I.P.Ā. with abhi to hasten towards. Here the vikaraṇa sayan takes place by Vyātyaj yo bahulam (Pāṇ.3.1.85).

**Samvatsārē** - In the Hiranyagarbha. From /ṛ vṛt vartā tane, to move, go on, proceed (cf. Lat. vertere; Slav. vruteti, vratiti; Lith. vartyati; Goth. wairthan; Germ. werden; Eng. ward); I.Ā. with the prefix sam and suffix saran by Sampūrvāccit (Un.3.73). Samvartate asminniti samvatsarah Hiranyagarbhah. The accent on the last syllable of the second member of the comp. by Gati-(Pāṇ.6.2.139) and Citah (Pāṇ.6.1.163).

The phrase ' Samvatsare vārde jagdhāmī punah' has double significance. The ordinary sense is that whatever (vegetation) is consumed by Agni, that grows up again in a year. The second interpretation is that when Agni is born in Āpaḥ, he is weak and is liable to die out. But when born in Hiranyagarbha he becomes strong again, so much
so that he separates the heaven and earth.

It is to be noted that in Padapāṭha, the word Samvatsara is not separated by avagraha. This shows that the Padakāra was not certain about its derivation. In the Ja. B. it has been derived from samvat and sara and has been explained as 'the sun'.

Jaḍhām - eaten. From / ad bhakṣaṇe, to eat; II. P. with the suffix kta. Ad is substituted by 'jagdh' by Ado jagdhirlyapti kiti (Pān.2.4.36). The accent on the suffix by Ādyudattascā (Pān.3.1.3).

I - a particle in the sense of Im which denotes affirmation. It is accented by Nipātā ādyudattāḥ (Ph.S.). Here it denotes the certainty, i.e., Agni was certainly eaten. It means that Agni was exhausted and again generated in the Hiranyagarbha.

Punah - again. It is read in the group of 'svādi' by Pāṇini and is initially accented there.

Āsā - with mouth. From / as kṣepaṇe, to throw; IV. I with kvip. by Kvāp ca (Pān.3.2.76) and the prefix ān. Āsamantād asyate kṣipyate annam anena asminniti vā iti āsyam, 'the food is thrown well by it or in it'. The accent on the radical syllable by Gati - (Pān.6.2.139). But the instrumental sing. is accented by Āvekācas - (Pān.6.1.168).

Jihvāva - with tongue. From / ji jaye, to conquer, I. P. with the suffix van by Sevāyavajihvā - (Un.1.154). Jayati yayā sa jihvā, 'by which it is conquered'. It is
irregular formation. It is irregularly accented on its last syllable. It is a regular formation from \( \text{hv} \) to wall, with reduplication.

**Jenyah** - of noble origin. (cf. Gk. genuios, genuine, true; from \( \text{j} \) jan prādurbhāve; with aupādika suffix enya.
The accent on the initial syllable of the suffix by Adyudāttasca (Pan. 3.1.3).

Sayana derives it from \( \text{j} \) ji jaye; with yat by Aco yat (Pan. 3.1.97). In this way the accent falls on the radical syllable by Yato'navah (Pan. 6.1.213).

**Vṛśa** - mighty, strong, vigorous. From \( \text{vṛś} \) vṛṣa varṣane, to rain down, shower down, pour forth, effuse; I. P. with kanin by Kanin yuvṛṣi - (Un. 1.156). Varṣati iti vṛśa sūryo vṛṣa. The accent on the initial syllable by Nni - (Pan. 6.1.197).

**Vaninah** - trees (of the forest). From the stem vana, with the secondary suffix in by Ata iniṭhanau (Pan. 5.2.115). Vanam asti asminniti vanin tān vaninah. The accent on the suffix. The word vanam is enlisted by Yāṣka in the synonyms of water (Nigh. 1.12). So the word vaninah may also mean clouds. In this case 'nimṛṣṭa' would mean 'cleansed'. Thus Agni is said to cleanse the waters.

**Mrṣṭa** - to cleanse. From \( \text{mr} \) mrj suddhau, to cleanse; I. P. (Ved. A.) Laṁ 3rd per. sing. With ni it means 'to wipe out (of existence)'.

**Varanah** - restraining, all resisting, invincible, irresistible (said to the Soma and of Indra's elephant)
(Rv.X.1.9). From \_ vr \_ varane, to cover, obstruct, Rv.; to prevent, restrain, Rv. AV.; V. IX. I. P. A. (cf. Goth. warjan; Germ. wehren, wehr; Eng. weir) with ye by Nandi-grahi-(Pâñ. 3.1.134).\_ varanah, 'one that restrains'. It is accented on its last syllable by Upasankhyāna on Unchādīnām ca (Pâñ. 6.1.160).

Here Agni is vāraṇaḥ because he is irresistible.

Krṣnaprutau - moving in darkness. From \_ prugatau, to move; I. A. with the prefix krṣna and the suffix kvip by Kvip ca (Pâñ. 3.2.76). Krṣne pravate asau krṣnaprut tau krṣnaprutau, 'one that moves in the darkness'. The augment ' tuk' by Hrasvasya piti krti krti tuk (Pâñ. 6.1.71). The accent on the radical syllable by Gati-(Pâñ. 6.2.139).

Vevekti asau vevjah stri cet vevija te vevije mātarau, 'those that move with a quick darting motion'. The accent on the last syllable by Citah (Pâñ. 6.1.163).

Sayāna derives it from Intens. \_ vij bhaya- calanayoh, to move with a quick darting motion, speed (cf. Germ. wichen, weichen; Angl. Sax. wikan; Eng. vigorous, weak) with the suffix ac by Nandi-grahi-(Pâñ. 3.1.134). Vevekti asau vevijah stri cet vevija te vevije mātarau, 'those that move with a quick darting motion'. The accent on the last syllable by Citah (Pâñ. 6.1.163).

Sayāna derives it from Intens. \_ vij, Lat 3rd pers. sing. He says ' yanluṇantād vyatyayena ātmanepadam ekavaca- nam ca. Lopasta ātmanepadeṣu iti talopah. Čādilope vibhāṣā iti nighātābhāvah'. This explanation of Sayāna cannot be accepted as it is full of irregularities ans against the Padapatha. In the Padapatha it is marked with Pragyā.
Hence it is a nominal dual form and the adj. of mātarau but not verbal form.

Saksita - dwelling or lying together or side by side. From saha / kṣi nivāsagatyoḥ, to dwell, move; VI.P. (to go, move - Nigh.2.14) with the suffix kvip by Kvip ca (Pāṇ.3.2.76). Saha kṣayatīti sakhṣit tau sakṣitaus. Saha is substituted by sa by Sahasya sa sanjñāyām (Pāṇ.6.3.78). Sakṣit is the sanjñā of the mothers of Agni. The accent on the radical syllable by Gati- (Pāṇ.6.2.139) and Dhātoḥ (Pāṇ.6.1.162).

Pracājihvam - having the tongue towards east.
Pracā prakārasagatya jihvā yasya agneḥ saḥ pracājihvah tam pracājihvam siṣum agnim. Vyadhikaraṇa B.V. Comp. by Anekam - (Pāṇ.2.2.24). Here the adj. pracā comes before by Saptamiva sa bahuvarīhau (Pāṇ.2.2.35). The aluk of the instrumental sing. takes place by Upasankhyana on Ojah - (Pāṇ.6.3.3). The final 'a' is shortened by Gostriyorupasaranasya (Pāṇ.1.2.4). The accent on the first member of the comp. by Bahuvarīhau - (Pāṇ.6.2.1). The instrumental singular is accented by Aneeschandasyasarvanāmasthānam (Pāṇ.6.1.170).

The word pracājihvam signifies that the infant 'Agr enveloping Hiranyagarbha was moving towards the east.

Trsucyutam - moving rapidly. From / cyu gatau, to move to and fro, go ; I.A. with the prefix trṣu and the suffix kvip by Kvip ca (Pāṇ.3.2.76). Trṣu sīghram cyavate as trsucyut tam trsucyutam, 'one that moves to and fro rapidly.
The accent on the radical syllable by Gati-(Pan.6.2.139) and Dhātoḥ (Pan.6.1.162).

Sācyam - to be assisted or served or honoured. From / sac samavaye, to be assisted or associated or united with; I.A.P. (cf.Lat.vequor; Lith.seku) with pya by Bhalornyat (Pan.3.1.124). Saktum yogam sācyam. The accent on the initial syllable by Upasankhyāna on Idavanda-(Pan.6.1.124).

Kupavam - heaving, swelling with emotion (to be guarded-Sayana, from / gup).

Mumuksavah - desirous of getting free, wishing to deliver from (darkness). From Desid./ muc mocane, to loose, slacken, liberate (cf.Gk.musso, mukos; Lat.mungo, mucus); VI.P. with u by Sana^nsa-(Pan.3.2.168). It is accented on its last syllable by Ādyudattasa (Pan.3.1.3).

In Nom.Plù.guna does not take place by Jasadisu-(Vā.Pan.7.3.109). Now yan by Iko yanaci (Pan.6.1.77). Hence the svarita accent on the unaccented Nom.Plù.by Udattasvaritayoryanah svarito'nudattasya (Pan.8.2.4).


The accent on the initial syllable by Nni - (Pan-6.1.197), as the suffix is nit.

Mānayasyate - for one that releases or emits the rays. From / syand prasramane, to pour forth, stream; I.A
with the prefix manava and the suffix kvip by Kvip ca (Pan.3.2.76). Mānavaṁ syandayate prasravayati asau mānava-
svyat tasmai mānavaṣyate, 'for one that emits rays'. The
consonant 'd' is changed into 't' irregularly. The
accent on the last syllable of the second member by Gati-
(Pan.6.2.139) and Antodāttaduttarapadādanyasamāse
(Pan.6.1.169).

The word manava is derived from manu with the
suffix an by Tasyāpatyam (Pan.4.1.92). Manorapatyāni
mānavaḥ. The rays are said mānavaḥ because they are the
offsprings of the sun.

Raghu-druvah - running like a race - horse. From
\texttt{dru gatau}, to run, hasten, fleet; I.P. with the
prefix raghu (laghu) and the suffix kvip by Kvip ca
(Pan.3.2.76). Raghū laghū dravati iti raghu-druh te raghu-
druvah kiranah, 'the rays which run like a race-horse'.

Vedic absence of tuk. The accent on the second member of
the radical syllable by Gati - (Pan.6.2.139). These are the
' Gayatri ' type of rays of the sun which touch the earth.

Kṛṣṇa-sitāṣeṣaḥ - drawing black furrows (Sāy. having
a black path). Kṛṣṇa kṛṣṇalini sitā iva mārgah yeṣam
rasmīnam te kṛṣṇa-sitāṣeḥ ras Meyah. The accent on the last
syllable of the first member of the comp. by Bahuvrīhaṁ -
(Pan.6.2.1) and Upasankhyāna on Uṇḍhādināṁ ca (Pan.6.1.160).

Juvah - quick. From ju gatau, to press forward, hurry on, be quick; I.Ā. with the suffix kvip by Hraj-
(Pan.3.2.177). Javaterdhgasca nipatyate. (see Kasika on this sutra). The accent on the root by Dhato (Pan.6.1.162)

Asamanah - having different colours. Samanah manah iti samanah, 'the same colour'. Avidyamanah samanah yesam te asamanah kiranah bhinnavarnah ityarthah. The comp. takes place by Naño'styarthanam - (Vā.Pan.2.224). The accent on the last syllable of the second member by Nañsubhyām - (Pan.6.2.172), and Samāsasya (Pan.6.1.223).

The rays of the sun have different colours. Sāyaṇa has quoted the seven colours of the rays which follow thus:

Kaili karali manojava ca sulohitā yā ca subhravarmā.
Sphulingini visvabhūvi ca devi lelayamānā iti sapta jihvā.

Ajirasaḥ - agile. From āj gatau, to go, move, throw; I.P. with kirac by Ajira - (Un.1.53). Ajati gacchati asau ajirah te ajirasaḥ gamanāsile śāth ityarthah. The accent on the last syllable by Citaḥ (Pan.6.1.163). It is irregular formation so ' aj ' is not substituted by ' vi ' by Ajervya, (Pan.2.4.56).

Vatajūtaḥ - wind-driven. Vatena jūtaḥ vatajūtaḥ. The accent on the initial syllable of the first member of the comp. by Trtīya karmāṇi (Pan.6.2.48). Vataḥ is derived from / vā gatigandhanayoḥ; II.Ā. with tan by Hasimr - (Un.3.86). Vāti gacchātiti vataḥ, 'one that moves'. The accent on the initial syllable by Nni - (Pan.6.1.197).

Asavah - speedy (rays). From ās vyāptaḥ, to
pervade; \( V.\bar{A}. \) with the suffix \( \text{un} \) by \( \text{Krvapā}-(\text{Un.1.1}). \) 

Asnute vyāpnoti iti āṣuḥ āsvah kiraṇo vā. The accent on the suffix by \( \text{Ādyudattāsa} \) (\( \text{Pan.3.1.3} \)).

The rays are āśavah because they pervade the three regions. Yaska has enlisted it in the synonyms of 'rasmih'.

\text{Vāparah-} (prob. connected with rūpa) a pretended or assumed form, phantom, \( \text{Rv.} \) any form or shape (of Agni, hence light). From \( \text{vṛ varane} \), to cover, pervade; \( V.P.\bar{A}. \) (cf. Goth. varjan; Germ. wehren, wehr; Eng. weir) with \( \text{pa} \) by \( \text{Susṛbhyaṃ nicca} \) (Un.3.26). Though the root is not mentioned in the sutra, yet \( \text{bāhulakat} \) the suffix \( \text{pa} \) takes place.

The accent on the initial syllable by \( \tilde{\text{Nni}}-(\text{Pan.6.1.197}) \).

as the suffix is \( \text{nit} \).

\text{Karikrat-} performing intensively, doing repeatedly, here radiating. From \( \text{Intens._/ kr karane} \), to do; \( V.II.\bar{P}.\bar{A}. \) with \( \text{satr} \). It is irregularly derived by \( \text{Ḍādharti-} \) (\( \text{Pan.7.4.65} \)). The accent on the initial syllable by \( \text{Abhyastānaṃadih} \) (\( \text{Pan.6.1.189} \)).

\text{Avanīm-} earth. From \( \text{av rakṣaṇa-gati-kānti-} \), to protect, go, move, shine (cf. Gk. aic; Lat. aevō) \( \text{I.P.} \) with \( \text{ani} \) by \( \text{Atti-} \) (Un.2.103). \( \text{Avati rakṣaṇadikam karotīti avāniḥ, that which protects, moves, goes; shines'}. \) The accent on the initial syllable of the suffix by \( \text{Ādyudattāsa} \) (\( \text{Pan.3.1.3} \)).

\text{Marmṛṣat-} intensively coming in contact with. From \( \text{Intens._/ mṛṣ āmārsane} \), \( \text{VI.P.} \) with \( \text{abhi} \), it means to touch, come in contact with; with \( \text{satr} \). The augment ruk
in abhyāsa by Rugrikau ca luki (Pan.7.4.91). The accent on the initial syllable by Abhyastanāmādiḥ (Pan.6.1.189).

**Abhisvasan** - panting, blowing. From abhi-/ svas prāṇane, to pant, blow; II.P. with satr. The accent on the suffix by Ādyudāttaśca (Pan.3.1.3).

**Stanayan** - thundering. From / stan devaśabde, to resound, roar, thunder (cf. Gk. steno; Slav. stenja; Angl. Sax. stunian; Germ. stohnen); X.P. with satr. The accent on the initial syllable by Abhyastanāmādiḥ (Pan.6.1.189).

**Bhusan** - striving after, longing for. From / bhūs alaṅkāre, to strive after; I.P. with satr. Sap by Karttari sap (Pan.3.1.68). The accent on root by Dhātoḥ (Pan.6.1.162) as the suffix satr is unaccented by Tāṣya - (Pan.6.1.186).

**Babhrusu** - among the plants. From / bhr dharanapośanayoh, to sustain, nourish; III.P. Ā. with ku by Kurbhraśca (Ur.1.22). Reduplication by the anuvṛtti of ēve in the sūtra. Bhāhartti sarvam iti babhruḥ. The accent on the suffix by Ādyudāttaśca (Pan.3.1.3).

**Namnate** - bends down. From / nam prahvatve sābde ca to bow, stoop down (cf. Zd. nam, nemaiti; Gk. nemo, nemos, nomos; Lat. nemus); I.P.; Lat 3rd per. sing. (Vedic Ā.). The augment nut by Upasāṅkhyāna on Bahulaṃ chandasi (Pan.7.1.8). In Veda, when the root nam is Ātmanepada, the
augment nut is added to the sarvadhatuka suffix (cf. Anamnata -Rv.1.132.1). The accent on the root by Dhātoḥ (Pān.6.1.162). Here 'ta' is unaccented by Tasya-(Pān.6.1.186). Tiṁnatīnaḥ (Pān.8.1.28) does not apply as it is prohibited by Yadvṛttānityam (Pān.8.1.66).

The explanation of Śāyana is full of irregularities and is therefore not acceptable.

Roruvaṭ - vehemently roaring, bellowing aloud. From Intens. / ru sabde , to roar ; II.P. with satr. The accent on the initial syllable by Abhyastanāmādiḥ (Pān. 6.1.189).

Ojāvamanah - exhibiting strength or energy, making effort. From / ojāya , to exhibit strength ; with śānac. Ojāya from ojas , ' strength, vigour, energy', Rv. (cf. Zd. avajah, 'power'; Gk. ug-ies, aug-e; Lat. vigere, angere, angur, angus-tus, anxilium; Goth. anken; Eng. eke) with kyaṁ by Kartuḥ kyaṁ salopasca (Pān.3.1.11). The accent on the last syllable of the root by Dhātoḥ (Pān.6.1.162). as śānac is unaccented by Tasya-(Pān.6.1.186).

Bhīmaḥ - dreadful, formidable. From / bhi bhaye, to terrify, put in a fright, intimidate, Rv. (cf. Lith. bijotis; Slav. bojati; Germ. biben, beben); III.P. with mak by Bhīyah sugvā (Un.1.134). Its sense is in apādāṇa by Bhūmādayo apādāṇe (Pān.3.4.74). Bibheti asmāditi bhīmaḥ. The accent on the last syllable by Ādyudāttasca (Pān.3.1.3).

Srṅgā - rays (see Notes on ' Bhūrisṛṅgāh' Rv.1.1546
Davīdhāva - shakes. From Intens. dhū kampane, to shake, Rv.; V. Ā. (cf. dhav and dhāv; Gk. thuo, thuno, thumos). Lit 3rd per. sing. The augment 'ik' is added to the abhyāsa. Unaccented by Tinnatīnāḥ (Pan. 8.1.28).

Durgrbhīḥ - difficult to catch. From grah upādāne, to seize, obstruct, take away (cf. Zd. gerep, gaury; Goth. greipa; Germ. greife; Lith. grebju; Slav. grabļu; Hib. grabāim, 'I devour, stop') IX. P. with the prefix dur and the suffix aanādika 'in'. The suffix being kit, Samprasarāṇa take place by Grahijyā (Pan. 6.1.16). H is changed into bh by Hṛgrahoslajhandasi (Ta. PasH 3.1.84). The accent on the initial syllable of grbhiḥ by Tīnī (Pan. 6.1.197). In the comp. the accent remains the same by Gati (Pan-6.2.139).

Sanstirāḥ - near. From sam str ācchādane, to cover; IX. P. Ā. with kvip by Kvip ca (Pan. 3.2.76). Samyak āryaṃ yā sā sanstir tath sanstirāḥ (see M. W. also.), those that cover well. The accent on the initial syllable of the second member of the comp. by Gati (Pan-6.2.139) and Parādischandasi bahulam (Pan. 6.2.199).

Now the rays of the sun have come to the earth and have entered into things far and near. An alternative explanation is given by Sāyana. He derives it with the suffix ka by Mulavibhujādīnām (Vā. Pan. 3.2.5) and takes it in singular as qualifying Agni.

Vistirah - far (other things like sanstirāḥ).

Jānān - knowing, conscious. From jñā avabodhane,
to know; IX.P. with satr. Jña is substituted by jā by Jñājanorjā (Pāñ.7.3.79). The vikaraṇa śa by Kṛṣṇadibhyah śa (Pāñ.3.1.81). Ā in śa drops by Snābhastayaranāth (Pāñ.6.4.3112). The accent on the suffix satr by Ādyudāttasca (Pāñ.3.1.3).

Jānatīḥ - knowing, conscious. Feminine form of satr with āp by Ugitaśca (Pāñ.4.1.6). The accent on āp by Saturanumāndyajādī (Pāñ.6.1.173). Purvasavarnaḍārghatva in acc.plu.

Devyām - divine power. From / div dyotane, to shine; IV.P. with nyat by Bhalornyat (Pāñ.3.1.124). The svarīta accent on the suffix by Tītstvaritām (Pāñ.6.1.185).

The sense is that Agni when approaches the earth, assumes divine power.

Agruvah - virgin (M.W.). From / ag gatau, to move tortuously, wind; I.P. with aunādika ru. Agati gacchatiti agruḥ, 'that goes or moves tortuously'. The virgin rays are agruvah 'because they move from higher to lower region in waves. On account of being fresh on the earth, they are called virgin (cf. Zd. aghru). The accent on the suffix by Ādyudāttasca (Pāñ.3.1.3).

Kesānīḥ - flames (see Notes on this word on Bv.1.151. 6).

Mamrusṭḥ - dying, expiring, about to extinguish. From / mr prānātyāge, to die; Bv., (cf. Zd. mar, mareta; Gk. brotos for mrotos; Lat. mors, morior; Slav. mreti; Lith.
mirti; Goth.maurthr; Germ.Mord,morden; Eng.murder), VI.A. with kvasu by Kvasusca (Pan.3.2.107). The feminine suffix ṅīp by Ugitasca (Pan.4.1.6). Samprasāraṇa by Vaco samprasāraṇa (Pan.6.4.131). The accent on the suffix by Ādyudattascā (Pan.3.1.3).

Jaram - decrepitude, old age, decline. From /jɾ/vayohāahu, to make old or decrepit; I.P. with aḥ by Sīdbhidādibhoṇ (Pan.3.3.104). Guṇa by Rdrso'ṇi guṇah (Pan.7.4.16). The feminine suffix ṭāp by Ādyatastāp (Pan.4.1.4). The accent on the suffix by Ādyudattascā (Pan.3.1.3).

Pramuṇcan- liberating, rescuing. From pra- /muc mocane, to rescue, liberate, release (cf. Gk. musso, mukos, muktes; Lat. mungo, mucus); VI.P. with sātṛ; the augment num by Se mucādinām (Pan.7.1.59). The accent on sā by Ādyudattascā (Pan.3.1.3). In the comp. the accent remains on the same syllable by Gati- (Pan.6.2.139).

Asṛtām - indestructible, invincible. Na strtām iti strtām, Naṅ tat purusa comp. by Naṅ (Pan.2.2.6). The accent on naṅ by Tatpuruse-(Pan.6.2.2). The word strtām from /str hinsāyām with kta.

The idea is that when Agni comes in full force his flames are invincible.

Aḍhīvāsaṃ - vesture, upper garment, mantle. From aḍhi- /vas ācchādane, to put on, invest, wear (clothes and others), (cf. Gk. ennum for Fso-num, eima; Lat. vestis; Goth. wasjan; Angl. Sax. werian; Eng. wear) with ghaṅ. Aḍhīvasanam aḍhīvāsaḥ tam aḍhīvāsaṃ, 'that which is put on'. The vowel
Tuvigrehin - devouring much, voracious. From /gr nigarane, to swallow, devour; VI.P. with the prefix tuvi and the suffix ka by Upasankhya on Igapadhät (Pan. 3.1.134). Yan by Iko yanaci (Pan.6.1.77). Iwva does not take place by Bahulaṃ chandasi (Pan.7.1.103). The accent on the last syllable by Thāthaghañ (Pan.6.2.143).

Satvabhinn - breaths, blasts. From /sad visarana-gati-vasādanesu, to go; I.P. with kvanip by Upasankhya on Pra-(Un.4.117). The accent on the root by Dhatoh (Pan. 6.1.162), as the suffix is unaccented by Anudattau suppitau (Pan.3.1.4).

Jravah - overpowering, violent, vehement. From /jri abhibhave, to overpower; to go (High.2.14); I.P. with asun by Sarvadhätubhy'sun (Un.4.189). The accent on the initial syllable by Mni-(Pan.6.1.197).

Bhrihat - greedily licking, consuming, Rv. From Intens./ rih āsvādane, to lick, kiss; VI.P. with satr. The accent on the initial syllable by Abhyastānāmādih (Pan. 6.1.189).

Svethi - reddish white. From syet. 'reddish white, white' (prob.connected with śveta) with the feminine suffix nīp by Varṣādanudattātopadhätto naṣ (Pan.4.1.39). The accent on the initial syllable as this word is accented.

Vartanih - track, trail. From /vṛt varttane, to move or go on; I.R. with ani by Vrteša (Un.2.107). Varttata
yasminniti vartanih mārgah,'path'. The accent on the last syllable by Upasankhyāna on Uṇḍhātinam ca (Pāñ.6.1.160).

Maghāvatsa - in the wealthy (abodes or institution). From magha 'wealth' with the suffix matup by Tadasya-(Pāñ. 5.2.94). Maghā asti asminniti maghavā tēsu maghavatsu,'possessed of wealth'. M of matup is changed into v by Madupadhyāyaśa (Pāñ.8.2.9). The accent on the suffix syllable of magha by Adyudattasāca (Pāñ.3.1.3). as matup is unaccented by Anudattau suppita (Pāñ.3.1.4). Magha is derived from mah pūjāyam, to worship; with the suffix gha by Pūnsanjanāyam ghaḥ prāyenā (Pāñ.3.3.118).

Dīdhi - mayest shine. From di diptau, to shine, bright, to shine forth (cf. Gk. deoto, deelos, delos); III.P.; Iō 2nd per. sing. Unaccented by Tinatinaḥ (Pāñ. 8.1.28).

Yāska has enlisted this root in the synonyms of jvalatikarma (Nigh.1.16).

Svasīvān - hissing, vivifying. From svas prāhane, to hiss, pant, snort, vivify; II.P. with i by Upasankhyāna on A vítīṣṭhā (Un.3.158). Again matup by Tadasya-(Pāñ.5.2.94). M is changed into v by Chandasīrāh (Pāñ.8.2.15). The accent on the radical syllable by Upasankhyāna on Vṛṣadīnām ca (Pāñ.6.1.203).

Damunāḥ - belonging or devoted to the house or family (cf. dama, 'a house'). From dam upasame, to be tamed or tranquillised (cf. Gk. damnemi, domos; Lat. domare, domus).
IV.P. with the suffix unādi by Damerūnasih (Un.4.235).

Damayati upasamayati iti damunāḥ agnirvā, 'one that tranquillises or subdues'. The accent on the initial syllable by Upasankhyāna on Vṛṣādinām ca (Pan.6.1.203).

**Avasyā** - casting away. From ava- as kṣepane, to throw, cast; IV.P. with ktva by Samānakartrāyoh pūrvakāle (Pan.3.4.21). Ktvā is substituted by Samaśe (Pan.7.1.37).

The accent on the radical syllable by GatiKarako (Pan.6.2.139).

**Sisumatih** - infantine, i.e., new born or fresh. From sīsū with matup by Tadasya (Pan.5.2.94). The feminine suffix nīp by Ugitāśca (Pan.4.1.6). The accent on the initial syllable of sīsū which is derived from so taṇūkarane with the suffix u by Sāh kīt sanavacca (Un.1.20). San being nīt, sīsū gets accent on the initial syllable by nīni (Pan.6.1.197).

**Parijarbhurānah** - flickering all round (see Notes on Rv. I.160.11).

**Sudhitam** - excellent fixation or placement. From su- dhā dhārane, to place; III.P.Ā. with kta by Sudhitā (Pan.7.4.45). Supūrvasya dadhāteḥ ktraprayayasyāh itvam idāgamo vā prayayasya nipātyate (see. Kāśikā on this sutra).

Being a Tatpuruṣa comp. the accent falls on the initial syllable.

**Durdhitāt** - than the loose placement. From dur- dhā dhārane; III.P.Ā. with kta. It should be derived by Upasana-
khyāna on Sudhita - (Pān.7.4.45). The accent on dur by Tatpuruṣa - (Pān.6.2.2.).

The rays of the sun are coming from the heaven. The poet thinks that these rays are well-placed on the earth in plants, creatures, etc. but in the heaven there is no such thing, so they are said to be preserved there with difficulty.

Manmanah - estimable. From/man avabodhane, to know, IV.Ā. with manin by Sarvadhātubhyo manin (Un.4.145). The accent on the initial syllable by Īni - (Pān.6.1.197).

Sukram - brilliant. From/suc dipatu, to shine, I.P. with ran by Rjrendra - (Un.2.29). Sucyate dipyate iti sukram, 'shining'.

The accent on the final syllable by Upasankhyāna on Uṇḍhānāṁ ca (Pān.6.1.160).

Suci - radiance. From/suc dipatu, to shine, I.P. with in by Sarvadhātubhya in (Un.4.118). Sucyate iti suci. The accent on the intial syllable by Nne - (Pān.6.1.197).

This suci Agni belongs to the heaven. In this verse there is a comparision between the rays of heaven and earth and the rays from the heaven are praised to come to the earth.

Rāthāva - for pleasure. From/ram kriyām, to be glad or pleased, rejoice at, delight in (cf.Zd.ram; Ck. erema, eramai, eratos; Lith, rimeti; Goth, rimis). I.Ā. with
kthajā by Manikuśinīrāmi - (Un.2.2.). Ramate yasmin yena vā sa rathah, 'chariot, pleasure'. M of ram drops by Anudattopadesa - (Pañ.6.4.37). The accent on the initial radical syllable by N̄ṇi - (Pañ.6.1.197).

Nāvam - boat. From / nud prerāge, to push, thrust, move, impel, Ṛv.VI.P.Ā. with āau by Gāmukhyām āau (Un.2.65). Nudati prerayati iti nauḥ or nudyate gamyate yena iti nauḥ, jālatarapāśādhamam. The accent on āau by Ādyudattāca (Pañ.3.1.3).

Here the reference seems to be to a boat propelled by the power of Agni (probably known as Agniboat).

Grhaṃava - for living or residence. From / grāh upādāne, to catch, IX.P. with ka by ġehe kaḥ (Pañ. 3.1.144). Samprasārāṇa by Grahijyā (Pañ.6.1.16). Grhaṃiti grāḥam tasmai grāṃava. The accent on the suffix by Ādyudattāca (Pañ.3.1.3).

Nityāritram - having ever-fitted cars. Nityāni aitrāṇāi yasyāh sa nityāritrā nauḥ tasmā nityāritram. B.V. Comp. by Anekam (Pañ.2.2.24). Nitya is derived from pasarga ni with tyap by Ne dhruve (Va.Pañ.4.2.104). Niyatāṁ dhruvāṁ nityam. The accent on the upasarga ni as tyap is unaccented by Anudattau suppitau (Pañ.3.1.4). Hence in the comp, the accent remains on the same syllable by Bahuvaṭhapā - (Pañ.6.2.2.).
Sarma - welfare. From śr. hinsāyam, to crush, break with manin by Sarvadhātubhyo manin (Un.4.145). IX.P. Śrṇāti dukham ityarthah sarma sukham ityarthah, 'that which puts an end to the difficulties'. The accent on the initial radical syllable by Ūni - (Pañ.6.1.197).

Uktham - prayer. From vac paribhāṣana, to speak, utter, announce, II.P. with ktham by Pātṛtudivaci -(Un.2.7). Ucyate parito bhāṣyate yattad uktham, 'which is sung'. Vac takes samprasāraṇa by Vācśvapiyajādīnām kiti (Pañ.6.1.15), Parārūpa by Samprasāraṇācca (Pañ.6.1.108) The accent on the suffix by Adyudattasca (Pañ.3.1.3).

Juguryah - mayest approve, welcome. From śr. sabde, to resound, IX.P. with śrut 2nd. per sing. Śna is śrut 1 by Bahulam chandasi (Pañ.2.4.76). Utva by Bahulam chandasi (Pañ.7.1.103). The reduplication by Ślau (Pañ.6.1.10). Un accented by Tinnatīnāh (Pañ.8.1.28).

Dyavāksama - heaven and earth. Dyavāksama ceti dyāvāksama. Dvandva comp. by Carthe dvānakā (Pañ.2.2.29). Dyauḥ is substituted by Dyāvā by Divo dyāvā (Pañ.6.3.29) Both of the words accented initially by Devatadvandve ca (Pañ.6.2.141). As a matter of fact both of these words are āṁś independent feminine ending in ā.

Swagūrtaḥ - swirling spontaneously. Svayam gūrtaḥ svagūrtaḥ. Karmadhāraya tatpuruṣa comp. The accent on the first member of the comp. by Tatpuruṣa - (Pañ.6.2.2.).

Gavyam - group of go type of rays. From go
The accent on the initial stem syllable by *yat* (Pāṇ. 5.1.2). Gavām samuhaḥ gavyaṁ

Yavvam - radiating, from /ṃ misrāne amisrane ca, to mix, unmix, scatter; II.P. with *yat* by *aco* yat (Pāṇ. 3.1.97). Guna by Sarvadhātuka - (Pāṇ. 7.3.84). 0 is replaced by *av* by Dhatostanni-mittasyaiva (Pāṇ. 6.1.80). The accent on the initial radical syllable by Yato'ṇāvah (Pāṇ. 6.1.213).

This word qualifies gavyam.

Arunvah - rays of reddish colour. From arunī 'red' with īās. The word arunī from aruṇa with īās by (Vā. Pāṇ. 4.1.45). The accent on īās by Adyudattasca (Pāṇ. 3.1.3).

Varanta - may bestow. From /vr to choose.

Let 3rd per.plu.
2. Bhūriktristup. 12 Bhūrikpānktih. 13 Svarātpānktih.

1. "Bhūrika tād vāpuse dhāyi darstantam
devaśya bhūragaḥ sahaso yato janī.

2. Prksṭo vāpura pitumaniṣṭya śaśya
dvitiyāma saptasivāsu maṭīsū.

3. Mṛyadīmaḥ budhnanmahāśasya varṣapa

4. Praśya pūriḥ paramanniyate pāry

5. Ādinaratrasaṣṭrasva suce

6. Adiddhotaram vrñate divistisu
    bhagamiva paprocanaḥa ṛñjate.
    Devan yat kratvā majmanā purustuto
    mārtam sansam visvadhā veti dhayase.
7. Vi yadastbādyajato vatacodo
to
    hvaro na vakva jaraṇa anākṛtaḥ.
    Tāsya patmandakṣaṇaḥ kṛṣṇajanhasah
    sucijanmano raja ā vyadhvanah.
8. Ratho na yataḥ sikṣabhiḥ krto
    dyamangebhirarusebhiriyate.
    Adasya te kṛṣṇaśo daksī sūrayāḥ
    surasyeva tvesathācīṣate vayaḥ.
9. Tvaya hyagne varuno dhrtravrato
    mitraḥ saśadrē aryama sudāmavaḥ.
    Yatsīmanu krātunatvisvathācāvibhūr
    aranma nemi parābhūrājyāthādē.
10. Tvamagne sasamanaya sunvate
    ratnam yavishtha devatātiminvati.
    Tam tvā nu navyam sahaso yuvanvayam
    bhagam na kare mahiratna dhīmahi.
11. Asme rayim na svarthāṁ dāmanasam
    bhagam daksam na paproṣi dharnasim.
    Rasmipriva yo yamati janmani ubhe
    devanāṁ sansamṛta a ca sukratuḥ.
12. Uta nah sudyotma dīrasvo
hota mandraḥ śrīnavaccandra rathah.
Sa no nesānneṣatamairamūre
agnirvāmam suvitaṃ vasyo accha.

13. Astavyagnih simiṇādbhirakaiḥ
samrājyaya prataram dādānāh.
Aṃī ca ye maghavāno vayaṃ ca
miham na suro ati niṣṭatanyuh.

Translation:

1. Certainly, that conspicuous refulgence of the god (Agni) has been acquired for the body, wherefor it has been generated from friction. My mind meanders and grasps it indeed. The streaming rays of Rta brought (it).

2. The eternal diffusing and productive (Agni) reposes in the body (of the sun in heaven). In the second stage (he reposes) in the seven benevolent mothers (i.e. streams in the middle region). In the third the quarters generate him who has ten protections in order to make the showerer yield (his benefits).

3. As the powerful gods draw him (Agni) out of its original seat in order to develop its mighty form, as the wind buffets him resting in his secret place to stir water out of the extensive middle region.

4. As (Agni) is brought forth from the highest father (heaven), he mounts the exceedingly bright lightnings
in the clouds. Both (the heaven and the middle region) promote its growth. Just after that he became most youthful (i.e. strong) and bright by his light and heat.

5. After (being brought from heaven) he, the bright one (Agni), entered the (seven) mothers (clouds) intact and there he increased immensely. As he had mounted the previous (lightnings), the ever-active ones, so does he hasten towards the new later ones.

6. Just after that they (the gods) select him as Hotṛ from among those who are desirous of sacrifices in heaven. The bounteous ones (i.e. the gods) obtain him as treasure, that he, the widely lauded (god) with his majesty willingly approaches the gods, the mortals and their prayer for (their) sustenance in many ways.

7. When the adorable (Agni), fanned by the wind spreads in different directions like a furious and coiling serpent who (gives out) hissing sounds, then the dust particles come in his way, who in the consumer, whose trail is dark, who is radiant at birth and follows various paths.

8. Like a chariot equipped and set into motion by clever (charioteers) he (Agni) ascends heaven by his own reddish members (i.e. flames). And then consumeth and of thee the paths are black. From they radiance energy emanates as doth from the prowess of the brave.

9. By thee, O Agni, Varuṇa of fixed law, Mitra and Aryaman, the bountiful gods, are eminent, so that thou art born al-
encompassing and always engirdest them like the felly the wheels.

10.0 most youthful Agni, thow bestowest the gifts, plenteous with the gods, on the industrious toiler. Thee, O, the fresh and youthful son of strength who possessest great gifts, we contemplate in (our) enterprise as a rich dispenser.

11. Thou bestowest lavishly on us domestic comforts such as (is provided by) wealth that serves worldly ends. Thou augmentest the one full of spirit like stable good fortune. The skilful (god) who controls (his twofold birth like the rays, also (controls) the panegyric (of the gods) in the sacrifice.

12. May the charming invoker who shines brightly and has fleet horses and a brilliant chariot listen to us. May that wise and glorious Agni lead us (i.e. the gods) with his best guidance towards the splendid prosperous course.

13. Agni is extolled for holding (himself) strongly by his effective rays for his universal sovereignty. Those that are the bountiful gods and we (Agni) like the sun, caused the rain-cloud to thunder.

Grammatical and Exegetical Notes.

1. Bat - ind. in truth, certainly (Sayana - satyam); RV. Yaska has enlisted in the synonyms of staya (Nigh. 3. 10).

Ittha - ind. Ved. thus; (often used in the Rigveda. and sometimes only to lay stress on a following word; therefore
by native etymologists (Mir.) considered as a particle of affirmation. It is often connected with words expressing devotion to the gods and others in the sense of thus, truly, really, Yāska has enlisted in the synonyms of satya (Nigh.3.10).

The use of two ind. at a time shows that the Agni, which started from the sun, has reached the earth and has encompassed in the creatures and plants. So the poet says that truly thus Agni has been put for the body (of all).

Dhāyi - has been seized, acquired. From धारणस्य-पोषणयोऽह, to put, place, set, lay in or on, RV. (cf. Zd. दारानि, dadaiti; Gk. the, the-, tithemi; Lith. dedu, deti; Slav. dedja, deti; Old. Sax. dān, don; Angl. Sax. don; Eng. to do; Germ. tuan, tuon, thun); III. P.A. with लूः. The suffix लूः has been replaced by cin by Cinbhāvakarmaṇoh (Pan.3.1.66). The augment yuk comes to the root by अतो युक्तिक्र्तोऽह (Pan.7.3.33); the 3rd. per. sing. suffix 'ta' drops by Cin lūk (Pan.6.4.10). The augment 'at' does not occur by Bahulam chandaṣyaṁyoge 'pi' (Pan.6.4.75). Unaccented by Timhatiṇaḥ (Pan.8.1.28).

Jani - was born, generated. From जन प्रदुर्भावे, to generate, beget, produce, creat, cause, RV. (cf. Gk. gignosκειν; Lat. gigno; Hib. gennim, I beget, generate), I.P. with लूः. The suffix लूः is replaced by cin by Cinbhāvakarmaṇoh (Pan.3.1.66). Vṛddhiḥ does not take place by Janivadhyaṣcā (Pan.7.3.35) and other things like dhāyi. The accent on the
Dhenāḥ - rays. Yāska has enlisted this word in the synonyms of speech (Nigh.1.11). He has derived it from /dhā (Dadhāteh -Nir.6.17). On this derivation Dr. Varma says 'Yāska gives no meaning of the word, but simply says dadhāteh. Durga renders it as 'a jaw' danstrā or uvula 'upajihvākā'; and in both senses he explains dhenāḥ as that in which food is put. PW. renders it as perhaps 'a mare' (see.S.V.Y.E., P.135).

Devarāja Yājvā derives it from -
1. /dhā with śānac vyatyayena etvābhyāsalopau dadhānā svam abhidheyam varṣapradānena laukikasya vā.

2. /dhet pāne (Bhu.R) Dhet iš ca (Un.3.10). Dhayanti tām iti dhenā. Pānam atra svikāraḥ.

3. Āsvādah ṭiyate piyate āsvādyate vā anena, dhayanti prāṇam iti vā dhenā

According to Yāska 'dhenāḥ' is speech or sound, so Dr. Varma's statement that 'Yāska has not given the meaning of the word dhenā' is not correct. Yāska has given the etymology of the word dhenā, i.e. dadhāteh, because he has already put it in the synonyms of speech (Nigh.1.11). On this enlisting of Yāska, M.W. has put the question mark. It is also remarkable that M.W. has explained dhenā as the name of Brhaspati. Brhaspati is nothing but a form of Agni, so the wife of Agni or Brhaspati may be speech. Hence it seems that words like dhenā etc. have several senses and vary their gender, according to the function they perform.
Sasmtah - flowing, streaming. From saha _/sru gatau, to flow, stream, gush forth, issue from; Rv. (cf. Gk. see (for sre Po); Lith. sraveti; Germ. stroum, strom; Angl. Sax. stream; Eng. stream). I.P. with kvip by Kvip ca (Pan.3.2.76). Saha sravatiti sasrut tah sasrutah; 'those which flow jointly'. Saha is substituted by sa by Sahasya sah sanjñayam (Pan. 6.3.78). This word is used as a sanjña as it denotes a certain type of rays. The accent on the radical syllable by GatiKarako (Pan.6.2.139).

2. Prksāḥ - sprinkling, hence diffusing or spreading. From _/prṣ secane, to sprinkle; I.P. with sa by Upasanghyāna on Srubarca (Un.3.62). The letter ṣ is changed into k by Sadhoḥ kah si (Pan.8.2.41). The accent on the suffix syllable by Adyudāttasca (Pan.3.1.3).

In Rgveda the word prksa is used in two ways. One is initially accented and other is accented on its final syllable. The initially accented prksa is derived from _/prṣ secane with the suffix asun and augment suk. The initial syllable is accented by Mhe (Pan.6.1.197).

From the comparision of the different passages where it occurs, it seems that the initially accented prksa food and finally accented denoted 'strength'. Yāska has enlisted prksa finally accented in the synonyms of saṅgrāma 'fight' (Nigh.2.17).

Sayana, Devarāja, PW. etc. have derived it from _/prṣ sam - parke, to mix, mingle. M.W. is of opinion that it
is connected with either prṣnī, prṣat or from ṁ/prc (see M.W. P.645). As there is no vital difference between both of the meanings, both the derivations may be accepted.

Here prkṣa means 'strong, violent' as Geldner has also explained 'starke, i.e. strong. Agni is said to be prkṣaḥ, i.e. strong or violent. This violent Agni belongs to the heaven. It is known by the use of the word 'nitya' in the first hemistich of the verse under consideration. Nitya (eternal) shows that the description is connection with that region where Agni resides eternally. This region may be only heaven. The metre of this verse is Jagatī, so this metre also shows that the description belongs to the heaven. This view is supported by the general description of Agni from heaven to earth. (see

Divāsparī prathamaṁ jāṁe aṅgirasmād dvitiya pariṣṭāvedāṁ.
Trtiyāṁ apsu nṝmaṇā ājasrama indhāna enam jārate svādhiṁ.
(Rv. X.45.1).

Sayāṇa's interpretation refers to the terrestrial region and is therefore, not correct. Here the acc. sing. in vapuḥ instead of locative in connection with 'āsaye' is by Upāsakhyāna on Adhisīstham karma (Pān.1.4.46). or the locative sing. termination drops by Supāṁ suluk - (Pān.7.2.37).

Pitumāṁ - having productivity. Pituḥ asti aṃnimiti pitumāṁ. The suffix matup takes place from the finally accented pituḥ (Nigh.2.7). The accent on the suffix matup by Hrasvanūḍbhyāṁ matup (Pān.6.1.176).
Agni bestows productivity in all the three abodes, so he is called pitumān.

Saptasivaśu - having seven blessings, 'blessing the seven (worlds) - Say. It is B.V.Comp. Sapta eva śivāḥ yasyāḥ sa saptasivaśaḥ tāḥ saptasivaśaḥ tāṣu saptasivāśaḥ māṭrṣu. The accent on the last syllable of the first member of the comp. by Bahuviḥau - (Pan.6.2.1). The word sapta ends in kanin by Sapyasubhyāṃ tut ca (Un.1.157). and should have been accented on its initial syllable by ṇmi - (Pan.6.1.97) but it is finally accented by Upasankhyāna on Unchādirām ca (Pan.6.1.160).

This comp. qualifies māṭrṣu. The mothers are the seven rivers, i.e. streams or waves of agni in the middle region. These streams of Agni caused the partition of heaven and earth. (see. Nā mā garan nadyāḥ - (Rv.I.158.5).

Dasapramatim - having ten cares or providences or protections, Mananām matih; prakārśena matih pramatiḥ; dasa pramatayah yasya saḥ dasa-pramatiḥ taṁ dasapramatim Agnim. It is B.V.Comp. by Anekam anyapadarthe (Pan.2.2.24). The accent on the initial syllable of the first member of the comp. by Bahuviḥau - (Pan.6.2.1). The word dasa is derived from /daś with kanin by Upasankhyāna on Kanin yuvr-(Un.1.156). The accent on the initial syllable by ṇmi-(Pan.6.1.197).

It is an epithet of Agni. When Agni comes to the earth, he spreads in all the ten directions. This idea is put in the words 'Yosanah dasapramatim janayanta'. It is the descrip.

tion of Agni on the earth.
Yosanah - directions. From युष hinsayēm, to hurt, kill; I.P. with अनुदिका kanin by Upasankhyāna on Kanin-(Un.1.156). युष्यते हिन्सयते येन साह युषान to yūṣaṇaḥ. U is changed into o irregularly. The accent on the initial syllable by निन-(Pān.6.1.197).

Sāyana and others have explained it as fingers or maidens. In Rgveda, the words are used 'yōsan' and 'yōsanā'. The word yōṣaṇā is used in the sense of maiden and yōṣan in the sense of quarter or direction. These yōṣaṇāḥ are ten. Yōṣaṇa dasa (Rv.IX.1.7; 6.5). The idea is that that on the earth when Agni expands in all these ten quarters, he is said to be brought forth by the quarters.

Budhmāt - from bottom or original seat. From बन्ध bandhane; IX.P. with nak by Bandherbradhi budhī ca (Un.3.5). Budhmātiti budhno/magho mulam antarikṣam va, 'one that binds'. (cf. Gk. pathmen; Lat. fundus; Germ. bodem, bodem, Boden; Angl. Sax. botm; Eng. bottom).

Budhna is bottom, viz. the primitive seat from where the gods bring Agni to the middle region and to the earth. So the word budhna means the primitive seat.

Isanasah - (Ved.plu.) commanding, powerful, reigning; from इ is aisvarye, to own, possess, be valid or powerful (cf. Goth. aigan, 'to have'; Old. Germ. eigan, Own; Mod. Germ.eigen).II.A.; with cānas by Tācchilyavacana/saktisu cānas (Pān.3.2.129). The accent on the last syllable by Cītah (Pān.6.1.163).
Mathayati - churns or buffets; Denominative of /math with suffix kyac which is accented by Citah (Pān.6.1.163).

The wind is here said to buffet Agni in order to generate waters in the middle region.

Pituh - from father; from /pā rakṣane, to protect; II.P. with trc by Naptr-(Un.2.96). Pāti rakṣatīti pita, 'one who protects'. The accent on the suffix by Citah (Pān.6.1.163).

Here is abl. sing. of pitr and not Nom sing. pituh (meaning food, etc.). Agni is said to have been brought from the highest father, viz. the sun.

Praksudhah - excessively bright; from pra /kṣudh bubhukṣāyām, to feel hungry, be hungry; IV.P. with kvip by Kvip ca (Pān.3.2.76). Prakarsena kṣudhyatīti praksut tāh praksudhah. The samprasarana of pra takes place irregularly (see. SRB. also) The accent on the radical syllable by Gati - (Pān.6.2.139).

It is more appropriate to derive it, i.e. praksudhah-acc. plu. of praksudh, from /pre to increase, augment (M.W.) and /sudh to be clear or bright, hence it means excessively bright.

Virudhah - plants, herbs (esp. a creeping plant or a low shrub) Rv.; from vi-/rudh, to sprout, grow; I.P. with kvip by Kvip ca (Pān.3.2.76). Viśeṣena rodhatīti virut tāh virudhah vidyuto vā, 'plants or branched lightnings'. The prefix vi takes dirgha by Anyesāmapi ṅrīyate (Pān.6.3.137).
The context does not justify the interpretation of Sayana and others who take virudhaḥ to mean plants. The other sense of lightning fits the context better because Agni has been brought from the heaven only to the middle region.

Dansu - in the houses, i.e. clouds in the middle region. From dam upasame, to be tamed or tranquillised, to subdue; IV.P. with kvip by Kvip ca (Pāṇ. 3.2.76). Dāmyati asau dam. The accent on the radical syllable by Dhātoḥ (Pāṇ. 6.1.162).

Arohati - to mount, ascend, be stride, rise up, Ṛv.; from aḥruḥ to mount; I.P. Ist per. sing. Sayana has explained it as arohanti which is not logical. He committed the mistake of taking virudhaḥ as the subject of the verb rohati which he changed to rohanti. As a matter of fact, the subject of rohati is Agni who is brought from the heaven by the gods and now he mounts lightnings in the clouds.

Ghrna - (Inst. sing. of ghrṇa) light and heat. From ghr kṣaraṇādiptyoḥ, to shine, burn; III.P. with nak by Upasankhaṇa on Kṛṣervarne (Un. 3.4). Jigharti kṣarati ghrṇaḥ, 'that which shines and burns, i.e. heat and light. The termination of inst. sing. is changed into ḍa by Supām suluk- (Pāṇ. 7. 2.37) and then it is a regular form. The accent on the suffix by ādyudattasca (Pāṇ. 3.1.3).

Urvya - (ind.) far, far off, to a distance, immensely, Ṛv. VS.TS. (cf. Gk. eurus, euruno; Hib. ur 'very'). The
accent on the last syllable by "santo udāttaḥ (Pāṇ.Ś.).

Sānjuvah - nimble or active from of old, ever active, Rv. From ju gatau, to go, press forward, hurry on, by quick; I.Ā. with the prefix sanā 'from of old', nitya-Śāy. and the suffix kvip by Bṛājabhāsa-(Pāṇ.3.2.177). Sanā javatā iti sanajuh, 'one that presses forwards always'. The sanajuvah. Javate dirghasca nipatyate. (see. Kaśikā on this sūtra). The accent on the radical syllable by Gati - (Pāṇ. 6.2.139) and Dhātoḥ (Pāṇ.6.1.62).

This comp. sanajuvah is used for the lightnings referred to in the previous mantra.

Vṛnata - select; from jv varane, to choose, select; (cf.Lat.'velle; Slav. Voliti; Got.wiljian; Germ.wollen, wollen Wahl, wohl; Angl. Sax. willan; Eng. will). IX.Ā.P.; Lat 3rd per. plu. The vikaraṇa śmā by Kṛyādibhyah śmā (Pāṇ.3.1.81).

The gods select Agni as Hota in the middle region to act as priest in the sacrifice. (c.f.Rv.1.1.1). After the selection of the Hota, the sacrifice brings, which is explained in the following mantras.

Paprcanāsah - (Ved.plu) bounteous; from jprc samparke to grant lavishly, give bountifully, VII.P. with kānac by Līti kānajvā (Pāṇ.3.2.106), reduplication by Līti dhātoraṇabhyāsasya (Pāṇ.6.1.8). The accent on the last syllable by Citāḥ (Pāṇ.6.1.163). The augment asuk by Ājjaserasuk (Pāṇ.7.1.50).

This word is used for the gods. Now Agni has been
selected as Hotṛ and all the thirty three gods are to take part in the sacrifice. It may be noted that the Hymns of Dirghatamas are concerned with cosmology and explain the Vedic conception of the evolution of the universe.

**Rūjate** - to obtain, get; from रुन, to get, II.Ā.; Let 3rd per. plu. It should be taken in 2nd conjugation in which jha is changed into ata by Ātmanepadeśvanatāḥ (Pañ. 7.1.5).

Yāsaka has explained 'रुजयते prasādanakarma (Nīg.6.21) to decorate. He has put 'रुजयति' in the fourth chap. of Nigh.

**Majmanā** - (Inst. sing. of majman) with strength (Nīg. 2.9) Devarāja Yajva-derives it from रुजṣ sudhu, VI.P. with auṇādika manin. The accent on the suffix by Upasāṅkhyāna on Uṇchādīnā ca (Pañ.6.1.160). In case of ind. the accent on the middle syllable irregularly.

**Kratvā** - willingly, inst. sing. of kratu; from क्रturane VIII. P.Ā. with suffix katu by Krnāḥ katuḥ (Un.1.76). Yaḥ kriyate yayā karoti veti kratuḥ praṇā yajño vā. Yaḥ takes place by Ikṣu yanaci (Pañ.6.1.77). The accent on the initial syllable of the suffix by Adyuddattāśca (Pañ.3.1.3).

**Purustutah** - widely lauded, praised by many. From स्तु stutau, to praise, magnify. II.P.Ā. with the prefix puru and suffix tāpuru stūyate asau puruṣṭutah, 'highly lauded. The accent on the suffix syllable by Gati-(Pañ.6.2.1 139) and Adyuddattāśca (Pañ.3.1.3.).
Visvādha - all pervading. From ēdhā dhāraṇapoṣanayoh, to preserve, sustain, with the prefix visva and the suffix kvip by kvip ca (Pān.3.2.76). Visvām dadhatiti visvādha, one that preserves all (the universe)!. Agni is called visvādha as he preserves whole of the universe. The accent on the last syllable of the first member by Pūrvapādantādattā (Va. Pān.6.2.199).

Dhāvase - for the sake of sustenance. From ēdhā dhāraṇapoṣanayoh, to preserve, with asun by Vaḥiḥdhaṁbhyas- chandasi. Hit comes to the sutra by anuvṛtti, so the augment suk comes to the root by Āto yukcirūtoḥ (Pān.7.3.33). (see SRB.1.73.3). The accent on the initial syllable by Nāmi (Pān. 6.1.197).

Yajatāḥ - adorable. From ēyaj devapūjāsaṅgatikaraṇadānesu, to worship, adore, honour (cf. Zd. Yṣṣ; Gk. agnos, azonai), I.P. with atac by Bhṛdrisyaji - (Un.3.110). Yajanī-yaḥ yajataḥ, 'adorable, sublime'. The accent on the last suffix syllable by Cītā (Pān.6.1.163).

Vatacōditaḥ - fanned by the wind. A tṛtiyā tatpuruṣa comp. by Yogavibhāga of Tṛtiyā tatkṛtarthena - (Pān.2.1.30). Vatena cōditaḥ vatacōditaḥ. The accent on the initial syllable of the first member of the comp. by Tṛtiyā karmani (Pān.6.2.48).

Hvāro na vakva - like a coiling serpent. From Caus. ēhvṛ kautulye, to deviate, be crooked or curved; I.P. with ac by Nādigrahi - (Pān.3.1.134). Hvaratiti hvāraḥ, one
that goes crookedly', hence a serpent (M.W.). Nic drops by Neraiti (Pan.6.4.51). The accent on the suffix syllable by Citah (Pan.6.1.163).

Vakva is derived from /vak or vaṅ kūṭilagatav. II.P. with vanit by arṇebhredapi dṛṣyate (Pan.3.2.75).

Śaṅkara's interpretation of vakva as bahuvakta and of 'hvarah na' as 'kūṭila iva vidūṣakādiriva' are far fetched and incorrect. As drāmā had not fully developed in the vedic time, the question of comparision with the vidūṣaka does not arise. Moreover, the hissing noise of wind-stirred Agni is more appropriately comparable to the hissing of a serpent.

Dhakṣasah - of consumer; from /dhaḥ bhasmikarane, to burn, consume by fire, scorch; (cf. Lith. degu, 'I am hot'; Goth. dag-s; Old Germ. tah-t, 'a wick') with kvasu by Kvasusca (Pan.3.2.107). The augment suk and the absence of reduplication are irregular. Vas takes samprasāraṇa by Vaso samprasāraṇam (Pan.6.4.131), d of daḥ is changed into dh by Ekāco baṣā (Pan.8.2.37), h into dh by Ho dhaḥ (Pan.8.2.31), dh into k by Saṅhoh kah si (Pan.8.2.41), the augment s into š by Ādesapratyayayoh (Pan.8.3.59), s of vas into š by Ādesapratyayayoh (Pan.8.3.59). The accent on the suffix by Ādyudattasca (Pan.3.1.3).

Kṛṣṇajanhasah - having black path. It is B.V.comp. Kṛṣṇam janhah panthā yasya saḥ kṛṣṇajanah tasya kṛṣṇajana-
hasah.'Punah punargamyate iti janhah mārgah. Hanteryāulu- 

Kṛṣṇajanhasah having black path. It is B.V.comp.
on the final syllable of the first member of the comp. by Bahuvrijhau -(Pañ.6.2.1.) The word kṛṣṇa is derived from kṛṣṇa with nak by Kṛṣṇvarna (Un.3.4). Kṛṣṭiti kṛṣṇaḥ nilavarnah. Nak is accented by Adyudattasca (Pañ.3.1.3).

Agni, when it consumes everything, it leaves a dark trail behind.

Suci janmanah - having radiant birth, i.e. radiant at birth. B.V.comp. Suci janma yasya saḥ sucijanmasya tasya sucijanmanah. The accent on the initial syllable of the first member of the comp. by Bahuvrijhau -(Pañ.6.2.1). The word suci is derived from /suc with the suffix in by Igupādāt kit (Un.4.120). The accent on the initial syllable by Ṛni - (Pañ.6.1.197).

Vyadhvanah - following different paths or ways. It is B.V. comp. Vividham adhvā yasya saḥ vyadhvā tasya vyadhvanah. The accent on the first member of the comp. by Bahuvrijhau -(Pañ.6.2.1). Yaṇ takes place by Iko yagain (Pañ.6.1.77). The svarita accent on the initial syllable of the second member by Udattasvaritayor yaṇah svarito 'nudattasya (Pañ.8.2.4).

Agni when it blazes it spreads in all directions. Hence it is said to follow different paths.

Arusebhīḥ - reddish; from /ṛ gati prāpanyoḥ, to go, reach, excite (cf. Gk.or-mu-mi, er-e-tēs, aro-o, and others; Zd. /ir; Lat. or-ior, re-mus, aro; Goth. argan; Angl. Sax. ar; Old High Germ. ruo-dar, ar-an; Lith.ir-ti, to row;
Ar-ti, 'to plough') with the suffix uṣac by Upasankhyāna on Pṛnahikalibhya uṣac (Uṣṭ.4.75). The accent on the last syllable by Citah (Pāñ.6.1.163). 

Dhaksi - to scorch. From ādah bhasmikarane; Lat 2nd per. sing. Sayana's change into third person is unwarranted. 

Dhṛtvraṭaḥ - having fixed law or order. It is B.V. Comp. Dhṛtaḥ vrato yena saḥ dhṛtvraṭaḥ. The accent on the last syllable of the first member by Bahuvrīhau - (Pāñ.6.2.1). The word dhṛtaḥ is accented on the last syllable by Ādyudattasca (Pāñ.3.1.3). 

Sasadriva - prevailed; from sād to distinguish one's self, be eminent or superior, prevail (cf. Gk. kad, kekasme, kekasmemos) I.P.A. Lit 3rd per. sing. Reduplication by Litī dhātoranābhyaśasya (Pāñ.6.1.8), ta into e by Litastajhayaresirec (Pāñ.3.4.81), the augment ruṭ by Bahulam chandasi (Pāñ.7.1.8), dirgha in abhyaśa by Tujādirṇām dirgho 'bhyaśasya (Pāñ.6.1.7). The accent on the last syllable by Ādyudattasca (Pāñ.3.1.3). The sutra Tinṛatiriaḥ (Pāñ.8.1.28) is prohibited by Hi ca (Pāñ.3.1.34). 

Sudānavaḥ - bountiful, pouring out or bestowing abundantly, munificent (said of various gods) B.V.Comp. Sobhanaṃ dānu yasya saḥ sudānuḥ. The word dānu is derived from ādā dāne with ma.in bhāva by Dabhābhyaṃ nuḥ (Uṣṭ.3.32). Dānam dānu. The accent on the initial syllable by Upasankhyāna on Vṛṣādānām ca (Pāñ.6.1.203). The accent on the
comp. on the same syllable by Adyudattam - (Pañ.6.2.119).
(see.SRB.also).

Varuna is oxygen, Mitra is hydrogen and Aryama is motion or energy. By means of energy they combine together and produce water. Hence they are called sudānavaḥ (cf.Rv.I.44.13;I.44.14).

Visvathā - always, at all times. From visva with thāl by Prakāravacane thāl (Pañ.5.2.23). Visvebhīḥ prakārebhīḥ visvathā. The accent on the previous syllable of the suffix by Liti (Pañ.6.1.193).

Vibhuh - being everywhere, far extending, all pervading, omnipresent, engirdling; from bhū sattāyām, to be I. P. with du by Viprasambhyo dvasanjñāyām (Pañ.3.2.180). Vibhavati vibhuh. The accent on the last syllable by Gatikārakopapadāt kṛt (Pañ.6.2.139) and Adyudattasça(Pañ.3.13)

Paribhuh - sorrounding, encompassing, pervading, governing. From pari- bhū with kvip by Kvip ca (Pañ.3.2.76) Paritāḥ sarvataḥ bhavati ti paribhuh, 'that which surrounds or encloses'. The accent on the radical syllable by Gatī( Pañ.6.2.139) and Dhātoḥ (Pañ.6.1.162).

It is used for Agni, who encompasses all things.

Samamanava - for the industrious, zealous. From sam upasame (cf. Gk.kamno) with kānac by Liti kānajvā (Pañ.3.2.106). Reduplication by Liti dhātoranabhasasya (Pañ.6.1.8). The accent on the last syllable by Gitāḥ (Pañ.6.1.163).
Sunvate - for one who presses or toils for the toiler. From /su abhiṣṭava, to press out, extract, V.P.I. with satr. The accent on the dative sing. by Saturammanadṣājadī (Pāṇ.6.1.173).

Ratnam - a gift, wealth, R.M.AV.; water. L.; from /ram kṛdāyām to be glad, rejoiced at (cf. Zd. ram; Gk. erēma, eramaī, eraloś; Lith; rimtī; Goth. rimis) with na by Rameṣtaka (Un.3.14). The consonant m of ram is replaced by 't'. Ramayati harsayatiti ratnam, 'one that makes rejoiced'. The accent on the initial syllable by Upasān-khyāna on Vṛṣādīnām ca (Pāṇ.6.1.203).

Here Agni is said to bestow ratna (gifts) on an industrious toiler or zealous. Now, ratna or gift signifies water. Agni in the form of electricity flows water. Hence Agni is called 'ratnadhātamaḥ' (Ṛv.1.1.1). The superlative suffix in connection with Agni, shows that the other gods like Mitra and Varuṇa etc. are 'ratnadā' but Agni is ratnadhātamaḥ because without electricity no water can be formed.

Kāre - work, enterprise. From kṛ karaṇe, VIII.P.A. with the auniṅka suffix aṇ. Kriyate iti kāraṇ. The accent on the suffix syllable by Ādyudāttasca (Pāṇ.3.1.3).

As a matter of fact here the pronoun 'vām' is used for gods who are going to be engaged in the production of water, in the middle region.
**Mahiratna** - having great wealth, a rich dispenser. B.V.

Comp. Mahi ratnam yasya sah mahiratnah, 'having great wealth'

Unaccented by Amantritasya ca (Pan.8.1.19). Agni is the possessor of all wealth. Here he is addressed by the gods.

**Svrthah** - serving worldly ends, having a good cause.

B.V. Comp. Sobhanam arthaḥ prayojanaṃ yasya saḥ svarthah tam svartham (rayim). The accent on the initial syllable of the second member by Ādyudāttam - (Pan.6.2.119). Arthaḥ is derived from \( \sqrt{\text{r}} \) with than by Uṣikṣigārttibhyasthan (Uñ.2.4.). Aryate prāpyate asau arthaḥ śabdānāṃ vācyo dhamakāraṇṇam vastuprayojanaṃ nivṛtirviṣayo vā. The accent remains the same in the comp. after su by the sūtra quoted above.

**Papṛcasi** - (thou) bestowest lavishly; from \( \sqrt{\text{pr}} \) samparke, to mingle, mix, to bestow lavishly (M.W). V.II.P.

Let 2nd per. sing. The vikarana śnam is replaced by slu by Bahulam chandasi (Pan.2.4.76). Reduplication by Slau (Pan.6.1.10), the augment at by Leṭo'ḍāṭau (Pan.3.4.94).

Unaccented by Tiṁatiṇāḥ (Pan.8.1.28).

Here in the mantra, asme is used for the gods. The gods offer praise to Agni.

**Dharnasim** - strong, powerful, full of spirit. From \( \sqrt{\text{dhr}} \) dhāraṇe, to carry, maintain, preserve, possess (cf. Zd. dar; Gk. thronos, thra-nos, thre-sasthai; Lat. fritus, fre-num. prob.Eng. throne) I.P.Ā. with the suffix asi by Upasankhyāna on sānasi—(Un.4.107). Dhriyase anena rājyādi iti dharpasīḥ tam dharnasim. (see. DYN), P.184. The last
syllable is accented by Upasankhyāna on Uṇchādīnāṃ ca (Pañ.6.1.160).

**Sukratuḥ** - having a good action, skilful, wise (said of various gods). Sobhanam kraturyasya saḥ sukratuḥ. The accent on the initial syllable of the second member by Kratvādayasca (Pañ.6.2.118).

**Sudvātama** - shining, bright. From ṣdyut dīptau, to shine, I.Ā. with the prefix su and the suffix manin by Anyebo'pi dṛṣyate (Pañ.3.2.75). Sobhanam dyotate asau sudvātama, 'one that shines well'. The initial syllable of the second member is accented by Gati - (Pañ.6.2.139) and Nī - (Pañ.6.1.197).

**Jīrāsvah** - having lively or fleet horse. B.V.Comp. Jīrāḥ asvāḥ yasya saḥ jīrāsvaḥ. The accent on the last syllable of the first member of the comp. by Bahuvrīhau - (Pañ.6.2.1). The word jīrāḥ 'quick, speedy, active' Rv. (Nigh.2.15) is derived from ṣju gatau I.P. with ik by Jorī ca (Un.2.24). Javati suksesmo bhavatīti jīrāḥ. The accent on the last syllable by Ādyudāttasca (Pañ.3.1.3).

**Srnavat** - may listen, from śru śravaṇe, to hear, listen, V.P. Leṣ by Linarthe leṣ (Pañ.3.4.7), the vikaraṇa snu by Svādibhyah śnuḥ (Pañ.3.1.73), the augment aṭ by Leṭoḍaṭau (Pañ.3.4.94), i in ti drops by Itasca lopaḥ parasmaipadesu (Pañ.3.4.97). Unaccented by Tinnatīnāḥ (Pañ.8.1.23).

**Candra-rarathah** - having a brilliant or golden chariot.
Candramayo rathah yasya sah candrarathah. The accent on the last syllable of the first member of the comp. by Bahuvrihau (Pāñ.6.2.1). Candra is derived from the stem candra with the suffix ac by Ārsādibhyo'c (Pāñ.5.2.127). Candrah asti asminniti candrah. The accent on the last syllable by Taddhitasya (Pāñ.6.1.164). Yāska has enlisted in the synonyms of gold (Nigh.1.2).

Nesatamaḥ - (/nī), only in superl. instr. plu. ind. with the best guides or guidance.

Amūraḥ - not ignorant, wise, sharp-sighted. Naḥ tatpurusā comp. Na mūraḥ amūraḥ. The accent on the first member by Tatpuruse - (pāñ.6.2.2).

Yasvah - glorious. Atisayena vasumān vasyah. The comparative suffix iyasun by Dvivacana (Pāñ.5.3.57); the suffix matup drops by Vinmatorluk (Pāñ.5.3.65), the ्ति of vasu drops by Ṭeḥ (Pāñ.6.4.155), १ of iyas drops by Chandasovarnalopā và (Bhā. Kārika Pāñ.5.3.65). The accent on the initial syllable by Ṛni-(Pāñ.6.1.197).

Āstāvy - is praised. From /stu stutau, to praise; II. P. Ā. Luṇ. The suffix Luṇ is replaced by ciṇ by Ciṃbhāvaka-rmanoḥ (Pāñ.3.1.66). the 3rd per. sing. suffix drops by Ciṇoluk (Pāñ.6.4.104).

Simivadbhiḥ - effective, mighty, strong. Simī 'effort, labour, industry' vidyate asminniti simīvān taiḥ simivadbhiḥ. The accent on the last syllable of the stem by Ādyudattasca (Pāñ.3.1.3) as simī is derived from /sim (= sam) IV.P. with aumādika 'I'.

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It qualifies arkaḥ 'rays'. So the meaning of the word is effective (rays). Yāska has enlisted this word in the synonyms of karma (Nigh.2.1.24).

Sāmrājyāya - for universal sovereignty. Sāmrājāḥ bhāvah karma sāmrājyam tasmai sāmrājyāya. The taddhita suffix śyaṅ by Guṇavacana - (Paṇ.5.1.124). The accent on the initial syllable by Ūni - (Paṇ.6.1.197).

Prataram - strongly. Prakṛṣṭataram prataram bhavati. From the upāsarga pra with taddhita suffix tarap by Dvivacana- (Paṇ.5.3.57). Again āṃ by Amu ca Chandasi (Paṇ.5.4.12). The accent on the last syllable by Ādyudāttasca (Paṇ.3.1.3). (See.SRB.1.53.11).

Nistatanvuh - caused to thunder aloud. From nis /tan sabde. (see.SRB. Nispurvah tanoti śabdakarma) with the suffix Liṅ in 3rd per plu. The vikaraṇa slu by Bahulam Chandasi (Paṇ.2.4.76); reduplication by Slau (Paṇ.6.1.10). Satva by Abbinistanaḥ śabdasanjñāyām (Paṇ.8.3.86). Unaccented by Tannatinah (Paṇ.8.1.28).
RV. 1.142. 265.

Rṣih-Dirghatama Aucathyah-Devata-I.Īdbhā mahā samiddho, gmīrā.

2 Tanūnapāt, 3 Narāsānsaḥ, 4 Īdhā, 5 Barhiḥ, 6 Devi dvārah,
7 Uṣāsāṅakta, 8 Daivyaḥ hotārau pracetasau, 9 Tisro devyah.

Sarasvatīḍābharatyah, 10 Ṭvasta, 11 Vanasapatin, 12 Svapākṛttyah, 13 Īndraḥ, Chandah-Anuṣṭūpy-Svarah-
1-13 Gāndhārah.

1. Samiddho āgnaḥ a vaha devaḥ acyā yatāsruco.

Tantum tanusva pūrviṣaḥ sutasomāya dāsūṣe.

2. Ghrtvāntam upa māsi madhumantam tanūnapāt.

Yajñāṃ viprasya māvataḥ sasamanasya dāsūṣah.

3. Suciḥ pavako aḍhuto mādhva yajñām mimikṣati.

Narāsāṅaktra divo devo deveśu yajñīyaḥ.

4. Īlito āgna a vahendram citramiḥa priyaṃ.

Iyam hi tvā matirmaṇaccha sujihvavacayate.

5. Strāṇḍasoc yatasruco bāhiryaβe svadhvare.

Vṛjye devavyacatam indrayā sarma saprathah,

6. Vi śrayanta rtavṛdhaḥ prayaś devēbhya mahīḥ.

Pavakasah purusprho dvāro devīrasacataḥ.

7. Ā bhandaṃne upāke naktōṣasā supesasa.

Yahvi rtasya mātāra sidatam bāhirā saṃnāt.

8. Mandrājihvā jugurvaṇī hotāra daivyā kavi.

Yajñāṃ no yaksatāminām sidhram adya dirispaṃ.


Iī sarasvāti mahī barhiḥ sidantu yajñīyaḥ.
10. Tanrasturipam adhutam puru vara puru tmanā.
Tvāṣṭa pōṣaya vi šyatu rāye nābhā no asmayuh.

11. Avasṛjannupa tumādevaṃ jākṣi vanaspate.
Agniḥavya susūdati deva devesu medhirah.

svāha gayatrāvapase havyām indrāya kartana.

13. Svāhakṛtānyā gāhyūpa havyānī vītaye.
Indra gahi srudhi havaṃ tvam havante adhvare.

TRANSLATION.

1. Blazing, O Agni, mayest thou drive towards the gods for him who has raised the ladle-mayest thou extend thine sacrificial performance to the munificent giver who has extracted the soma (i.e. water).

2. Thou measurest out to (the sacrifice) possessed of ghṛta (heat) and madhu (water) O, Tanunapāt, the sacrifice belongs to the wise and zealous giver like me.

3. Bright, purifying,wonderful (Agni) wants to the sacrifice with water: Agni: the sacrificial god among the gods (performs sacrifice) thrice (from the earth) to the heaven.

4. Praised, O Agni, bring the bright and fascinating Indra here; this my praise is recited for thee, O, bright=tongued.
5. O, ye, the widely scattered gods who have raised the ladle, for Indra do I furnish an expansive space in the middle region affording free scope for the gods for a greatly beneficial sacrifice.

6. May the mighty, purifying, ceaseless and glowing sparks that promote the water and are desired by many (gods) diverge for the progress of the gods.

7. May the splendid dawn and night ever greeted with cheers near to each other, offsprings (of the sun) and generators of sacrifice set themselves in the middle region.

8. May the two intelligent, bright and cracking Agnis (hotārau) with inspired flames may now perform this our (i.e. gods) perfect sacrifice that touches the heaven.

9. The pure and invoking Bhāratī (sound) that is placed among the gods Maruts together with Iḍa and the great sarasvati may these, worthy of worship, set (themselves) in the space.

10. May Tvāṣṭr (Agni), fond of us, himself release readily upon us from its centre the great and marvellous cloud far our nourishment and prosperity.
11. Letting loose (water) from thyself, thou, O Agni, doth associate thyself with the gods—Agni, the wise god amongst the gods, prepares (water) with oblation (i.e. elements).

12. Let there be sweet sound (svāhā) for vāyu, in whom all the gods reside, and whose pūṣan and Maruts are associates; and let oblation be made ready for Indra whose manifestation is sound.

13. Approach, O Indra, for enjoying the oblation offered with a sweet sound. Come and listen. They (the gods) invoke thee in sacrifice.

**GRAMMATICAL AND EXEGETICAL NOTES**

**Samiddhah-**

Well Kindled. From Sam/ indh diptau, to kindle, light, set on fire; Rv. Av: (cf. ἅθε, itheros, aither, Aίθμε, ἤθαι-τος; lat. as-tus, as-tas; old-Germ. eit, fire) (VII. A. with kta in karma. N in indh drops by ānidīta hala upadhāyāh Kniti (Pan. 6.4.24). The suffix 'ta' is changed into dha by ṣhaṣas-tathordho' dhaḥ (Pan 8.2.40). Dh of idh is changed into d by ṣhalām jasjaḥi (Pan 8.4.53), the augment it is prohibited by śvīdāto niṣṭhāyām (Pan 7.2.14). The accent on the initial syllable by Trīya karamāṇi (Pan 6.2.43) as the
Now, the very first word samiddhah shows that God Agni has reached the earth and has spread everywhere. The metre of the entire hymn is Amustup and its variants. Hence the description belongs to the terrestrial regions only. In the present hymn the forms of functions of Agni on the earth are described.

अवशय.

May drive or lead towards. It is unaccented by Tinmatinah (Pan 8.1.28). There is a good deal of justification in the etymologies of Agni given by Yaska, i.e. agraṇīrbhavatītī (Mīr.7.14). Agni is the leader among the gods. When Agni joins the gods, the sacrifice begins.

यतस्रुचे-  

for him who has the sacrificial ladle stretched out or raised. B.V. Comp. Yata sruc: yena saḥ yatasruce tasmai yatasruce, by whom the ladle is stretched out. The accent on the last syllable of the first member of the comp. by Bahuśvīhau-(Pan 6.2.21). The word yata is derived from yam uparame, to restrain, control; with kta. The accent on the last syllable by Ādyudattāsca (Pan 3.1.3.)

Sayana has explained yatasruce as 'for the yajamana'. The ritualists think that the word sruc (ladle) is used only in the sacrifices like Dasaapauramaasa etc. but the following verses show that words like
sruc etc. denotes nothing connected with sacrifice performed by the priests on the earth.

Agni is well kindled in the middle region and with the ladle, i.e. the water producing substance, he kills the demon 'cloud' that does not rain (see. Agnirjāto arocata ghnān dāsyān jyotisā tāmah. Avindad gā apāh svāh. (Rv.V.14.4)

The sruc receives at first 'Jātvedas Agni' in the sacrifices (see.)

Prathāmām jātvedasamagnim yajñēsu pūrvyām.
Prāti srūgeti nāmasā havismati. (Rv.VIII.23.22)

It seems that here 'yasa-sruc' is an epithet of Indra, the electricity which combines the elements into water. This sacrifice is performed in the middle region (Rv.V.28.1)

The epithets gṛtavatī and havismatī of sruc show that it is nothing but the current of electricity, which possesses the power of producing water (ghṛta). Haviḥ in the middle region denotes the oblation or the elements that constitute water. This view is supported by the word sruc. The word is derived from yasru gatau, to flow, stream, gush forth, issue forth, (abl., rarely istr.); ṛv. and others; (cf. Gk. reο) (for srefo), rusis; līth. sraveti; germ. strouns; strum, strom, A. ngl. Sax. stream; Eng. stream), with cik by cik ca(Uq.2.63)

Sravati asau śrūk or ghṛtam asyah śravati sāsṛuk, one that flows or ghṛta (water) flows from it. The radical syllable is accented by Dhatoh(Pāṇ.6.1.162).
The meaning of sruč as has been shown above does not apply to any ladle of a priest on the earth but denotes electricity which combines the watery elements for the formation of water.

Sutāsomāya.

for one who has extracted soma (water). B.V. Comp. Sutaḥ somah yena saḥ sutasomaḥ tašmai sutasomāya.
The accent on the last syllable of the first member of the comp. The Bahuvrihau (Pan.6.2.1) Indra is sutasomaḥ because without electricity, water cannot be pressed, i.e. formed.

Dā́sūṣa.

for the giver, i.e. munificent person (Indra). From dā́sā́ dāne, to offer, bestow (cf. dā́sasya, and Gk. dokia in e.dok,a, de.dok-a) I, P. with kvasu by Dā́sāvān-sāhvān-(Pan.6.1.12) Samprasāraṇa by Vaso samprasaśraṇa (Pan 6-4-131) pūrvarūpa by Samprasāraṇāccha (Pan 6-1-108) śatva by Ṛdesapratyayōḥ (Pan 8.3.59). The accent on the suffix by Ādyudāṭṭasca (Pan 3.1.3.)

Ghrā́vānṭam.

having heat and light. From Ghrā́ with matup by Ṭadasyēsti-(Pan 5.2.94). Ghrā́m asti asmīnmiti ghrā́vān tam ghrā́vānṭam. The accent on the last syllable of the stem by Ādyudāṭṭasca (Pan 3.1.3) as ghrā́ is derived from /ghr ksaraṇa-dīptyoḥ/, to be sprinkled, wet, moisten, shine; with the suffix kta. The suffix matup is unaccented by Anudāṭṭau suppitau (Pan 3-1-4).
The sacrifice is performed by heat and light. It may be noted that all the epithets which are given here qualify Indra (electricity).

Uṣa mā-
to measure out to, perform. From (upta) mā māne, II.1.Lat 2nd per. sing.

Madhumantam.

having water. Madhu asti asminniti madhumān tām madhumantam. The initial syllable is accented by ā (Pañ 6.1-97) as madhu is derived from man with the suffix ki by Bhali-pāti-(Un.1.18). The suffix ki is hit by anuvṛtti in the sutra).

The word madhu signifies water in the Rgveda. Here the sacrifice is said to be possessed of water because it produces it. All the hymns related to Agni, Indra, Maruts, Vāyu etc. contain the description of water or the cloud that is to be produced by the gods.

Tanunapati-
son of himself generated (as in lightning);

a sacred name of fire (chiefly used in some verses of the Āpṛī hymns) Rv. fire in (general) (M.II.P.435) Yāska explains this as ' Tanunapati (ājyaṃ iti kāthakyaḥ) napādiyanantar-arayāḥ prajāya madadheyam. Mirnataśtama bhavati. Gauratra tanurcyate. Tatā asyāṃ bhogha. Tasyāḥ payo jāyate. Agniriti sākapūniḥ. Āpo atra tama ucyente. Tatā antar-
ikṣe-Ṭabhya oṣadhivanaspatayo jāyante. Oṣadhivanaspati-
bbhya esa jāyate. Tasyaisa bhavati. (Nir.8.5) Tanunapāt;
one's own son. (It is clarified butter, says kāṭṭhakya). The
word napāt is a synonym of offspring which does not
immediately succeed a person (i.e. a grandson). It is very
much propagated downwards. In this case, the cow is
called tanū (because) delicious things are prepared(tatāh)
from her milk is produced from the cow and the clarified
butter is produced from milk. It is Agni says Sakapūṇi.
Waters are here called tanū (because) they are spread
in the atmosphere. Herbs and trees are produced from
waters and this fire is produced from herbs and trees'
Roth, (loc cit) it does not necessary mean 'a grandson'
but a descendant in general. (cf. Grassmann)(op cit)P.520,
a son of one's ownself.

As a matter of fact, Tanunapāt is a son of go-
type of rays in the form of electricity or a son of
waters in a form of lightning.

Mavataḥ.

Like me. From the stem smad with the suffix
vatup by Yushmanadabhyāṃ chandasi sādṛṣye(Va. Paṇa 5.2.39)
Ahamivet māvan tasya mavataḥ māsvadṛṣetyarthah. Asmad
is replaced by mad by Pratyayottarapadayōṣḍa(Paṇa 7.2.98)
d is substituted by a by SarvinmAḥ(Paṇa 6.3.91)
dīrgaḥ by akah savarne dīrgaḥ (Paṇa 6.1.101) The accent
.on the stem as the suffix vatup is unaccented by Anudattau
suppita (Paṇa 3.1.4)
This word is used as an adj of Indra.

Sasamanasva.

exerting one's self, zealous, toiling, working, active. From śam with the suffix kānac by ṛitah kānājvā (Pañ 3.2.106)

Adbhutah.

wonderful. From bhū sattayām, to be l.p. with the suffix ṣūtac and the prefix ad by ṛadibhavo ṣūtac (Un.5.1.). Adhya phavaiti adhūtah, one that is born from water'. The accent on the first member of the comp. by Trtiyā karmani (Pañ 6.2.48).

These names of Agni is used according to the regions. Suci in the heaven, pāvaka on the earth and pavanāma in the middle region. Here adbhūta is used for pavanāma. The adbhuta Agni is lightning and is born in the middle region from the friction of the water in the form of clouds.

Mimikṣati.

to desire, to make water, irrigate. From Desiṣā
jmih secane, to make water, to irrigate. Lat. 3rd
per. sing. Unaccented by Tīnātiṇā (Pañ 8.1.28).

Narasānsa.

Agni; narāsaṇsa because it is the hope of mankind, says Prof. Sadhu Ram. From śaṇa śuṭa with t the prefix nara and the suffix ghan by Akarattari ca kā- rake saṇjīvāyām (Pañ 3.3.19). Naro asmiṁaśīnāṁ
sansanti, nara eva śaṁ sansantīti vā narāśansah. Nr.
naye, abantaḥ naraśāya da adyaśattah, sansaśābde
api ghañantaḥ Anesāmapi ēryate iti dīrghatvam

(See Kāśīka on Udbh vanaśpatyadīṣu Yuga-pat (Pan 6.2.140). (See also Nyāsa, P.398-Nara asminnāśīnaḥ sansanti iti eterādhikaraṇaśādhanam sansāśabhaṃ darsayati-

vam 'sansāntītyane' na karmādhanam. The accent on both the syllables by Udbh vanaśpatyadīṣu yuga-pat (Pan 6.2.140).

Naraḥ are Maruts, so from the word nara, the Maruts should be taken. The Maruts play an important part in the sacrifice which takes place in the middle region. Generally the word 'mara' is used for the Maruts in the Rgveda.

A divah.

up to the heaven. Here is Karmaprasvacaniya by āṁ muryādavaçane (Pan 1.4.89). Hence the word div takes pañcami by Pañc aprāparibhiḥ (Pan 2.3.10). Yajñiyah.

sacrificial. From Yajñā with the suffix gha by Yajñārtvighyaṃ gahanaḥ (Pan 5.1.71). Yajñār hititi yajñiyah, one that prefers sacrifice. The accent on the initial syllable of the suffix by ādyudātvasca (Pan 3.1.3).

Suṣīva.

having a bright tongue i.e. flashing steams or flames. Su sobhanaṃṣiḥ vaṣya saḥ suṣīvaḥ.

Unaccented by Amantritasya ca (Pan 8.1.19)
Vacvate.

is recited. From vac paribhasane, lat 3rd per. sing (passive). Yak by Sarvahekute yak (Pāṇi 3.1.67) Absence of samprasārena is irregular.

Stranasaḥ.

wide spread, widely scattered from strachādane, to spread, cover (cf. Ck. sturennumi, stronnumi; lat. sternere; Gtm. stranjan; Germ. streuen; angl. str.; streovian; Eng. Strew) with the suffix śanac by lātah satraśanaca- (Pāṇi 3.2.124). The vikarana śaḥ by Kṛyādibhyeh śāḥ (Pāṇi 3.1.81) asun by ājjaserasuk (Pāṇi 71-50). The accent on the last syllable of śanac by lātah (Pāṇi 6.1.163).

Yatāsaṃcanaḥ.

(explained in the previous verse).

Enbhīḥ.

middle region (antarikṣa). From bhīḥ vṛdehau, to increase, grow great, expand. i.e. with 'is' by Brahmanalopāsca (Un.2.110); Bhṛbati Varāhate tād barhīḥ; that which expands. The suffix is accentuated.

Yāṣa has enlisted it in the synonyms of antarikṣa (Space or middle region) Mahiḥ.1.3) and udāna (Mahiḥ.1.12); terrestrial deity (Mahiḥ.5.2) (Mahiḥ.6.9)

Barhi is atmosphere, where all the gods are widely scattered to help Agni, in the performance of water making sacrifice.
Loc.of svadhyara, adhvara means not involving injury i.e. beneficial, therefore svadhvara means greatly beneficial. Sobhanam ca sa adhvarasca iti svadhvara manasamparam tasmin svadhare. The accent on the last syllable by Saśasāya (Pan 6.1.223).

Providing free scope for gods. From vyaca vyājikareṇa, to comprehend, encompass, embrace, VI.P (Prob. orig. identical with vy/ac) with asun by Sarvadhitubhyac sun (Un.4.189). Devebhya vicati tat-devacyacah, atisayena devacyacah devacyacastamaḥ. Tamap by atisayena tamabhiṣṭhanau (Pan 5.3.55). The accent on the last syllable of the first member of the comp. By Upasākhyana on Tatpuruse—(Pan 6.2.2.) Sūrṇa explains it as devanam āptatamaḥ (Rv.V.22.2) atisayena devagāminam (SRB.1.142.5).

Any how it is an adj. of sarma 'shelter' for Indra. Hence it means the mostly specious place which is prepared for Indra.

Extensive, wide, prathah from prath vistāre, to spread, extend Rv. with the suffix asun by Sarvadhitubhyac asun (Pan 4.189). Prathate vistṛto bhavatiiti prathah. The accent on the initial syllable by Śni(Pan 6.1.197) It takes comp. By Tena saheti tulyaṣyoge (Pan 2.2.28).
Pruthas! saha vartate iti saprathah. Saha is replaced by Sa Vopasarjanasya (Pañ 6.3.82). The accent on the initial syllable of the second member of the comp by Gati-(Pañ 6.2.139). (See SR7.1.22.15).

Vi-śrayantam.

may diverge, proceed in different directions. From vi/ sri, to diverge, separate, I.P.ā. Loṭ 3rd per.plu - Unaccented by Timatīna (Pañ 3.1.28).

The sparks of Agni are said to diverge for the gods to make progress (towards the formation of water).

Itavrdhah.

Promotes of water (See notes on Rv.1-159-9).

Prayaī.

for progress. Irregularly formed from pra/ jya to go forth, progress, with the suffix kai by Prayalrohiṣyaiavyathiṣyai (Pañ 3.4.10). Prayātum prayai. The accent on the suffix by Adyudāttasca (Pañ 3.1.3).

Puruṣopraḥah.

desired by many. From sāth ipsayām, to be eager, desire eagerly, long for (cf.Gk.sperkho; Ger.sparent; Eng.Spring(X.P. with the prefix puru and the suffix ghan. In karma (see SRB.1.47.6) Purubhiḥ spryhate iti purṣopraḥah. The root is adanta, which is to be dropped by Ato lopah (Pañ 6.4.48) hence vrddhi does not take place due to the sthānivad-
bhāva by Acāyāparasmīn-(Pañ. 1.1.57). The accent on the radical syllable by Gati-(Pañ. 6.2.139) and NnJ-(Pañ. 6.1.197). The sparks of Agni are desired by Many gods. Dvārah.

Sparks from Caus/ Vṛ varaṇe, to cover, screen (cf. Goth, Varjan; Germ. wheren, vhr; Eng. vyer) V, IX, I. p. A. with kvip by Varayaterduṭ ca, the upasankhyāna vārtika on kvip-(Pañ 2.58). Varayati yayā sā dēvāh, by which prevented (a door) (cf. I. dur, 2. dura and dvāra; OL dvar; Lat, fores; slav. dvir; Lit. durys; Got. daur; old sax. dor). The accent on the radical syllable by Dhātoh (Pañ 6.1.162).

Yāska has derived it from/ vṛ (Mīr. 2.2); √jū

/jr Caus/ vṛ (Mīr. 2.9) (See. dvāraḥ varṇopajanaḥ (Mīr. 2.2) Dvāro Javatervā, dravatervā, varayatervā, Mīr. 8.9.)

From/ vṛ (door) anaphyxis; dvāraḥ (door) is derived from (the root) jū (to press forward or, from/ dū (to move) or from the causal vṛ (to obstruct);

Explaining this word Yāska quotes the opinions of other etymologists -Gṛhadvāra iti kāṭṭhakyaḥ, Agniriti Śakapūñih (Mīr. 8.10) It is the door of the house, says kāṭṭhakya. It is Agni, says Śakapūni.

Here we have adopted the interpretation of Śakapūni which suits the context.

Ahascatah.

-not ceasing (H.W.) ceaseless. (see notes on Rv. (1.160.2).
Bhandamane.

(dual) being greeted with cheers or praise.

From/bhand kalyane sukhe, ca, to be greeted with praise, receiving applause, RV. (I also to be or make fortunate or worship) I.A. with the suffix sanac by Lathe satранcaau (Pan 3.2.124). The accent on the radical syllable by Dhūtoh (Pan 6.1.162). The word takes Pragṛhyayā sanjña by dūde dhvāvacānām prayyam (Pan 1.1.11), and the absence of contraction by Pūtāpragṛhyayā aci nityam (Pan 6.1.125).

Upāke.

(Brought) near to each other. From upāx kram, to go near, approach I.P. with aka by Upāsanākhyāna on Valākādayās ca (Un. 4.14) Upā samī paṃ kramāte asau upākah stri cet upāke, those that come near each other.

The accent on the initial syllable by Tatpurṣe (Pan 6.2.2.) Upā is nipāta by Brādayā (Pan 1.4.58).

It may be appropriately derived from upāx jānc.

This word is very significant. The proximity of dawn (i.e. daybreak) and night suggests the rotation of the earth on its axis and its revolution round the sun. The mantra describes the appearance of the day and night after the complete formation of heaven and earth.

Naktosāsā.

night and dawn. It is a dvandva comp. by
Cārthe dvānōvah (Paṅ 2.2.29) Naktaṁ ca uṣaśceti naktoṣasā. The nom. dual au is changed into ā by Sudani suluk-(Paṅ 7.1.39), malopaścān-dasah. The word nakṣam is initially accented as it is derived from jānj avyakte varṇe (Mṛ.8.10), to come, to appear, make clear inxtal (cf. Lat. ungo) VII. P. Ā with aunādika kansu. The accent on the initial radical syllable by Nhī-(Paṅ. 6.1.197) Uṣas from uṣ with the suffix as by Uṣah kicca (Uṛ 4-234). The accent on the initial syllable of the suffix by Adyudāttasca (Paṅ 3.1.3). The accent in the compound also remains the same by Devatādvāde ca (Paṅ 6.2.141)

Yaska explains it as Uṣasānaktā (an other form of naktoṣasā) uṣaścē naktā ca. Nakteti rāтрināma. Anakti bhūtānyavasyayena. Api va Naktāvyaktavaraṇa (Mṛ. 8.10) 'Dawn and night. The word nakta is synonym of night; it anoints being with dew; or else it is (called) night (because its colour is indistinct). Dr. Varma calls Yaska's etymology as absurd. (see S.Y.E.Y.P.12)). He forgets that Yaska's derivations of a word point to their various significance in different contexts. Yaska's explanation avyaktavarna refers to that tertiary stage of evolution called rātri (which follows rta and satya (see Rv.X.190.1.2.3). This rātri was all enveloping gloom of indistinct colour before the creation of the sun.

Here 'Naktoṣasā' refer to night and dawn
coming into existence after the creation of the sun. The order of the word shows that nakta or the darkness pre-existed the dawn which was born when the sun's rays reached the earth.

Supesasa.

well adorned, beautiful splendid Rv.VS.T.B.
B.V.Comp. sobhanam qes'rupam yayoste supesase. Nom.
dual 'au' is substituted by 'a' by Supam suluk (Pañ 7.1.39). The word pesas is initially accented by Nabviṣayasya-(Ph.S). The accent remains the same in the B.V.
Comp. by Adyudattam-(Pañ 6.2.119).

Yahvī.

offsprings. Yahu from/yā prāpene or/ hue sparddhayam sabdē ca, with the suffix ku by Mrgayādayasca (Uk,1.37). The formation is irregular. The feminine suffix is taken place from yahu by Pippalyādibhyasca (Gaṇavartika on ŚidgurādibhyAscā)(Pañ 4-1.41) The accent on nīś by Adyudattasca (Pañ 3.1.3).

Yaska has enlisted yahu in the synonyms of offspring (Nigh.2.2.)

Sumat-.

oneself. (see Notes on Rv.1.162.7).

Mandrajihva.

with inspirted tongues (i.e. flames) having pleasing tongue. Mandra from/mand to inflame, inspirit. Mandra jihva yasya saḥ mandrajihvaḥ tau mandrajihvaḥ
(vedic dual) au is changed into ā by Supām suluk (Pan 7.1.29). The accent on the last syllable of the first member of the comp. by Bāhuvarīhau (Pan 6.2.2.) and Ādyudāṭtasca (Pan 3.1.3) as māndra is derived with the suffix rak by Sphāyita (Un 2.13).

**Jugurvanī**

fond of praising. From / van sambhaktau, to like, love, wish Rv (cf. Lat. Venia, venus; Got. gwamam; Germ. gewinnen; Eng. to win) with the prefix jugur and the suffix in' by Chandasi Vanasanarkṣimathām (Pan. See SRB. 1.142.8).

But it is better to derive from / gr to crackle (as fire). ṛ ma gr is changed into ur by Bāhuḷam chandasi (Pan 7.1.103) with the aunādika suffix van; the reduplication is irregular. In the case of jugur as a prefix the accent falls on the last radical syllable by Gati (Pan 6.2.139) and Ñni (Pan 6-1-197). Pūrvasavarnadārga by Vā Chandasi (Pan 6-1-106).

Hotra

epithet of Agni from / hu dānādānayoh. III. P. with trn by Nāptrnestr. (UK 2.96). Juhoti hota 'one that glies'. Dvivacane the guna takes place by Rto hisarvanāmasthānayoh (Pan 7.3.110). Upadā dīrghatva by Aptrn (Pan 6-4-11). The accent on the initial syllable of the root by Ñni (Pan 6-1-197).

Daivva

bright, divine (related to gods) Devas with
yañ by Devadyanañau (Va. Pañ. 4.1.85) The final a
in deva drops by Yasyeti ca (Pañ. 6.4.148). The
initial a in deva drops by Yasyeti ca (Pañ. 6.4.148). The
initial e 'imexexex takes ṛddhi by Taddhiteśvac-
āmādeśa (Pañ. 7.2.117). The accent on the initial stem
syllable by Nāi (Pañ. 6.1.197).

Vāksatam.

may perform. From yaj devapūjasāngatikaraṇa-
dānesu, I. P. let 2nd per dual. by Līnarthē let (Pañ 3.4.7)
The vikaraṇa sip by Sībbahulam leti (Pañ 3.1.34). I. in
yaj is changed into s by Vrascabrasca - (Pañ 8.2.36),
' s into k by Sādhoḥ kaḥ sī (Pañ 8.2.41), ' s into s by
Ādesapratyayāṇah (Pañ 8.3.39). Unaccented by Tilīnatinah
(Pañ 8.1.23).

Sidhram.

Perfect, good, efficacious from sidh gatyām
to go move I. P. (see also High. 2.14); to be
accomplished or fulfilled, Rā. IV. P. with rak by Sphayita-
(Ū. 2.13); sedhati gacchati sedhyāti va sāḥ sidhāraḥ, one
that produces desired effort. The accent on the last
syllable by Adyudattasca (Pañ 3.1.3.).

Divisprasaṃ.

touching in the heaven. From sprs saṃ-
sparasane, to touch VI. P. with the prefix divi and the
suffix kvip by Kvip ca (Pañ 3.2.76) Divi sprs/atah iti
divisprasaṃ. The dual suffix au is changed into ā by
Supām suluk-(Pañ 7.1-33). Aluk of loc. sing. in divi
takes place by Hṛddyuhṛtyam ēne (Vā Pan 6.3.3.) The accent on the radical syllable by Gati-(Pan 6.2.139) and Dhātoh (Pan 6.1.162).

The adjectives sidhram and divisforsam show that the sacrifice is performed in the upper middle region which touches the heaven; and that the sacrifice is efficacious to bring the desired result.

**Hotra.**

that which invokes; from hu to sacrifice, to invoke, with tran by Hṛyāśrūmasibhyastran (Un.4.168)

Hṛyate āmyā se hotṛa. The feminine suffix tāp by ājādyatastāp(Pan 6.1.197).

Yāska takes hotṛa as a synonym of speech (Nigh. 1.11). In the first half of the mantra the pure and invoking Bhāratī (the sound related to Bhāratā, the sun) is said to be placed among the gods bāruts. In the second half, first there is the mention of Iḍā, the sound pertaining to the earth. After that is mentioned the great (Kāli) sarasvāti sound which thunders in the middle region.

**Bhāratī**

the (divine) sound in the heaven or related to the sun. From Bhāratā (Āditya) with the suffix ean by Tasyedān (Pan.4.3.120). Bhāratasyedām bhāratāḥ strī cet bhāratī. The feminine suffix ēnī by Sārnagavadyoḥ.
niri (Pañ.4.1.73). Bharata ādityah (Nir.8.13) iti yāskena uktatvāt tasya patnī bharati ityucyate (SRB.1.22.10). The accent on the initial syllable by Nni -(Pañ.6.1.197).

Ida - the (divine) sound on the earth (which reveals itself in the utterances of men and animals). From /idā stutau with kvip by kvip ca (Pañ.3.2.76). The feminine suffix ātip by Upasāṅkhyana on Ṭabṛcī (Pañ.4.1.9). The accent on the radical syllable by Dhātō (Pañ.6.1.162) (See also SRB.1.123.9).

Sarasvatī - the (divine) sound in the middle region (which manifests itself in the thunder of clouds). From saras with the suffix matup by Tadasāsti - (5.2.94). Saratītī sarah (DYN.P.79) Sarah asti asminniti sarasvatī. Into v by Madupā dhāyasca (Pañ.8.2.9). Nip by Ugitasca (Pañ.4.1.6). The accent on the initial syllable by Nni-(Pañ.6.1.197). The word sarah is derived from /sr with asun by Sarvadhatubhyo 'sun (Un.4.189).

The word sarah is enlisted by Yāska in the synonyms of speech (Nigh.1.12) and of water (Nigh.1.12). Hence sarasvatī is the mādhyaṁka vāk (SRB.) because it moves in the clouds (i.e. water vapours).

Mahi - great. From / mah pujāyam, I.P. with in by In sarvadhatubhyāh(Un.4.114). Mahati pujyo bhavatītī mahīḥ stri cet mahī, the feminine suffix hīs by Kṛdkarāt-(Va.Pañ. 4.1.45). The accent on the last syllable by Ādyudāttasca (Pañ.3.1.3). Sāyana derives it irregularly from
mahat (SRB, 1.13.9). But it is better to derive it from \( \text{mah} \).

\text{Yajñiṇayah} - worthy of worship (see Notes on RV. 1.142.3).

\text{Turīpam} - quickly absorbing water, i.e. cloud. B.V.

Comp. Tur sīghraṃ gataḥ apah yasminniti turīpah meghah.

Svāṃgha's suffix 'a' is added to it by Rkpurabdhū - (Pan. 5 4.74). Initial 'a' in āpā is replaced by 'i' by Itvamanavar-
nāditi vaktavyam (Vā. Pan. 6.3.97). The accent falls on 'i' by
Paradischandasi bāhulam (Pan. 6.3.198). The words turīpa
and ādbhuta are used for Agni (Tvaṣṭā) in the form of electri-
city. Sāyana also explains Tvaṣṭā as Vaidyuto Agnihat (SRB.
RV. 1.142.10). (See also Mīr. 8.13).

\text{Ādbhutam} - marvellous (see Notes on RV. 1.142.3).

\text{Tmanā} - himself. Ā in ātmanā drops by Mantreṣvāṇyād-
eratmanah (Pan. 6.4.141).

\text{Vi-svatu} - may release from viṣṇo, to let loose,
release, shed, cause to flow, RV. Av. S. B. Loṭ 3rd per. sing.
Tvaṣṭr (Agni) is besought to release water from the cloud.
Sāyana's explanation is similar. (See Khyātirupasṛsto vimo-
canārthah. Uktalakṣaṇaṃ vrṣṭim muṇicatu - SRB. here.).

\text{Nabha} - in the centre, i.e. out of the centre (of the
cloud). The loc. sing. is replaced by ķā by Supāṃ suluk -
(Pan. 7.1.39). 'i' of nabhi drops by Pitvakaranāmarthyādabhasya.
Pī ti terlopo bhavati (Vā. Pan. 6.4.143).

\text{Asmavīḥ} - desirous or fond of us (gods) (see Notes on
RV. I.15.7).
Upa vaksi - (thou) doth associate. From /vaj devapū-
jāsaṅgatikaraṇaḍānesu, to worship; with upa to associate,
to assist anyone (acc.) as a priest at a sacrifice. Lot 2nd
per. sing. The conjugational suffix /ap drops by Bahulam
chandasi (Paṁ.2.4.73). Unaccented by Tinātānāh (Paṁ.8.1.23).

Agni assists the other gods like Mitra and Varuna in
the formation of water. (see.

Yaṁ devasastrirāhānāyajante dīve dīve vāruno mitro
agnih.

Semam yajñām madhumantam kṛṣiḥ naśtanūnapād ghrtyo-
nim vidhantam (Rv.III.4.2).

So here Agni is prayed to assist Mitra and Varuna and
other gods for the formation of water.

Vanaspati - 0, Agni. Sasthi tatpurusa comp. Vanasas-
patiḥ vanaspatiḥ. The word vanas is derived from /van with
suffix asun by Sarvadhātubhyo 'sun (Un.4.189). The accent
on the initial syllable by Nnī-(Paṁ.6.1.197).

The word patiḥ is derived from /pā rakṣane with the
suffix ṇati by Paterqatiḥ (Un.4.57). Vanas and pati are
both independent words and their accents are retained in
the comp. by Ubhe vanaspatyādiṣu yugapat (Paṁ.6.2.140).
Here the comp. is unaccented by Amantritasya ca (Paṁ.8.1.19).

Susudati - prepares. From /śud kṣarane, to put or keep
in order, guide Rv.ĀV. to manage, arrange, prepare, contrive;
Rv.Lot 3rd per. sing. The vikaraṇa sap becomes ślu by
Bahulam chandasi (Pan.2.4.76). The augment at by Leto'ātāu (Pan.3.4.94). Unaccented by Timatiṇāh (Pan.8.1.28).

Medhirah - intelligent, wise, bright (said of Varuṇa, Indra etc.) The taddhita suffix irac from medhā by Medhārathābhyyam iranniracau (Va.Pan.5.2.109). Medhā asti asminniti medhirah, 'along with medhā'. The accent on the last syllable by Taddhitasya (Pan.6.1.164).

Agni is wise because he is the motive force to unite the minds of all gods.

Pusanvate - for along with Pusan. Matup by Tadasyāsti- (Pan.5.2.94). The augment nut comes to the suffix ma tup by Ano nut (Pan.8.2.16). Hence the suffix matup is initially accented by Hrasvamanābhyyam Matup (Pan.6.1.176).

Marutvate - for along with Maruts. Matup by Tadasyāsti- (Pan.5.2.94). Marut is derived from /mr with the suffix ut by Mrgorutih (Un.1.94). The accent on the suffix by Adyudāttasca (Pan.3.1.3). Matup is unaccented by Anudattau suppitau (Pan.3.1.4). M. of matup is changed into v by Jhayah (Pan.8.2.10).

Visvadevaya - for him whom all gods reside. Visve devah yasmin sah visvadevah tasmai visvadevaya vayave. The last syllable of the first member is accented by Bahuvṛīhau visvam sanjñāyam (Pan.6.2.106).

All the dative singular words qualify Vayu. In the mantra the two gods Vayu and Indra are praised.

Gayatravepase - having sound as his form or manifestation. B.V.Comp.; Gayatrah vepah rupam yasya sah gayatravepah tasmai gayatravepase. Gayatra from /ga sabde with atrac
in karma by Upasankhyāna on Bṛhma- (Un.3.110). Giyate
ane saḥ āyatāḥ sabdaḥ dhvaniṁva, 'by whom sound is
produced'. The last syllable is accented by Citaḥ (Pan.6
1.163). This accent is retained in the com. also by
Bahuvrīhau - (Pan.6.2.1). This word is significant for
Indra, for he thunders in the middle region as lightning.

Kartana - may do. Lot 2nd per. sing. The conjugation.
al suffix drops by Bahulam chandasi (Pan.2.4.73). The suf-
fix ta is changed into tanap by Taptahap - (Pan.7.1.45).
Unaccented by Tīnatināḥ (Pan.8.1.28).

Svahākṛtāṇi - consecrated or offered with sweet
sound (svāhā). From _/kr karane with the prefix svāhā and
suffix kta in karma. svāhā kriyate yatra havye tat
svahākṛtāṇi havyam, tāni svahākṛtāṇi havyāni, 'the offering
of oblation with sweet sound'. The accent on the initial
syllable of the first member by Gatiranantarah (Pan.6.2.49).
Svāhā is gati by Uryādicvidacasc (Pan.1.4.61).

Yāska has enlisted svāhā in the synonyms of vāc
(sound), (Nigh.1.11). He explains as 'Svahākṛtayaḥ.
Svahṛṣeyetatsu āheti vā. Sva vāg āheti vā. Svaṁ prāheti vā.
Svāhuta havirjuhoti vā. (Mir.2.20).

In the middle region, the gods Mitra, Varuṇa, Maruts,
Vāyu and other assemble to perform the sacrifice of making
the cloud. Svahākṛtāṇi havyāni signifies that the new
materials were offered with a sweet sound, i.e. when these
materials were being combined an agreeable sound was
/A gahi - approach. From a gam gatau, to come, make one's appearance, come near from (abl.) or to (acc. or loc.) arrive at, reach; I.P. with Loṭ 2nd per. sing. The vikaraṇa sap drops by Bahulam chandasi (Pañ.2.4.73), m drops by Anudāttopadesa - (Pañ.6.4.37), Unaccented by Timiatinah (Pañ.8.1.28)
Rvä 1.143
Rśih-Dirghatamā Aucathyaḥ, Devatā-Agniḥ.
Chandahl-7 Jagati, 8 Triṣṭup, Svarh-1-7
Nisādaḥ, 8 Dhaivataḥ.

1. Pra āVyāṣīnā nāvyāṣīnā dhītīm agnaye
vācāt maṃśīṃ sahasah sūrāve bhare.
Apaṃ nāśādyo vāsubhīṃ sahā prīyā
hōta prthivyāṃ nṛṣidadvṛtviḥaḥ.

2. Sa jāyamānaḥ parame vyomany
āviragnirbhavan maṭarīsvane
Asya kratvā samidhānasya majmānā
pra dyaṃvā sōciḥ prthivy ārocayat.

3. Asya tveṣa ajārā asya bhānavaḥ
susandṛṣaḥ supratikasya sudyunāḥ
Bhātvaksaso atyakturnā sindhavo
yānī rejaneth āsasanto ajārāḥ.

4. Yāmerire bhṛgavo vīśvāvedasaṃ
nābhā prthivyāh bhīvansya majmānā.
Agnim tām gīrhibhirbhīnuhi sva a dāme
ya śko vāsvo vārūṇo nā rājati.

5. Nā yo vārya marūtāṃ iva svanāḥ
śeneva srṣṭā divyā yathāsāniiḥ.
Agnirjambhaístigairatti bhārvati
yadeḥ na śatrūntsā vahā nṛṣiḥjate.
6. Kuvīnno agnirucāthasya vīrāsad
   vāsuskuvīdvāsubhih kāmaṃavārat.
   Codah kuvīttutuyāt sātaye dhiyāḥ
   tamayāḥ
   sūcīpratikam/dhiya grne.

7. Ghrtapratikam va rtāsva dhūrṣādām
   agniḥ mitrām na samīdhānā rūjate.
   Īndhāna akro vidāthēṣu didyac
   chukravarnam udu no yamsate dhiyām.

8. Aprayucchannaprayucchadbhiragne
   sīvēdhirnaḥ pāyabhīḥ pāhi sāgmaih.
   Adabdhebhirādpritebhirīste
   ānimisōbhīḥ pāri pāhi no jāḥ.

Translation:

1. To Agni, the son of strength, do I present my stronger
   and fresher resolution, utterances and thought. Who are
   the offspring of waters, the beloved invoker, settled
   himself in proper time on the earth with riches.

2. As soon as he is born in the highest heaven, Agni
   became manifested to Mātarisvan; the radiance of the
   well-kindled (Agni) illuminated the heaven and earth
   through his power.

3. Of him, who is handsome, who is of charming aspect,
   whose splendour is fascinating, the flames are fierce,
   ageless. The speechless, the ageless(flames) of
Agni, whose active force is light, shimmer like the streams across the night.

4. Whom, the all-knowing (Agni), the bhrgus (Sun's rays) with their power brought to the middle region's (prthivyah) centre with the strength (i.e. help) of all gods (bhuvanasya). Bring thou that Agni with sounds to his own abode (i.e. the earth), who like Varuna, is the sole lord of wealth.

5. Like the roar of the Maruts or an arrow that is discharged (or like an army that is let loose on the foe), he (Agni) is not to be stemmed like the flashing thunderbolt. Agni with his blazing flames devours, burns, and consumes (i.e. turns to vapour) that (atmospheric) waters as does a warrior destroy his enemies.

6. Will Agni be ever fond of our praise; will the refulgent (god) fulfil our utmost expectations with riches? Will he who is animating, lead our actions to fruition? I glorify him, who is of resplendent aspect, with this praise.

7. The kindler equips Agni, of resplendent aspect like a friend, as the leader of your sacrifice (i.e. the sacrifice of the gods who are engaged in the formation of water). The latent (Agni) when kindled and shining in the middle regions raises his radiant function.
for us (i.e. for our benefit).

8. O heedful Agni, do thou protect us with your watchful, auspicious and effective protecting powers. O beloved one, do thou protect well our offsprings with (thy) irresistible, mild and vigilant (powers).

**Grammatical and Exegetical Notes:**

Tavvasim - very forceful, mightier, stronger; comparative of tavitr, 'one that increases', as is derived from /tu gati - vṛddhihinsāsu, to move, be strong, injure II.P (cf. tav. 'to be able'; Lat. tumor, tueri) with tṛc by Nyultrau (Pān. 3.1.133). Tauti tavati gacchati varddhate hinsti saha tavitā. The taddhita suffix iyasum by Tuschanasi (Pān. 5.3.59). Tr drops by Turisthemeyassu (Pān. 6.4.154). Ṫ and i drop by Chandaso varnalopa vā (Pat. Mahā. Pān. 8.2.25). The feminine suffix ṅip by Ugitasca (Pān. 4.1.6.) The accent on the initial syllable by Nni - (Pān. 6.1.197).

Navyasim - newer. From nava with iyasun. Here final a of nava drops by Teh (Pān. 6.4.155).

Prabhare - bring forward, place before, present. From pra ḍbhr, I.P.Ā. Lat. 1st.per.sing. Bhare is unaccented by Tinnatīna (Pān.8.1.28).

Dhitim - reflection, thought, resolution, wisdom, understanding.
Vācaḥ - sound.

Matim - thought, intention, resolution, from man with ktn.

Apaṃ nāvāt - Offspring of waters, i.e. AGNI as LIGHTNING (in the watery clouds). Abhya oṣadhayah, oṣadhibhyo' gnir iti tāsām naptā, athavā apaṃ na pātayitā vaidyutāgni-rūpeṇa pravāṣakatvāt (SRB.).

Agni is the son of waters because it is born as lightning in the clouds.

Vyomānī - in the highest heaven; from vi/āy gatau, I.P. with man in by Nāmāṃsānvyomān- (Uṣ. 4.151).

Vyayati samyognotiti va vyuṃ antarikṣam va, 'that which pervades'. It is irregularly formed. The accent falls on the first member of the comp. by Tatupurṣe - (Paṇ. 6.2.2.) The last a should have been dropped by Allopo'ṇaḥ (Paṇ. 6.4.134), but it is retained exceptionally by Vibhāṣaṇīsyoh (Paṇ. 6.4.136).

Avih - ind. (cf. Gk.ex; Lat.ex ?) before the eyes, openly, manifestly, evidently (very often joined to the roots _/as,__/bhu and _/kr.).

Mātārisvane - for the wind. From _/svas prāañane, to blow, hiss, pant. II.P. with the prefix mātari and suffix kan by Śvaṃ - (Uṣ. 1.159). Mātari antarikṣe svayati gacchati vardhate va, athavā mātari sva’- siti jīvayātā sete va sa mātārisva vayurva. It is irregularly
formed. The accent on the last syllable is also irregular.

Yaska derives the word as 'Mataryantarikṣe svasiti. Mataryāsvanītītī vā (Mār. 7.26). Matārisvān is air. It breathes in the atmosphere or moves quickly in the atmosphere.'

Agni is born in the highest heaven and it is conveyed to the Matārisvān in the middle region to carry it to the earth. It is also said to have been given to Matārisvān for Bhṛgū to take it to the earth. (See.

1. Dviṃjanmanāṃ rayimiva prāṣāstāṃ rātim
   bharadbhrgeva mātariśvā (Rv.I.60.1).
2. Tvamange prathamo mātarisvāna āvīrbhava
   sukratvā vivasvate (Rv.I.36.3).
3. Yāmerire bhṛgavo visvavedasam nāhī
   prthivyam bhūvanasya majmanā (Rv.I.143.4).

Therefore, Matārisvān is the wind which brings Agni to the earth.

Krātvā - (Vedic instrumental in a) by the might or through power.

Sociḥ - radiance, flame, fiery splendour, light. From /suc dipta with the suffix is by Arcisuci - (Uṣ.2.109). Sociḥ socayatiti sociḥ prakāśo vā, 'that which shines'. The accent on the suffix by ādyudāttasca (Pañ. 3.1.3.).

Prā-arocavat - illuminated.
Tvesah - fierce. From /tvis to be violently agitated, hence vehment, impetuous.

Bhānavah - sparks, beams, flames; from /bhā diptau, to shine, II.P with nu by Dābhābhyaṁ nuḥ (Un.3.32). Bhati dīpyate asau bhānuḥ sarpaḥ prakāsaḥ kīraṇo vā. The accent on the suffix by Ādyudāttasca (Pañ. 3.1.3). Sayana rightly explains it as visphulingā.

Susandrasah - good-looking, handsome; from sam /dṛś to look at; with kvip by Sampadādibhyah kvip (Bhā. Vā.Paṅ.3.1.108). The accent on the last syllable by Gati - (Paṅ. 3.2.139). Again B.V. Comp. Su sādhu sandrasah yegoṁte susandrasah, 'having a pleasing aspect, agreeable to look at'. The accent on the last syllable of the second member of the B.V. comp. by Naṁsubhyām.- (Paṅ. 7.2.172).

Sayana takes this and sudyutah as adj. of bhānavah and interpretes as 'suṣṭhu samyāg drāṣṭāro vyāptāḥ'.

Supratīkasya - having a beautiful shape or form of charming aspect, handsome, lovely, Rv.B.V.comp. Su suṣṭhu pratīkāṁ yasya saḥ supratīkāḥ Agnih tasya supratīkasya, 'having a beautiful form'. The accent on the initial syllable of the second member after su by Kratvādayasca (Paṅ. 6.2.118).

Sudyutah - shining beautifully, of beautiful splendour. From /dyut dīptau, to shine, I.ā. with the
prefix su and the suffix kvip by kvip ca (Pān. 3.2.76).
Suṣṭhu dyotate asau suddyut tasya sudyutah, 'of him who shines'. beautifully'. The accent on the radical syllable by Gati - (Pān. 6.2.139) and Dhatoh (Pān. 6.1.162).

Bhātvaksasah - whose active force is light.
B. V. Comp. Bhās tvakṣo yasya saḥ bhātvaksah tasya bhātvaksasah. The accent falls on the first member of the comp. by Bahuvrihau - (Pān. 6.2.1.).

Yāska has enlisted this word in the synonyms of 'bala' (Nigh.) The splendour of Agni is his strength.

Aktuh - dark tinge, darkness, night, Rv.; from /aŋ vyaktimraksanakāntigatiṣu, VII.P. with tu by Upasankhyāna on Fāh kicca (U.1.71). Bhājadeva derives it by Fāljanṛbhyaḥ kτuh. Anyway the consonant 'n' drops by Aniditam - (Pān. 6.4.24). Ajyate sicyate asyām avasyāyena jāgat, gacchāti va pratidinam aktuh.

Yāska has enlisted it in the synonyms of night (Nigh. 1.7).

Asasantah - Not sleeping, speechless; from /sas svaprne, to sleep, Rv. (Nigh. 3.3.22); to be inactive or idle; with the suffix sātṛ. Naḥ tatpuruṣa comp. Na sasat iti asasat, te asasantah. The accent on the first member of the comp. by Tatpuruṣa - (Pān. 6.2.2.)

Rejante - to go (Nigh.); to cause to tremble or shake, Rv. (A) to shine. From /rej to shine (A).
Lat. 3rd per. plu.

Prire - caused to rise, brought near, produced, obtained; from √ir. gātikampanayāh, II.ā., to cause to obtain. Lit. 3rd per. plu.

Bhṛgavāh - the descendants of Bhṛgu; from √bhṛṣaj pāke, to fry, roast (cf. Gk. Phrulo; Lat. frigere) VI.P.ā. with ku by Prathi - mṛadibhṛṣajāṃ samprasarāṇāṃ salopāśca (U̱.1.28). Bhṛṣjjati asau bhṛguḥ. Kutva by Nyaṅkuvādinām ca (Pān. 7.3.53). The accent should have been on its suffix by ādyudāttasca (Pān. 3.1.3) but it is initially accented by Upasāṅkhyāna on Vṛṣādinām ca (Pān. 6.1.203). In plural Bhṛgavāḥ means the descendants of Bhṛgu. In this sense the secondary suffix an takes by Ṛṣyandhaka - (Pān. 4.1.114). Bhṛgoc-rapatyāṃ iti Bhṛgavāḥ. Guṇa by Gṛgunāḥ (Pān. 6.4.146). The secondary suffix drops in plural by Aтриbhṛgukutsavasiṣṭhaṅgamāṅgirabhyaśca (Pān. 2.4.65). Bhṛgavāḥ; Bhṛgavau and Bhṛgavah.

Yaska has put Bhṛgavāḥ in the list of gods belonging to the middle region (Nīgh. 5.5.) and explains it as 'Arcīṣi bhrguḥ sambabhūva. Bhṛgur bhṛjyaṁano na dehe (Nīr. 3.17). Bhṛgu was produced in flames, i.e. one who, although being roasted, was not burnt'. Yaska has explained Bhṛgu, Aṅgiraḥ, Atri and Bhṛadravāja as -

'Angāresaṅgirāḥ aṅgāra aṅkaraḥ. Atraiva tṛtiyamrochā.'
tetyucuh. Tasmadatrih. Na traya iti. Vikhananād vaikhānasah. Bharnād bhāradvājah (Nir. 3.17). 'Āngiras (was born) in live coals. Live coals (are so called because) they have a mark, or they are bright. They said, 'seek the third this very place'; therefore A-tri is so called, i.e. not there. Vaikhānasa is (so called) from being dug out (_/khan, to dig). Bhāradvāja is (so called) from being brought up (_/phr'). (cf. J.B. 1.8.2.5) - Indrasya .... tredhā aindyam viyam parāpatat Bhṛgus trtiyam abhavat(ā), 'The seminal fluid of Indra, having his characteristic power, was discharged threefold. The third born was Bhṛgu. (cf. Manu, 135.50—which mention Bhṛgu as having sprung from fire; M. Rh. Adi, 2605; Va. Pu. 1.9.100. describe Bhṛgu as born from the heart of the creator, and Bhāg. Pu. 3.12.23. speaks of him as born from the skin of the creator. Durga relates the following legend: Prajāpati took his own seminal fluid and sacrificed. From the blazing fire Bhṛgu was born; Āngiras rose from the ashes. Then the two just born said, 'seek the third also here', hence the seer who sprung up was called Atri. Not satisfied as yet, they began to dig, and the seer thus produced was called Vaikhānasa. A similar story is relates in Brh. D.p., 97-103 (see. Pro. Mac. edition, P.100-1).

From the above-mentioned quotations, it is clear now that here Indra is the sun. And the rays of
the sun, when they start are called Angirasah in the heaven, Bhrgavaḥ in the middle region Atri on the earth and Vaikhanasa within the earth. Hence here Bhrgavaḥ (the rays of the sun) in the middle region brought Agni (from the sun) to appear in the middle region with the help of all gods. Here the word Prthivi is used for the middle region. Yaska has also enlisted the word Prthivi in the synonyms of 'antarikṣa' (Mig. 1.3.).

Visvavedasam - having the whole knowledge, all-knowing. B.V.Comp. Visvam vedah yasya saḥ visvavedah tam visvavedasam. The accent on the last syllable of the first member of the comp. by Bahurīhau visvam sanjñayam (Pañ. 6.2.106).

Agni is trivṛt, i.e. in the three worlds, therefore, he is supposed to know each and every thing.

Bhuvanasya - of all beings. Bhūtajātasya (Sāy.). From bhū sattāyām, to be, I.P. with kyun by Bhūsūdhūhprasjīhyāchandasi (Un. 3.81). Bhavatīti bhuvanam loko vā, 'one that comes to existence'. Yu is changed into ana by Yovoranākau (Pañ. 7.1.1.). The accent on the initial radical syllable by Man-(Pañ. 6.1.197).

Yāska has enlisted it in the synonyms of udaka (Mig. 1.12).

In the middle region the beings (bhuvana) are the gods. They are eternal or ever-existent. They
help Agni to form the water. Here the rays (Bṛgavah) are said to have brought Agni into existence, probably in the form of electricity by the majman (strength) of bhuvanasya (the gods) concerned.

Girbhiḥ - with sounds; from /gr sabde, to sound, IX.P. with kvip by Kvip ca (Pāñ. 3.2.76). Gṛṇātyanāyā iti gīh. Devarāja derives it from gṛṇātirarcatikarma (Nigh. 3.14). The accent on the instr.plu. suffix by Śāvēkācastṛīyādirvibhaktiḥ - (Pāñ. 6.1.168).

Ahinaḥ - set in motion, bring, send. From /hi gatau vṛddhau ca, to impel, urge on, hasten on. Lot 2nd per. sing. Hi does not drop optionally by Utaśca pratyayācchando vā vacanam (Vā.Pāñ. 6.4.106).

Vasvah - of wealth. (Vedic genitive). From vasu with ṅas. Agamāstrasya anityatvā'num does not come. Guna is absent optionally by Jāsādiṣu cchandasi vā vacanam (Vā.Pāñ. 7.3.109). The accent on the initial syllable. Vasu is derived from /vas with u by śrsvr - (U. 1.10). The suffix is nit by Anuvṛtti, hence the initial syllable is accented by ṇni - (Pāñ. 6.1.197).

Agni is only one of the givers of all kinds of wealth.

Vṛāva - to be stayed or stemmed. Varaṇāya nigrahasakta (Say) from /vr to check, to stem.

Jambhaiḥ - with teeth, with jaws, i.e. with
flames. From _/jambh nāṣane, I.P.ā. with ghan in
carana by Akrttari ca karake sanjñāyam (Pān. 3.3.19).
Jambhayate anena iti jambham tain jambhaih, 'by which
it is satāsen.' The accent on the initial syllable by
nī - (Pan. 6.1.197).

Tigitaih - sharp, i.e. burning, blazing;
from _/tij nisāne, to be or become sharp, to sharpen
(cf. Gk. stize; Lat. dis-tingno) with kta. The augment
īt by Ardhadhātukasyedvalādeh (Pān. 7.2.35). Kutva by
Nyāhkvādīnām ca (Pān. 7.3.53). The accent on the last
suffix syllable by Ādyudāttaśca (Pān. 3.1.3).

The jaws of Agni are his flames and they are
sharp or blazing. Hence 'tigitaih jambhaih' means with
blazing flames.

Bharvati - hurts, injures, burns; from _/bharv
hinasāyam, to injure, to burn, Lat.3rd per. sing.

Nyṛñjate - overcomes, consumes, i.e. turns
it into vapours (nyṛñjate prasādhayatā dahātyrthaḥ-Sāy.)
(ṛñjatiḥ prasādhana-karma iti Yāskaḥ). From _/ṛṛjā
bharjane, to fry, with ni to overcome, I.ā. Lat.3rd
per. sing Unaccented by Thinnatinaḥ (Pān. 8.1.138).

One thing is to be marked here is that that
Agni is said to consume the 'vaṇāni'. Sāyana explains
'vana' as vaṇāni (forests). The metre is Jagati, hence
as all the seven spheres he travels to earth are described from jagat laghat
the description belongs to the heaven. In that case
'vanāni' cannot mean 'forests' but should mean water. Yāska has enlisted the word 'vanāma' in the synonyms of water (Mīg.1.12) and he explains the comp. Vanaspatiḥ as Agni (see. Vanaspate ityena namaha. यस क हि वनानम पता पालयिता वा. Vanam vanateḥ. (Mīg.8.3). 'He is called the lord of waters, because he is the maker of waters'. According to Durgā, Agni is the protector of forest or tree of forest, because he does not burn them, although he is capable of doing so, as he exists in their exterior. Rōth has misunderstood Durgā, as his following remark shows-\[Agni is called because, according to Durgā, he can burn wood (see. Op. cit. F.116; cf. Brh.D. III.26 (Quoted by Dr. Sarup in the Nirukta 3.T.,P.131). As a matter of fact Vanaspatiḥ is Agni as he is the makers of the waters as explained above.\]

Kuvit - if, whether, (often, frequently-Say.) (many - Mīg.3.1.) times and again, ever, utmost.

Vih - going to, eager for, desirous or fond of (gen. āv. I.143.6) (cf. deva-vi, pada-vi); set in motion (M.W.P.1004). From /vī gativyāptiprajñańtyasa-nākhađanaśu, to go, approach, reck or take eagerly, II.ā. with kvip by Kvīp ca (Pāñ.3.2.76). 'Veti gacchati icchatī iti vih, 'one who is eager or desirous'. The accent on the radical syllable by Dhatoh (Pāñ.6.1.162). Asat - may be, will be; from /as bhuvī, to be, II.P. Let 3rd per. sing. The augment 'at' by
Lěto'qāṭau (Pan. 3.4.94). The radical syllable is accented by Dhātoḥ (Pan. 6.1.162). The sutra Tinnatinah (Pan. 8.1.28) does not apply as it is prohibited by Nipāryadyadiṁhantakuvit - (Pan. 8.1.30).

Āvarat - fulfill, grant; from a uvr to fulfill, grant (a wish) I.P. Lat 3rd per. sing. The accent on the radical syllable as 'asat'.

Tutuivāt - may promote, may lead to. From /tuj hinsāyam, to injure, promote, RV. (M.W.P.450). Lin 3rd per. sing. The vikaraṇa sāp becomes slu by Bahulaṁ chandasi (Pan. 2.4.76).

This irregular reduplication denotes the intensity of the action, i.e. to promote earnestly. The accent on 'yāsuṭ' by Yāṣuṭ parasmaipadeśuḍattō nicca (Pan. 3.4.103).

Suĉipratikam - having bright or resplendent face. B.V. Comp. Suĉi pratikam yasya saṁ suĉipratikah tam suĉipratikam. The accent on the initial syllable of the first member of the comp. The word suci is accented on the initial syllable as it is derived from ā/suc dipta with 'in' by Igupadhat kit (Up.4.120). Suĉatīti suĉîḥ (mfn) shing, flowing, radiant.

Avā - with this; (Vedic irregular instrumental from a feminine pronominal base ā. According to the philological interpretation of the Panini's sutra Ido'y.
it seems that there were two stems 'idam' and ay having the same meaning 'i.e. this). Certain forms were out of use so Pāṇini simply connected them with each other.

**Gṛtapratiṃkam** - having shining face, of resplendent aspect. B.V.Comp. Gṛtām pratikam yasya sah gṛtapratiṃkāḥ taṃ gṛtapratiṃkāḥ. The accent on the last suffix syllable of the first member of the comp. by Bahuvarīhaṇa prakṛtā pūrvapadaṃ (Pāṇ. 6.2.1); as the word gṛtā is derived from gṛḥ kṣaraṇadīptyoḥ, to glow forth, to shine with kta by ācigṛṣibhyāḥ ktaḥ (U. 3.89). Jigrati saṃcalati dīpyate vā tāt gṛtām udakaṃ sarpīḥ pradīptāṃ vā (cf. gṛṇī, gṛṇā). The suffix is accented by ādyudāttasca (Pāṇ. 3.1.3.).

**Dhūrṣadām** - being on the pole of a carriage, being foremost, guide, chief, leader. From /sād to sit, I.P. with the prefix dhūr and the suffix kvip by Satsūvīśa (Pāṇ. 3.2.61). Dhūrī sīdṛtī dhūrṣad taṃ dhūrṣadām, 'one that sits on the chariot' hence chief. The accent on the radical syllable by Gati (Pāṇ. 6.2.139) and Dhātōḥ (Pāṇ. 6.1.162).

**Akrāh** - going towards well, hence invincible, unobstructible; from ā /kram to step or go near to, come towards, approach, visit, RV.I.P.; with the suffix do by Aṃyesvapi dṛṣyate (Pāṇ. 3.2.101).
Asamantat kramatiti akrah, 'one that goes towards well'.

Chändasah hrasvatvam of ā. The accent on the suffix by Gati - (Pan. 6.2.139) and Adyudattascā (Pan. 3.1.3.). Or it may better be derived as na kramatiti akrah, 'that does not stir, i.e. latent, concealed.

Ḍidyat - blazing, shining; from /dī dīptau, to shine, be bright; to shine forth (cf. Gk.dealo, deelos, delosIII.P. with śatr. Yan by Branakāco - (Pan. 6.4.82). Chändasa ċīrghatvam by Anyeṣāmapi drṣyate (Pan. 6.3.137). The accent on the initial syllable by Ahyastāṇāmādiḥ (Pan. 6.1.189).

Sukravarnam - having white colour, hence pure, radiant, B.V.Comp.Sukram vāraṁ yasyaḥ sā sukravarṇa dhiḥ tām sukravarṇam dhiyam. The accent on the last syllable of the first member by Bahuvrihau - (6.2.1.). Sukram is finally accented as it is derived from /suc.dīptau with rak by Rjrendra - (Un.2.29). It is irregularly accented on the last syllable by the sutra itself.

Mālāte - to make straight or right, to make proper, to arrange or fit out, to make favourable or propitiate, VI.Â.VII.ā.

Ūtvatsate - to lift up, raise; from ut /yam; Lēt 3rd per.sing. The vikaraṇa by Jibbahulam leṭi (Pan. 3.1.34). The augment 'at' by Leto'dāṭa (Pan. 3.4.94). Unaccented by Tinnatihāp (Pan. 8.1.28).

Dhiyam - dhīrīti karmāṇāma (Nigh.2.1.21),
hence action or function.

Aprayucchan - not negligent or deserting, heedful, mindful; from pra _/yucch, pramāde, to err, be negligent, I.P.; satr by Laṭāḥ satṛśānacau - (Pañ. 3.2.124). Na prayucchan iti aprayucchan. The accent on the first member of the comp. by Tatpuruṣa - (Pañ. 6.2.2.).

Sivābhih - auspicious; from _/si svapne, to sleep; with van by Sarvanighrsva - (Uṣ. 1.153). Sivayati iti śivāḥ 'in whom all things lie'. The final syllable is accented irregularly by the sūtra itself. It may also be derived from _/siv kalyāṇe, K.P. (Bahulaṃ stannidarsanam-Cu. Ga.Śū) with the suffix ka by Igupadhāt - (Pañ. 3.1.135). Sivayati iti śivāḥ (Amarakoṣatikākāro Bhanujī Dīkṣitāḥ-Amar. 1.1.30). The accent on the suffix syllable by Ādyudāṭṭasca (Pañ. 3.1.3.). This is not replaced by ais by Bahulaṃ chandasi (Pañ. 7.1.10).

Pāvubhīḥ - with protecting powers or action. From _/pā rakṣāne, to protect, I.I.P. with uṇ by Kṛvāpa - (Uṣ-1.1.). Pāti rakṣati iti pāyuh, 'one that protects'. Yukt by Ato yukcinkrtōh (Pañ. 7.3.33). The accent on the suffix by Ādyudāṭṭasca (Pañ. 3.1.3.).

Sagmaḥ - powerful, mighty, effective; from _/sam upasame, to control, subdue; I.I.P. with mak by Upasaṅkhyaṇa on Yajiruci - (Uṣ. 1.146). Sāmyati
asau sagman, 'one that contrôls or subdues' hence powerful. Makarasya kutvam. The accent on the suffix by Aduyudattaśca (Pan. 3.1.3).

Adabdhēbhīh - unobstructed, invincible, irresistible; Naṁ tatpurusa comp. Na dābdhāh tāṁ adabdhēbhīh. The accent on the initial member of the comp. by Tatpuruse - (Pāṇ. 6.2.2.) It may be derived from /dabh to hurt, to deceive.

Adrpitēbhiḥ - not inflamed, i.e., mild—drpīta from /dṛp to be proud, to kindle, to inflame; with Kta Naṁ tatpurusa comp. Na drpītāḥ adrpītāḥ tāṁ adrpitēbhiḥ, 'not inflamed, i.e. mild. The accent on naṁ by Tatpuruse - (Pāṇ. 6.2.2.).

Animīṣadbhiḥ - without winking, vigilant. Naṁ tatpurusa comp. Na nimīṣad iti animīṣad tāṁ animīṣadbhiḥ. The accent on naṁ by Tatpuruse - (Pāṇ. 6.2.2.).

Jāḥ - offspring. From /jēn prādurbhāve, II.Ā. with da by Anyesvapi drṣyate (Pāṇ. 3.2.101). Jāyante iti jāḥ. Dṛṣṭigrahaṇād anupaścē api āpratyayo bhavati. The suffix is accented by Aduyudāttaśca - (Pāṇ. 3.1.3.).
Rv. I.144

Rśīh - Dīrghatamā Aucathyah. Devatā - Agnih.
Chandah - Jagati. Svarāh - Nisādah.

1. Eti pra hōtā vratāmsya māyāyo-
   ardhvām dādhānaḥ śucipesasam dhīyam.
   Abhi śrūcaḥ kramate daksīnāvṛtto
   yā asya dhāma praṇāmam ha nīgāte.

2. Abhiṁrtāsya dohanā anuṣata
   yonāu devāsya ādane pārīvṛtāh.
   Apām upāsthe vibhṛto yadāvsad
   ādha svadhā adhayadābhirīyate.

3. Yuyūṣataḥ sāvayasa tādīdvāpah
   sāmām ārtham vitaritrata mithāh.
   Ādīṃ bhāgo nā hāvyaḥ sāmasmādā
   vādhunā rasminṣāmayanta sārathih.

4. Yāṃm dvā sāvayasa sāparyataḥ
   sāmane yonā mithunā sāmokasā.
   Dīvā nā nāktam pālīto yuvajani
   purū carannajaro mānusā yugā.

5. Tāmīṃ hinvanti chītāyo dāsa vrīsō
   devām mārtāsa utaye havāmahe.
   Dhanorādhi pravāta a sa ṛṇvaty
   abhivrājadbhir vayūnā nāvādhita.
6. Tvām hyagne divyāsyā rājaśi
tvām pārthivasyā pasūpā iva tmanā.
Eni ta ete brhatī abhiśriyā
hiranyayī vakvari barhirsāte.

7. Āgne jusīsva prāti harya tādvāco
māndra svādhāva ātajāta sūkraṭo.
Yo viśvātāḥ pratyāhāsī darsāto
raṇvāḥ sāmṛstau pitumī iva ksāyaḥ.

Translation:

1. The Hotā (Agni) carrying with him his best bright
activity, goes forth to (perform) his (own) duty
by his extraordinary power. He proceeds towards
the energetic rays of the sun, the rays which are
in close contact with his primary abode.

2. The elements of water, enveloped (with sun's rays);
swirled in the abode of the (sun) god, (which is)
their birth-place: When he (Agni) remained diffused
in the lap of the waters, then he (Agni) absorbed
the waters with which he moves quickly.

3. The two (Mitra and Varuna), of equal power, are
indeed desirous of combining with that substance
(Agni), exerting together for the same end (of
producing water). Therefore, the invoked one
(Agni) held together his rays like a lord up to
us (i.e. Mitra and Varuna) as does a charioteer the reins of the horse.

4. He, what the two (Mitra and Varuna) of equal strength and closely associated together, indeed, wait upon in the same place in the night as in the day; the pale bright (Agni), ageless and full of strength advancing further (down), is born amongst generations of men (i.e., the rays of the sun).

5. The ten intertwined quarters stimulate him, the god whom we the mortals invoke for help. He flashes above the downward slopping (rain) bow. By (his) advancing (flames) he took to new paths.

6. Thou, O Agni, lordest thyself over what is celestial and what is terrestrial as doth a herdsman (his herd). These two (heaven and earth), bright, vast, golden, rolling about and meeting each other pervade the space.

7. O Agni, thou who are pleasant, possessed of inherent power, born of water and of good deeds, mayest thou accept that praise (of ours). Thou art present on all sides, art conspicuous, lovely in aspect and a refuge like a beautiful distributor of food.

Grammatical and Exegetical Notes:

Mayāyā - extraordinary, supernatural power.
From *ma mane, 'to measure (cf. Zd. *ma; Gk. *metron, metreo; Lat. *metior, mensus, mensura; Slav. *mera; Lith. *mera), II.P.; with *ya by *maheśasibhyo yaḥ (Ṛṇ. 4.109). Māti antarbhavatītī māyā, 'one that measures'. The feminine suffix .tap by Ajādyatasṭap (Paṇ. 4.1.4). The accent on the last syllable by Ādyucātaśca (Paṇ. 3.1.3.).

Here māyā pertains to 'asya' which is used for Agni himself. When Agni acts as hota in the sacrifice in the middle region, he proceeds forward by his extraordinary power (See. Ṛv. I.141.6). Here the gods select Agni as hota because they are going to perform the sacrifice in the middle region.

Yāska has enlisted māyā in the synonyms of praṁaḥ 'wisdom' (Mīg. 3.9). Praṁ also denotes some supernatural power.

Urdhvaṁ - the highest or best. It qualifies 'dhiyam', hence 'urdhvaṁ dhiyam means 'the highest or best activity'.

Suciṣeṣasasam - magnificently or gloriously adorned, possessed of bright B.V.Comp. Suci pesaḥ yasya saḥ sucipesaḥ tam sucipesasam. The accent on the initial syllable of the first member of the comp. by Bahuvrīhau prakṛtya pūrvapadām (Paṇ. 6.2.1). The word suci is accented on its initial syllable because of the suffix in form /suc dīptau by Nī - (Paṇ. 6.1.197).
Although Agni has come to the upper middle region, he derives the radiance from the heaven (i.e. the sun), as indicated by the phrase "urdhvam dadhanah". 

Srúcah - rays (bearing electricity) of the sun. (See derivation on Rv.1.162.17). Acc.plu. governed by abhi according to Karmacracaniyayukte dvitiyā (Pān. 1.4.91) in the meaning of laksana, itthabhūtākhyāna and viṣpā. Here abhi is used in the sense of laksana. It means to say that Agni is proceeding forward, indicating the sruc (i.e. the rays of the sun). Here Agni denotes (the rays of the sun) who has already reached to the middle region but the word sruc denotes the rays of the sun which are coming from the heaven (i.e. the sun). In this way the rays which are continuous in flow from heaven to earth is described in this verse.

Kramate - to approach (in order to ask for assistance).

Dakṣināvṛtah - enclosing or full or energy, energetic Upa.Sa.; Dakṣinām āvṛṇotītī daksināvṛt tāh daksināvṛtah. From _/vr samvarane, to cover, V.P. with the prefix daksinā (energy) and the suffix kvip by Kvip ca (Pān. 3.2.76). The accent on the radical syllable by Gati - (Pān. 6.2.139) and Dhātoḥ (Pān. 6.1.162).

The word daksinā from _/daks vrddhau, to be able or strong to grow, increase, I.P. with the suffix
inan' by Drudakṣibhyāṁ īnan (U.2.51). Daksate
varddhate sīghrakāri ṃhavatīti daṅśiṅāḥ stri cēt
daṅśiṅā. The srucaḥ are full of energy, because
they come directly from the sun (See.
Nākasya prṣṭhe adhi tiṣṭhati srito,
.yāḥ prṇāti sa ha deveśu gacchati.
Tasmā āpo ghṛtam ārsanti sindhavas
tasmā iyām daṅśiṅā pinvate sādā.
"He (Agni) who sits on the back of the middle region,
who pervades and goes among the gods. To him the
flowing waters give the energy, for him the energy
expands always". Here Agni is associated with the
waters which produce energy in the form of electricity
and lightning.

Thus 'Dakṣināvṛtah srucaḥ' means the
energetic rays of the sun, to which Agni, in the
middle region, approaches.

Minsate - touch closely; from /nins
cumbane, to touch closely, kiss, II.A. Lt. 3rd per.plu.
The srucaḥ are said to be in close contact
with the middle region.

Dohānah - yielders, i.e. producers or
elements. From /duh prapūrane, to milk, yield,
squeeze out (any good thing), with auṇḍika 'yu' in
karana or kartā (see. V.K., V.V.R.S., Samhitā Sec.,
P.1643. Duhyate asau dohanah or doghi asau dohanah, te dohanah, 'those that are extracted from the elements or those that extract'. Thus dohanah are the yielders of water, hence the elements of water. The accent on the initial suffix syllable by Adyudattasa (Pān. 3.1.3).

Anūgata - swirled (See. Notes on Rv.1.151.6).

Pārīvṛtah - enveloped; from pari-_/vr samvāraṇa, to cover, V.P.Ā. with kta, pari to vriyate iti pārīvṛtah te pārīvṛtah dohanah, 'well covered'. The accent on the initial syllable of the first member of the comp. by Gatiranantarāh (Pān. 6.2.49).

Parī is accented on its initial syllable by Nipātā ādyudāttāh (Ph.Su.).

Here it is said that the elements of waters (i.e. Mitra and Varuṇa) are enveloped with the rays of the sun in the heaven. Further (in Rv.1.143.3) we will see that they are combined into water in the middle region.

Vībhṛtah - spread out, diffused; from vi_/bhr to spread out, spread assunder, Rv. with the suffix kta. Vībhriyate iti vībhṛtah, 'which is distributed, diffused'. The accent on the gati'vi' by Gatiranantarāh (Pān. 6.2.49).

Svadāhā - waters; from sva_/dā dhāraṇe, III.P.Ā. with the suffix ka by ṛto'nuṇasage kāḥ.
(Pāṇ. 3.2.2.). Svām ātmanām dhārayantīti svadhāḥ
(waters). The accent on the last syllable of the
second member by Gati - (Pāṇ. 6.2.139) and Ādyudāttasca
(Pāṇ. 3.1.3).

Here the sense is that Agni āt first pervades
the elements of waters and when combined, he is said
to absorb the waters and moves quickly with them.
Sāyaṇa has also explained the word svadhāḥ as waters.
(Svadhāḥ amṛtopamā pāh-3RE.).

Ivate - moves quickly; from _/I gatau, IV.A.
(cf. Gk. _el-mi, i-men; Lat. -e-o, i-mus, i-tir; Lith. _el-mi,
'I go'; Slav. _du, (_I go), _ti, 'to go'; Goth. _addja,'I went'). Lat 3rd per. sing.

Yuyusatah - wish to combine or unite; from
Desid. of _/_yu misrāne amisrāne ca, to mix, mingle,
unite, II.P. Lat 3rd per.dual. Reduplication by
Sanyānōḥ (Pāṇ. 6.1.3), dīrgha by Ajjhamām sānī
(Pāṇ. 6.4.16), satva by ādesaprātyayayōḥ (Pāṇ. 8.3.59).
The accent on the initial syllable by _/ni - (Pāṇ. 6.1.197).

Sāvyasyāḥ - (Vedic dual) having the same power
or strength (Śāy.), being of the same vigour or age
(M.W., P. 1190). B.V. Comp. Samānām vayo yayostau savyasau.
The word samāna is substituted by sa by Jyotirjanapada -
(Pāṇ. 6.2.1.).

Sāyaṇa takes the comp. to mean 'hotā and
adhvaryu but due to the context of water, it cannot be accepted. Here 'vapuh' refers to Agni and Mitra and Varuna combine with Agni (electricity) to form the water.

Vitaritratā - labouring or exerting energetically, from vi-ṭr, P., to labour energetically with the suffix yan by Dhātorekaco haladeh kriyasambhihare yan (Pān. 3.1.22). Irregularly formed by Dādhatti - (Pān. 7.4.65) with the suffix ṣat by Latah satrasanacau - (Pān. 3.2.124). The accent on the initial syllable of the participle by Abhyastānam ādiḥ (Pān. 6.1.189).

These two Mitra (hydrogen) and Varuna (oxygen) combine with Agni (electricity) to form the water.

Saparyatah - to serve attentively, wait upon, honour; Rv. from ā/sapar pujaṃ, Kandvādiḥ, P. Lat 3rd per. dual.

Samokasa - having the same dwelling, i.e. closely united or associated. (See Notes on Rv.I.159.4).

Palitah - grey, pale bright (cf. Gk. pelitnos; polios and others; Lat. palleo, pallidus, pallus; Lith. palvas; Slav. plavu; High. Germ. falo, val, fahl; Angl. Sax. fealo; Eng. fallow). Irregularly formed by Loṣṭapalitau (Un.3.92). Patyate pṛpyate tat palitam vṛddhayā saṃ keśānaṃ suklavam vā; from pal gatau, I.P. with the suffix itac. It is also derived from phal niṣpattau, to ripen; with the suffix itac by Phaleritajadesca paḥ.
(Up. 5.34). Phalati nispannam pakvam iva bhavatiti palitam, 'one that ripens'. The accent on the last syllable by Citah (Pan. 6.1.163).

Here Agni is called palita as his lustre is pale bright.

Manusa - offsprings of the sun, (the rays).

From Manu with the suffix an by Manorjatau - (Pan. 4.1.161).

Yuga - generations, races.

Hinavanti - set in motion, stimulate; from /hi gatau vṛddhau ca; V.P. Lat 3rd per.plu.

Vrisah - interwined; from /vis pravesane, to inter, pervade, Rv.; to come into conjunction with, (cf. Gk.oikos; Lat. vicus; Lith.veszeti; Slav.vise; Goth.welhs; Angl.Sax.wic; Germ.wich, weich-bild) with vic by Upasankhyāna on Kvip vaci - (Va.Pa. 3.2.178).

The augment 'r' comes irregularly. Visati asau visraḥ, 'one that enters'. The accent on the radical syllable by Dhatuh (Pan. 6.1.162).

Yāska has enlisted vrisah in the synonyms of fingers (Nigh. 2.5.). He has also mentioned the word 'dhitayah' in that list. Here both the words occur and therefore cannot signify fingers. The only probable interpretation of dhitayah that fits the context is the 'quarters or directions'.

Martāsah - (vedic plu.) mortals; from /mr
prāṇatyāge, to die, decease, Vi. Ā (cf. Ed. mar, mareta; Gk. Brotos for mrotos; Lat. mors, morior; Slav. mreti; Lith. mirti; Goth. maurthr; Germ. Mord, morden; Eng. murder); with tan by Ṣasimṛ (U. 3. 86). Mriyate asau mṛttah manusyo vā, 'one that dies'. The accent on the initial syllable by Ṣni - (Pāñ. 6. 1. 197).

Abhvraśadbhīḥ - advancing; from abhi _/vraja gatau, I.P. with sātṛ. The accent on the radical syllable by Dhātoḥ (Pāñ. 6. 1. 162), as sātṛ is unaccented by Tāsya - (Pāñ. 6. 1. 186).

Vayunāḥ - paths; from _/aj gatikṣepañayoh, to drive, propel, throw out; (cf. Gk. auo; Lat. ago), I.P. with unan by Ajīyamīśthinbhyaśca (U. 3. 61). Viyate gamyate atreti vayunam (path) Aj is substituted by vi by Ajeryavgahanaph (Pāñ. 2. 4. 56). The accent should have been on the initial syllable by Ṣni - (Pāñ. 6. 1. 197), but irregularly the middle syllable is accented.

Adhita - resorted to, took to; from _/dha, III.P. Ā. Lūn 3rd per. sing. Itva by Stāghvoricca (Pāñ. 1. 2. 17), kitvādagnah. s of sic drops by Hravādaṅgāt (Pāñ. 8. 2. 27).

Divyasya - what is existing in the heaven, celestial; from div (heaven) with yat by Tatra bhavah (Pāñ. 4. 3. 53). Divi-bhavah divyam tasya divyasya. The accent should have been on the initial syllable by Yato'nāvah (Pāñ. 6. 1. 213) but it is finally
accented by Upasankhyana on Unchadinam ca (Pān. 6.1.160).

Here Agni is said to rule over all the heavenly and terrestrial things, because Agni plays a dominant role in all natural phenomena.

Rajasi - governs, rule over; from raj diptau, to govern, rule over, shine, I.P.Ā. (cf. Lat. rex; Kelt. rig, from which Old Germ. rīk; Goth. reiks; Anglo-Sax. rīce; Engl. rich). Lat 2nd per. sing. The radical syllable is accented by Hi ca (Pān. 8.1.34). As Agni is trivrt, so he is said to pervade or rule over what is celestial or terrestrial.

Pārthivasya - what is known on the earth or terrestrial. From prthivi with the secondary suffix 'an' by Tatra vidita iti ca (Pān. 5.1.43). Pṛthivyam viditam iti pārthivam tasya pārthivasya. The accent on the initial syllable by Hni - (Pān. 6.1.197).

Pasunāḥ - the protector of animals; from pā rakṣaṇe, to protect, II.P. with the prefix pasu and the suffix kvip by Kvip ca (Pān. 3.2.76). Pasūn pāti rakṣatīti pasupāḥ, 'one that protects animals'. The accent on the radical syllable by Gati - (Pān. 6.2.139) and Dhātoḥ (Pān. 6.1.162). Again comp. with iva by Ivena saha samāso - (Va. Pān. 2.2.18).

Sāyaṇa explains it as 'Pasūpā iva yathā pasunāṁ pālayita gopāḥ prātaḥkāle svasmāi samarpitān sāyaṇkāle svāṁibhyāḥ pratyarpayatyevam (SRB. 1.114.9).
As a matter of fact here Agni is said to govern the eternal elements only for the formation of matter.

\textit{Sāi} - of a variegated colour, varying the colour, shining, brilliant; from \textit{eta} with \textit{hip} by Varṇādanudāttāttopadhatto \textit{naha} (Pān. 4.1.39). The \textit{eta} is initially accented by Varṇānām \textit{tanati} - nitāntānām (Ph. Su.). Nom. dual, pūrvasavarṇadīrgha by \textit{Vā} chandasi (Pān. 6.1.106).

\textit{Brhati} - vast; from \textit{brh} \textit{vṛddhau}, to be thick, grow great or strong, increase, I.P. with at by Vartamāne \textit{prṣat-brhan} - (Uṣ. 2.85). Brhati \textit{vardhate asau brhat}. The feminine suffix \textit{hip} by Ugitas\textit{ca} (Pān. 4.1.6). Pūrvasavarṇadīrgha by \textit{Vā} chandasi (Pān. 6.1.106). The accent on the suffix \textit{hip} by Brhanmahatorupasankhyānām (Vā. Pān. 6.1.173).

\textit{Abhīsārīya} - attached to or meeting each other; from \textit{abhi} \textit{sārī} to spread, extend, IX.P. with the suffix kvip by Kvip \textit{ca} (Pān. 3.2.76). Abhita paritaḥ \textit{sṛṅatīti abhīsārīp}, 'one that spreads well or meeting each other'. In dual it takes \textit{yan} by Acī \textit{snu} - (Pān. 6.4.77). This \textit{sūtra} applies here because \textit{abhisārī} is \textit{dhatu} as 'Kvibantaṃ dhātuvaṃ na jahāti'. The accent on the radical syllable by Gati - (Pān. 6.2.139) and Dhātōḥ (Pān. 6.1.162).

\textit{Hiranyāya} - golden. The word hiranyāya is irregularly formed by dropping \textit{ma} of \textit{maya} by Rtvya-
Vastvya - (Pāṇ. 6.4.175). The feminine suffix īp by Tiḍḍhā - (Pāṇ. 4.1.15). In Nom. dual, pūrvasavārṇadhīrghā by Vā chandasi (Pāṇ. 6.1.106).

Vākvarī - winding about, rolling about; from _/vak kauṭilye to be crooked, go crookedly; I.A. with van by Anyeṣhypo'pi dṛṣyate (Pāṇ. 3.2.75). The feminine suffix īp by Vano ra ca (Pāṇ. 4.1.7). The accent on the radical syllable by Dhātoḥ (Pāṇ. 6.1.162).

This mantra indicates that the heaven and earth have been formed.

Prāti - harya - accept; from prati _/hary, to desire, accept, long for; I.P. Lot 2nd per. sing.Hi drops by Ato heḥ (Pāṇ. 6.4.105). Hary is unaccented by Tīhatihāḥ (Pāṇ. 8.1.28).

Śvadhāvah - possessed of inherent power; from svadhā with matup by Tādasyāsti - (Pāṇ. 5.2.94). Svadhā vidyate asminniti svadhāvān. I of svadhāvat is changed into r by Natuvaso ru sambudhau chandasi (Pāṇ. 8.3.1). Here mandra, svadhāvah, rtajāta and sukrato are used for Agni and are 'āmantrita'. Hence all are initially accented by Āmantritasya ca (Pāṇ. 6.1.198). The next vocative svadhāvah cannot be unaccented by Āmantritasya ca (Pāṇ. 8.1.19) as pūrva āmantrita 'mandra' becomes absent by Āmantritam pūrvaṃ avidyamanavat sāmānyavacanam (Pāṇ. 8.1.73), because svadhāvah etc. are not
Agni is kṣāya (residence) or refuge because being trivṛt he is helpful to all in the three worlds.
Av. I. 145

Ṛṣiḥ - Dīrghatamā Aucāthyah . Devatā - Agnīh -
Chandah - Jagatī, 5 Tristup. Svarah - Niṣādah,
5 Dhaivataḥ.

1. Tāṁ prcchātā sa jagāmā sa veda
    sa cikīkavā iyate sa māiyate.
Tasmintsanti prāśiṣastāsminniṣṭāyah
    sa vājasya savasaḥ suṣminaspātiḥ.

2. Tāṁvī prcchanti na simō vi prcchati
    sveneva dhīro maṇasaḥ yadagrahīt.
Na mṛṣyate prathamaṁ nāparaṁ vāco
    asyā krātvā sacate apradṛpitah.

3. Tāmid gacchanti juhvaiṣṭamārvaṭīr
    visvanyekah śrīnavad vacāṃsi me.
Purupraiṣṭastāturīyajñāsādhanō
    acchidrotih sisurādatta sam rabhah.

4. Upastaṇāṇā carati yātsāmaratā
    sadyō jātastāsara yujyebhīḥ.
Abhi śvāntām mṛṣate nānḍye mude
    yādīṃ gacchantyusatirapiṣṭhitam.

5. Sa īṃ mṛgō apyo vanargurupa
    tvacyupamasyāṁ ni dhāyī.
Vyābravidvṛgyūna maṛtyebhyo
    Agnirvidvāṃ rtaciddhi satyaḥ.
Translation:

1. Enquire, ye, about him (Agni). He has set out, he understands (his function) (and) he is experienced. He proceeds, indeed, he does proceed. In him rest (all) precepts, (and) in him the desired objects. He is the lord of vigour, valour, (and) of the vigorous.

2. They do inquire about him (Agni), (but) all do not enquire thoroughly as does a wise man grasps in his own mind. (Of such persons) neither initial nor the final verdict is acceptable. By his (Agni's) power the unkindled (object) is united.

3. To him (Agni) resort the flames, to him the leaping ones. A rare one hearkens to all my words. The young victor, the promoter of sacrifice and of perfect help, quickening many, has caught hold of his impetuosity, (i.e. become impetuous).

4. When newly born, he (Agni) invisibly approaches the (gods) suitable for being united. When united he moves close (to them). When he touches the cool object in agreeable sacrifice for the joy (of beings), the eager (flashes) resort to him who is present (there).

5. He, the purifier, skilful in producing water and moving in the waters was directed towards the
uppermost layer (of the earth). The wise Agni, of sterling worth and knower of the sacrifice, showed the path to the mortals.

Grammatical and Exegetical Notes:

**Prasishah** - orders, directions, precepts; from pra _/sas anusistau, II.P.; with kvip by Kvip ca (Pāṇ. 3.2.76). Ā in sās is replaced by i by Kvipi pratyaye tu tasyāpi bhavatītī vaktavyam (Vā. Pāṇ. 6.4.34). Prasisyate yene sā prasih tāp prasisah, 'that by which something is controlled, viz. rule, order, precept'. The accent on the radical syllable by Gati - (Pāṇ. 6.2.139) and Bhūtah (Pāṇ. 6.1.162).

Agni is trivṛt and all the gods and beings can do nothing without the help of light and heat of Agni. So, here it is said that all orders emanate from him.

**Śivasah** - of valour; from _/svi gativrddhyoh, to swell, increase I.P. with asun by Svēḥ samprasaśranaṃ ca (Uṣ.4.193). Śivyate gamyate yena tat śavaḥ (orig. swelling increase), hence strength, power. The accent on the initial syllable by Mi - (Pāṇ. 6.1.197).

**Susminah** - of the valourous, impetuous, fiery, fierce, roaring; from suṣma 'hissing, roaring (of water, fire, the wind) with the secondary suffix
in by Ata inithanau (Pāṇ. 5.2.115). Susmah asti
asmīnniti susmi tasya susminah, 'along with flame'.
The accent on the suffix by ādyudāttasca (Pāṇ. 3.1.3).

Simah - all, whole, entire; from /sīf/
bandhane, to bind, tie fetter; (cf. Gk. i-mus, i monia;
Lett. si nu 'to bind'; Angl. Sax. sal; Germ. seil),
V.P.Ā.; with the suffix man by Ayisivisisuśibhyah
kit (Un. 1.144). Sinoti bandhmāti asau simah. The
accent should have been on the initial syllable by
Rni - (Pāṇ. 6.1.197), but it is finally accented
by Upasankhyāna on unchādmām ca (Pāṇ. 6.1.160).

Vi-prcchati - enquires thoroughly, makes
various enquiries, Sayana explains it as 'Na viprčchatit
vīparitam na prcchati', 'does not make an enquiry
improperly', but that does not suit the context.

Agrabhīt - grasps; from /grāh upādāne,
to seize, grasp, take, adopt (cf. Zd. gerep, geurv; Goth.
Greipa; Germ. greife; Lith. grebju; Slav. grabju; Hib.
grabāim, 'I devour, slop') IX.P. Luj 3rd per. sing.H
of grah is replaced by bh by ṛghahorbhaschandasi
(Vā. Pāṇini ?). The augment 'iṭ' by ārdhādhāturkasesye-
dvalādeḥ (Pāṇ. 7.2.35). Īṭ by Astisco'prkte
(Pāṇ. 7.3.96), s of sic drops by ṭa iṭi (Pāṇ. 8.2.28),
dīṛgha by Akaḥ savarne dīṛghaḥ (Pāṇ. 6.1.101),
Sijlopa is not asiddha in savarṇadīṛghatva by Sijlopa
ekādesā siddho vaktavyaḥ (Va. Pāṇ. 8.2.3.).
Sacate - to be associated or united with; from 
/sac saṃāyaye (cf. Gr. epomai; Lat. sequor; Lith. seken),
I.A.Lat. 3rd per. sing. Unaccented by Tinnatinah (Pañ. 8.1.28).

The root sac implies that all unkindled or heatless objects acquire heat and energy from Agni's power. Even animal life gets energy from bodily heat.

AśrADRITAH - devoid of heat, unkindled.
From _/drp to kindle, light, inflame.

JUHVĀH - tongues or flames (esp. of Agni; seven are named (Ṛv.I.58.7); flames; personified as wife of Brahmā and goddess of speech (seer of Ṛv.X.109); from _/hu dānānāyoh, to offer an oblation, sacrifice to; (cf. Gr.-in kheo (for kheFo), khulos; khamos; Lat. futis (water pot); III.p, with kvip by Huhā śluvacca (Ṛ.2.61). Juhoti dadāti yaya sā juhūḥ.

It is also derived by Ḫuhoterdirghasca (Va.Paṇ.3.2.178). The accent on the last syllable by Dhātoḥ (Pañ. 8.1.162).
Sayāṇa explains as 'Juḥvāḥ asmādiyā juhūpabhrādādayah yad vā hūyante iti juḥvāḥ āhūtayaḥ samādirūpā athavā juḥādisu sthitāni ājyāni api āsravāsravāh abhedenā juḥvāḥ ityucyante mancaḥ kroṣANTI itivat'. Thus, according to Sayāṇa juhū denotes two things; 1. a curved wooden ladle (for pouring sacrificial butter into fire) and 2. Soma etc.
According to the description given in the Rv.X.109, Juhū can signify nothing but the seven rays of the sun. Sayāṇa explanation on it is 'juhūriti vāhāṇāma. Sa brahmno jāyā ca. Brhaspatervaśaspatitvād brhaspaterjuhūrṇāma bhāryā bābhūva' (SRB.X.109.1).

Hence the sound produced by the seven rays is juhū, the wife of Brhaspati. It is to be noted that these seven rays produced Agni who caused rain (See. Hōtāram saptājuhvad yajistham yam vāghato vṛmāti adhvareśu.

Agnim visvesam aratim vasūnam saparyamiprayasa yami ratnam.

(Rv.I.58.7).

'The seven juhvah selected Agni as hotṛ. Agni is the bestower of all riches. I wait upon (Agni and) earnestly ask for water'. Here Agni belongs to the middle region, and brings rain. The sacrifice is performed in the middle region. In the mantra Rv.X.109.1, 'juhū' is said to have been renounced by Brhaspati. It means that Brhaspati or Agni in the form of the rays of the sun renounced, i.e. released juhū from heaven to reach the middle region. Arvatiḥ - speedy, leaping (rays in the middle region); from ā gatiprāpanayoh, to go, rise, tend upwards; (Gk. or-nu-mi, er-e-tes, aro-o; Zd.
Lith. ir-ti, 'to row'), ar-ti' to plough'), with the suffix vanip by Śnāmadipadyartipṛṣakibhyo vanip (Va. 4.113). Rochati iti arvā asvo vā, 'that which tends upwards'. The feminine suffix hip takes place by Ugitasca (Pañ. 4.1.6) as n of arvan is replaced by tr by Arvanastrastupahā (Pañ. 6.4.127). The accent falls on the root as vanip and hip are unaccented by Amudattau suppitau (Pañ. 3.1.4). Yāska has enlisted arvat in the synonyms of asva (Mīrg. 1.14). The birth place of arvan is the middle region (see. Rv. I.163.1). Hence, arvatāḥ are the leaping rays of the sun, reaching the highest middle region.

Purupraśaḥ - inciting or quickening many, instigating; from prā _/īṣ, to drive on, urge, impel, send forth; with the suffix ac by Igupakāt - (Pañ. 3.1.134). Purūn presasāti purupraśaḥ. The accent on the last syllable by Thāthagaḥ - (Pañ. 6.2.144).

Taturīḥ - conquering, victorious; from _/tr plavana - saṃtaranayoḥ with kin by Īdrīgamahana-janaḥ kikinau liṭ ca (Pañ. 3.2.171). Utva by Bahulaṃ chandasi. (Pañ. 7.1.103), raparatva by Uraḥ raparah (Pañ. 1.1.51), sthānivaḥ-bhava by Dvīrvacana ci (Pañ. 1.1.59), hence trī is
reduplicated, in abhyasa 'r' is replaced by 'a', raparata by Urañ raparah (Pāñ. 1.1.51), r in abhyasa drops by Halādih sesah (Pāñ. 7.4.60). The accent on the initial syllable by Nāi (Pāñ. 6.1.197).

Yajñasāṣṭhanah - occasing, accomplishing, promoting, sacrificing; from sādh samiddhau, to further, promote, accomplish, complete; V.P. with the prefix yajña and the suffix lyut by Karanādhikaraṇayośca (Pāñ. 3.117). Yajñah sādhya yena saḥ yajñasāṣṭhanah, 'by whom the sacrifice is accomplished'. The accent on the radical syllable by Gati (Pāñ. 6.2.139) and Liti (Pāñ. 6.1.193).

Agni is the primary cause of all the sacrifices in all the three worlds.

Acchidrotiḥ - affording perfect protection or help; B.V.Comp. Acchidrā Ūtirasya sa acchidrotiḥ, whose protection is free from clefts or flaws, hence affording perfect protection or help. The accent on the first syllable of the first member of the comp. by Bahuvrīḥau (Pāñ. 6.2.1) and Tatpurusā (Pāñ. 6.2.2) as acchidra is Maḥ tatpuruṣa comp. Na chidraḥ iti acchidraḥ strī cet acchidrā.

Rābhah - violence, impetuous, zeal, energy; from -/rabh rābhasye, to act rashly; with the suffix asum by Sarvadhatuṭubhyo asum (Un.4.189). The accent
on the initial syllable by Nni - (Pan. 6.1.197).

Upasthayam - Ind. standing near, keeping oneself fast to (M.N.P. 211). From upa /sthā with namul by Abhīkṣṇye namul ca (Pan. 3.4.22). The augment yuk comes to the root by Āto yuk - cinkrtoh (Pan. 7.3.33). The accent on the radical syllable by Gati - (Pan. 6.2.139) and Liṭi (Pan. 6.1.193). Upasthāya upasthāya caratīti upasthāyam carati, 'goes keeping himself fast to (the other gods). Chāndasastvat' ābhīkṣṇye dve bhavatah iti dīrvacanam va bhavati.

When Agni joins the gods, he moves close to them, i.e. in their intimate contact. Sayana supplies adhvaryu as the subject of carati but it has no relevance. Here Agni is described as coming in close contact with suitable gods (like Mitra and Varuṇa) in the form of electricity.

Samarata - united, joined with; from sam _/r, to join together Luṇ 3rd per. sing. It takes Ā by Samo gampcchibhyām (Pan. 1.3.29), sic is replaced by an by Sarttisāstyaarttibhyasca (Pan. 3.1.56).

Tatsara - approached invisibly or in a latent form; from _/tsar chadmagatau, to go or approach stealthily; I.P. Liṭ 3rd. per. sing. Unaccented
by Tannatinah (Pan. 8.1.28).

Yuviṣabhīḥ - suitable foe being united; from \(/\text{yuj yoge};\) VII.P.A with aunadika kyap. The accent on the radical syllable by Dhatoh (Pan. 6.1.162) as kyap is unaccented by Anudattau suppita (Pan. 3.1.4).

As soon as born, Agni approaches and unites suitable gods invisibly (in the form of electricity).

Śvaśantām - cool, tranquil, placid (Say. santa or sranta). From \(/\text{svam upasame},\) to be tranquil; with the suffix kta. The penultimate takes dirgha by Anunasikasya kvijhaloh khitī (Pan. 6.4.15). The accent on the suffix by Adyudattasca (Pan. 3.1.3).

This word occurs only twice in the Rv. Once here and again in Rv.X.61.11. M.W. derives it from \(/\text{svam or /sam}\) a root suggested for regular formation, which may be included in the Dhātupātha of Panini thus 'sam upasame, svam ca'.

Nāndya - in the agreeable or delightful sacrifice (of preparing the water); from \(/\text{hand}\) sampdhdau, to rejoice, delight, to be pleased or satisfied with; I.P. with nyat by Bhalormyat (Pan. 3.1.124). Nanditum yogyam nandyam nandyam va, 'which is to be pleased'. The svarita accent on the last syllable by Titsvaritam (Pan. 6.1.185). Dirgha in nandya takes place by Anyesamapi drsyate (Pan. 6.3.137).
Mude - for joy, delight, happiness (of beings); from /mud harse, to be merry, or glad or happy; with the suffix kvi,p by Kvi,p ca (Pan. 3.2.76). Mudyate iti mud tasmai muds. The accent on the last syllable by Sayakaastriyā - (Pan. 6.1.168).

Usatīh - wishing, desiring, eager; from /vaś kāntau, to desire (cf. Gk. ekon for Fekon, willing), II.P. with śatr by Laṭah śatṛśānacau - (Pan. 3.2.124). Samprasāraṇa by Grahiyā - (Pan. 6.1.16) pūrva-rūpa by Samprasāraṇācca (Pan. 6.1.108). The feminine suffix hip by Ugitasca (Pan. 4.1.6). The accent on hip by Saturanum nadyajādi (Pan. 6.1.173).

Here usatīh refers to juhvah (flames or flashes of lightning) (See. Sayāṇa also). It means thus:—when Agni touches coāl objects (clouds) in the middle region, the flames eagerly resort to him, i.e. flashes in the form of lightning are produced.

Abiśhitām - present; from api /sthā with the suffix kta. A in sthā is replaced by I by Dyatisyatisthām - (Pan. 7.4.40). The accent on the suffix by Thāthagrahaṅktāj - (Pan. 6.2.144).

Mrjāh - purifier, from /mrj to cleanse, purify. (See Notes on Rv.I.154.2.).
Apyah - being in water, coming from water, skilful in producing water; from ap (water) with the suffix yat by Tatra bhavah (Pan. 4.3.53) or Tatra śādhuḥ (Pan. 4.4.93). Apsu bhavah sādhuvā iti apyah. The accent on the initial syllable by Yato'nāvah (Pan. 6.1.213). It denotes the function of Agni in the middle region. Śāyāna explains it as ''Apyah āpyo gantavyah. Apah karma tatra sādhuvā''. It cannot be regularly derived from apas which is initially accented and denotes karma. Here Agni is directed towards the uppermost layer of the earth.

Vanarguh - moving about in water (of the cloud). It is Upapada comp. Vanassu vanesu gacchati-ti vanarguh, 'one that moves about in the cloud'. From /gam gatau I.P. with the prefix vanas and the aṃḍika suffix 'du'. The 'ti' of gam drops by Dītvakaraṇasāmarthyādabhasyāpi terlopo bhavati (Va. Pan. 6.4.143). The accent on the last syllable by Gati - (Pan. 6.2.139) and Ādyudattasca (Pan. 3.13).

There are two words vana and vanas, having the same meaning. In certain type of comp. vanas is used (cf. of Vanaspatiḥ). Yāska has enlisted 'vana' in the synonyms of water, hence vanas in compound also means 'water'. M.W. also gives the meaning of vana as cloud.
Tvaci - skin or layer or surface (of the earth-M.W., 0.413). From */tan vistāre, to expand; VIII.P.A. with kvip by Tanoteranasca vah (Un.2.64). Tanoti vistātā bhavatīti tvak (cf. Prthvī from */prath vistāre), 'one that expands'. The accent on the radical syllable by Dhātoḥ (Pan. 6.1.12). In tvaci, the accent on the ioc. sing. by Sāvēka castrītiyā - (Pan. 6.1.186). It may also be derived from */tvac samvarane, to cover, VI.P. with kvip by Kvip ca (Pan.3.2.76). Tvacaṭīti tvak, 'one that covers', tasmin tvaci. The accent as explained above.

Upamasyām - Uppermost, highest; from up */ma māna, to measure; IV.A. with the suffix ḍa by Ṛaprakaɾane anyeśvapi drṣyate iti (Va.Pan.3.2.48). Upamīyate asau upamah stri cet upamā tasyām upamasyām, 'which is measured', hence uppermost layer or surface of the earth, as it can only be measured. The accent on the last syllable by Gati - (Pan. 6.2.139) and Ādyudattasca (Pan. 3.1.3.).

Vābravīt - spoke out, expressed (i.e. showed).

Vavumā - paths.

Ṛtačit - conversant with or knowing the sacrifice; from */cit to perceive, to attend to; with the suffix kvip and the prefix ṛta by Kvip ca (Pan. 3.2.76). Ṛtam cetati iti ṛtačit.
Satyāḥ - true, of solid or strong worth.
Satsu sadhuḥ satyāḥ. The word satya means existence, as it is derived from भूवि as bhuvi. It is irregularly formed by Satyādasapate (Paṇ. 5.4.66), says Haridatta (quoted by Sayana in Rv. 1.1.5.). It is irregularly accented on its last syllable.
Rv. I. 146

Chandah — Tristup. Svarah — Dhaivataḥ.

1. Trimūrdhānām saṃparaśmiṃ grūte
   Anūnām agnim pitrōrupāsthe.
   Niśattamasya carato dhruvāya
   viśvā divō rocanāpaprīvāṃsaṃ.

2. Uksā mabhāb abhi vavakṣa eṣe
   ajārastāḥvitaṁtiṁrṣvah.
   Urvyāḥ padō ni dadhāti sānau
   rihanyūdhe aruṣāso asya.

3. Samānām vatsām abhi saṁsarantī
   viśvagdhemā vi carataḥ sumēke.
   Anapavrjyaḥ adhvanc mīmane
   viśvānketaḥ adhi maho dadhāne.

4. Dhirāśaḥ padām kavayo nayanti
   nānā hrdā rākṣaśāṃśa ajuryāṃ.
   Siśāsantaḥ pāryapāṣyanta sindhum
   āvīrebhyo abhavat sūryo nṛn.

5. Didrkaṣeṇyāḥ pari kāśthāsau jenya
   tenyo maho arbhāya jīvase.
   Purutrā yād abhavatsurūrāhābhyo
   gārbheḥbhyo maṃhāvā viśvādarsataḥ.
Translation:

1. Extol thou the three-headed and seven-rayed Agni, who is established with full force in the lap of his parents (i.e. heaven and earth) and who fills the entire luminaries of this moving and stationary zodiac.

2. The great scatterer (of sparks) has pervaded these two (heaven and earth). The agile one, having received help, remains ever young. He places his feet (rays) on the top of the earth. His reddish flashes lick (i.e. touch) the clouds.

3. The two well established regions (i.e. heaven and earth) seeking the common offspring (viz. Agni) move in all directions, measuring their unavoidable paths (i.e. moving on their orbits) and bearing on them all the powerful rays (of Agni).

4. The wise gods, protecting heartily the ever young (Agni) in many ways, take him to his (proper) place. Desirous of obtaining (the sun), they surveyed the swiftly leaping (Agni) and for them there became manifest from Maruts the sun.

5. The charming one in all quarters, of noble birth, worthy of praise, lofty and life giver to the germ, when he, the bountiful one became visible to all in many places, (was) progenitor of (all) these embryos.
Grammatical and Exegetical Notes:

Trimūrḍhānam - having three heads. B.V.Comp. 
Trayo mūrḍhānāḥ yasya saḥ trimūrḍhā taṁ trimūrḍhānam. The accent on the last syllable of the second member of the comp. by Dvitrībhym pādyanmūrddhasa bahurīḥau (Paṇ. 6.2.197).

Agni is called trimūrddhan as being present in three regions heaven, earth, and middle region.

Saptārṣāṃmī - having seven rays, hence seven-rayed. B.V.Comp. Saptā rṣāmayāḥ yasmin saḥ saptārṣāṃmīḥ taṁ saptārṣāṃmī. The accent on the last syllable of the first member of the comp. by Bahurīḥau (Paṇ. 6.2.1.) and Unchādīnām ca (Paṇ. 6.1.160).

The word is derived from /sap with kanin by Sapyasūbhym tuṭ ca (Up.1.157). The accent should have been on the initial syllable by Nūi - (Paṇ. 6.1.197) but it is finally accented by Unchādīnām ca (Paṇ. 6.1.160).

Anūnam - entire, whole, in full force; (Anyūnam-Say.). Naṁ tatpuruṣa comp. Naṁ mūnam iti anūnam, 'not less, i.e. in full force'. The accent on the initial member of the comp. by Tatpuruṣe - (Paṇ. 6.2.2.).

Nisattām - seated, established; from ni- /sad to settle down, I.P. with kta. Ta is not changed
into na by Nāsattanisātta - (Paññ. 8.2.61). The accent on the first syllable of the second member of the comp. by Thātha (Paññ. 6.2.144).

Divah - of heaven, but here from div we must understand the zodiac.

Rocana - the luminaries.

Apaprivasam - filling, pervading; from ā/prā to fill, (cf. Gk. ple-res; Lat. ple-mus); II.P. with kvasu by Kvasusca (Paññ. 3.2.117). The augment 'it' comes by Vasvakājādghasām (Paññ. 7.2.67). ā in prā drops by āto lopa iti ca (Paññ. 6.4.64); reduplication by sthānivadbhāya of ā by Dvirvacane aci (Paññ. 1.1.59).

The accent on the suffix by Gati - (Paññ. 6.2.139) and Adyudattasca (Paññ. 3.1.3.).

It is an adj. of Agni because he pervades all the luminaries. (See Rv.I 73.8).

Uksā - one who scatters or showers; from ā/ukš scane, to scatter, sprinkle; (cf. Lith. ukana; Hib. uge, water, a river; uisgeach, aquatic, watery, fluid, moist, pluvial; Gk. ugro, ugrotes, ugraino; Lat. uveo (for ugevo), umor) I.P. with kanin by Svannukšan - (Mā. 1.159). Uksati siṇcatiti uksā.

The accent on the last syllable irregularly by the sūtra itself otherwise the accent should have been on the initial syllable by ūnī - (Paññ. 6.1.197).
Abhi-vavakse - pervades; from /vah prapane, I.P.A. Let 3rd per. sing. the vikaraṇa sap becomes slu by Bahulaṃ chandasi (Pañ. 2.4.76).

Ene - these two. Idam or eted are replaced by ena by Dvitiyā taussvena (Pañ. 2.4.34). It refers to pitroḥ of the previous verse. It is unaccented by the sūtra itself.

Itautih - extending or reaching from hence; existing or lasting longer that the present time, future; one who has obtained help (Sāyana). B.V.Comp. Itah praptah utiryena saḥ itautih, 'by whom the protection is received for lasting longer.' The accent on the last syllable of the first member of the comp. by Bahuvrīhau prakṛtyā purvapādam - (Pañ. 6.2.1.) and Adyudattascā (Pañ. 3.1.3.).

Agni had two births. In his first birth, he was not so powerful, so he was mortal, but now he has become immortal.

ṛsvah - of quick motion, agile; from /ṛs gatau, to go, move; V.I.P. with van by Upasankhyāna on Sarvanighṛṣva - (Ekk Un.1.153) Ṛṣati gacchati iti ṛsvah. Irregularly accent on the last syllable.

Agni is ṛsvah because he moves quickly throughout the whole universe.
Udhah - udder, figuratively applied to the clouds; from यवह प्रपाने, I.P. with asun by Upasankhyāna on Sveh samprasāranam ca (Up.4.193). Vahati yad iti उधाः, धातो समप्रसारः kṛte dīrghatvam ghakārascāntādesah. (cf. Gk. outhat; Lat. ubar; Angl. Sax. udar; Old High Germ. utar; Mod. Germ. Euter; Mod. Eng. udder; Gael. uth). Accent on the initial syllable by न्नि - (Pāṇ. 6.1.139).

Abhi -sañcaranti - seeking; from sam जस car gatau, I.O.; with sātr. The feminine suffix न्नप by Ugitasca (Pāṇ. 4.1.6). The augment num by सांस्येनोर्नित्यम (Pāṇ. 7.1.81). In Nom. dual pūrvasavargaṇḍirgha by Va ochandasi (Pāṇ. 6.1.106).

Vivak - ind. in all directions, all round, every where; Sarvatah (Sayana) (See. SBB. I. 36.16). Accented on its initial syllable by Nipata ādyudāṭtāḥ (Ph. Su.).

Vi-caratāḥ - move in different directions.

Sumeke - well fixed or established, firm, constant, unvarying. B.V. Comp. Sobhano meko yayoste sumeke. The accent on the initial syllable of the second member of the comp. by Ādyudāṭtām - (Pāṇ. 6.2.119). The word meka is derived from मह सचे with the suffix ghaṇ in bhāva by Bhāve (Pāṇ. 3.3.18). H intf k irregularly. Meka is initially accented by न्नि -
Anapavrjyan – not to be avoided. Apavprjya from apa /prj with the suffix kyap. B.V.Comp.
Avidyamānam apavrjyam yasmin tat anapavrjyam tān anapavrjyan. The compound takes place by Naṅo astyarthānāṁ bahuvrīhīrva. (Vā. Pāṇ. 2.2.24). The accent on the last syllable of the second member by Naṅsubhyām (Pāṇ. 6.2.172).

Mimāne – measuring across, traversing; from /mā māne, to measure, mete out, traverse; (cf. Zd. ma; Gk. metron; metreo; Lat. metior, mensus, mensura; Slav. mera; Lith. mera), III.ā.; with śānac. Reduplication by Slāu (Pāṇ. 6.1.10); itva in abhyāsa by Bhṛjāmit (Pāṇ. 7.4.76); ā drops by Śābhystayorātāh (Pāṇ. 6.4.112). The accent on the initial syllable by Abhyastānāmādīh (Pāṇ. 6.1.189).

Ketān – rays of light; from /cāy pujānīsmānayoh, to observe, perceive, notice (cf. Gk. τό, time; ceru); I.P.ā. with tan by Upasankhyāna on Cāyāh kī (Un.1.74). Cāyate pujāyati nisāmayati vā saḥ ketāh tān ketān, 'one that observes, viz. rays of light'. The accent on the initial syllable by Īnī – (Pāṇ. 6.1.197).

Yaska has enlisted in the synonyms of
prajñā (wisdom) (Nigh.3.9). (Keta is thus the wisdom of Agni, i.e. the rays of light of Agni).

Adhi - ḍāḍhāne - (Nom.dual) bearing, generating, ṛav. From āḍhā dhāraṇaḥ posanayoh, to bear, accept; (cf. Zd.da, dadaiti; Gk. the, the, tithen; Lith. dedu, deti; Slav. dedja, deti; Old Sax. duan, don; Angl. Sax. don; Eng. to do; Germ. tuan, tuon, thun), III.P.ā with śanac by Lataḥ satṛśanacau - (Pañ. 3.2.124). Reduplication by Slau (Pañ. 6.1.10). The accent on the initial syllable by Abhyastānamādāh - (Pañ. 6.1.189). The feminine suffix tāp by Ajādyastāp (Pañ. 4.1.4.).

Ajuryam - not subject to old age or decay.

B.V.Comp. Avidyānam juryām yasmin pade' tad ajuryam padam. The comp. takes place by Naṅo astyarthānam - (Vafter. Pañ. 2.2.24). The accent on the last syllable of the second member of the comp. by Naṅsubhyām - (Pañ. 6.2.172).

The energetic gods are said to bring Agni to that position which is not subject to old age.

Sisasantah - wishing to acquire or obtain; from Desid. śan sambhaktau, to acquire or gain; VIII. P.ā. with satṛ. The augment 'iḥ' comes exceptionally by Sanivantarādh - (Pañ. 7.2.49); n of san is replaced by 'a' by Janasana - (Pañ. 6.4.42); num by Ugdacām.
sarvanāmasthāne adhātoḥ (Pan. 7.1.70); satva by Ādesapratyaysyoh (Pan. 8.3.59). The accent on the initial syllable by Abhyastānāmādiḥ (Pan. 6.1.189).

This word is used for the gods who are wishing to acquire the sun.

Sindhum — whom that moves or flows on rapidly, viz., rapidly flowing one, swiftly moving one, swiftly leaping (Agni); from /syand prasravane, to move or flow rapidly; I.A. with the suffix u by Syandes samprasāraṇam ghasca (Un. 1.11.). Syndate prasravati asau sindhuḥ tam sindhum. The accent on the initial syllable by ēnī — (Pan. 6.1.197).

In the sūtra the suffix is not by anuvṛtti.

Yāska has enlisted it in the synonyms of rivers (Nigh. 1.13). He has derived it from /sru (sindhuḥ sravaṇat (Nir. 5.27) and from /syand (sindhuḥ synadanat (Nir. 9.26).

Didrksēnyah — one that likes or wishes to see, worth seeing, attractive; from Desid. /drś prekṣane; I.P. with kṣaya by Kṛtyārthe tavaī — (Pan. 3.4.14). The accent on the initial syllable of the suffix by Ādyudāttaśc; (Pan. 3.1.3.).

Kāsthāsa — in all the directions; from /kās dīptau, to be visible, shine; I.A. with kṣaya by Hanikusinīramikāsibhyah kṣan (Un. 2.2.). Kāsate
dipyate sa kāṣṭhā (direction). The accent on the initial syllable by Ṛṣi - (Pan. 6.1.197).

Yaska has enlisted it in the synonyms of direction (Nigh. 1.6). He has derived it from /kram and /sthā (Mr. 2.15). (See. Tatra kāṣṭhā ityeyad anekasyāpi ( nāma ) bhavati. Kāṣṭhā diso bhavanti. Krāntvā sthitā bhavanti. Kāṣṭhā upadise bhavanti itare taram krāntvā sthitā bhavanti - (Mr. 2.15), 'the word kāṣṭhā is a synonym of many objects. Kāṣṭhā means quarters; they are situated having gone across. Kāṣṭhā means intermediate quarters; they are situated having crossed each other'.

Jenyah - of noble origin (cf. Gk. ginnaios), genuine, true. (See. Notes on Ṛv.I.140.2.).

Idenyah - praiseworthy, adorable; from /id stutau, to praise, implore; II.A. with kenya by Krtyārthe - (Pan. 3.4.14). The accent on the initial syllable of the suffix by Ādyudāttasūṇa - (Pan. 3.1.3.).

Arbhāya - for littlā, small, i.e. the germ (in its inception). (cf.Lat. orbus; Gk. Orphanos) from /r gatiprāpanayoḥ with bhanan by Arttigṛbhyaṃ bhanan (U.P.3.152). Iyartti gacchati iti arbhah sisūrvā. The accent on the initial syllable by Ṛṣi - (Pan. 6.1.197).
Here the sun is said to be praiseworthy and great for he gives life to all seeds or germs. 

**Purutra** - in many places. From puru (many) with the secondary suffix tra by Devamanusyapuru - (Pān. 5.4.56). Purusū iti purutrā. The accent on the suffix by Ādyudattasca (Pān. 3.1.3.).

**Suh** - begetting, procreating, progenitor or father; from su prāṇigarbhavimocane, to bring forth; II.Ā. with kvip by Kvip ca (Pān. 3.2.76). Sute garbham vimuṇcatiti sūh, 'one that brings forth'. The accent on the radical syllable by Dhātoḥ (Pān. 6.1.162). (cf. Gk. us, ous; Lat. sus; Angl. Sax. su; Eng. sow; Germ. sau).

**Maghāvā** - bountiful, liberal, munificent; from magha 'bounty, reward, gift' with matup by Tadasyāsti - (Pān. 5.2.94). Maghāh asti asminniti maghāvā (said of Agni, Indra and Sun etc.). M of matup is changed into v by Madupadhāyasca - (Pān.8.2.9). The accent on the last syllable of magha as it is derived ending in 'a' accented.

Here the sun is called the progenitor or father because he gives life to all creatures.

**Visvadarsatāh** - visible to all. Comp. Visvam darsatāh dārṣanlyam yasya saḥ visvadarsatāh
Agni, 'having the whole visible. The accent on
the last syllable of the first member of the comp.
by Bahuvrīhau visvam sanjnāyām - (Pañ. 6.1.106).
RV.1. 147.

Ṛṣīḥ-Dīrghatamah-Devatā-Agnih.
Chandah-Ṭrīṣṭup-Svarah-Dhaiyataḥ.

1. Katha te agne suṣucayanta aydr
dadasurvajerbihir asusāpah.
Ubhe yattoke tanaye dadhāna
ṛtasya samanraṃyaṃta devah.

2. Bodhā me asya vacaso yavistha
maṇhiṣṭhasya prabhrtasya svadhāvah.
Piyati tvo anā tvo gṛpāti
Vandaruste tavam vande agne.

3. Ye payavo māmateyam te agne
pasyanto andham duritārakṣan
ṛraṅga tantsukrto viṣvaveda
ḍipā̄nta lorāpavo naha debhuḥ.

4. Yo no agne ararivaḥ aghayur
arativa marcayati dvayena.
Mantro guruḥ punarastu so asma
anu mrksista tavam duruktaih.

5. Uta va yah sahasya pravidvan
marto martam marcayati dvayena.
Atah pahi stavamane stuvantam
agne mākirno duritaya dhayih.

TRANSLATION.

1. How (much) did thy bright and quickening
(rays) provide the living being with the nourishment.
The gods, sustaining both the heaven and earth (and)
the sun and the moon, enjoyed the chant of (thy) sacrifice.

2. O thou strongest (Agni), possessed of
inherent powers; listen to this mine exceedingly
liberal praise, (which I have) offered. One
Vandāru (class of gods) deprecates and another
lauds (thy person); (but) I glorify thy person.

3. Those beneficent and protecting rays of thine,
O Agni, which saved the blind (darkness), the
offspring of Mamate (Nature), from mishap—then
(thou in the form of) the All-knowing protected
(i.e. maintained) and them the antagonistic (and)
undermining factors (i.e. darkness) could not
suppress.

4. (when) the malicious, churlish and hostile
(factor) which (attempts to) seize us again,
then may (our) praise be overwhelming, (and
that (factor) may yield its form to him (i.e.
Agni's flames or rays by (our) imprecation.

5. And, O mighty one, the shrewd darkness (Marta)
which seizes again the universe, from that, O,
laudable (Agni) protect the worshipper. Let
none may hold us to mishap.
Katha-

how (much) from kīm with tha by thē hetan ca cchandasi (Pañ 4.2.26). Kena hetuna iti kathā, how.
The accent on the suffix syllable by Adyudattasca (Pañ 3.1.3).

Sucavantah.

shining, burning; from /sec diptau, to shine; X.P. with satr. Nic by Satyāpa. (Pañ 3.1.25); guṇa does not take place as the root is ending in a and that drops by Ato lopaḥ (Pañ 6.4.48); num by Vgidasām- (Pañ 7.1.80). The accent on the suffix nic by Dhātōh (Pañ 6.1.162) as Caus/sec is dhātu by Sanādyantā dhātavah (Pañ 3.1.32).

Asusānghah-

inciting, stimulating, quickening; from a/sus to incite, stimulate; IV.P. with sanac. The accent on the last syllable of the comp. by Gati. (Pañ 6.2.139) and Gitāh (Pañ 6.1.163).

Āvoh.

(gen. singh. of ayu.) living being, mankind.

Dadasah.

granted, bestowed; from daś to bestow; lit 3rd per. plu.

Toke.

offsprings (the sun and the moon); from tud
vyathane, to vex, pain (cf. Gk. tud. ens; lat. tundo) with 
gha by Punsi saññayām ghaṁprayena (Pan 3.3.118). 
Tudyata anena mātā garbhavāsakala, by whom the mother 
is vexed at the time of delivery. It may be derived 
from/stuc;/tu; sarvebhya eva dhātubhyo ghaṁ rupam, 
arthasca sa eva (DNB.P.114). Strī cet tokā te toke 
dyavaḍhyau, The accent on the suffix by Ādyudāttasca 
(Pan 3.1.3.)

Tanaye.

offsprings (heaven and earth); from/ tan vistāre 
to extend with kayan by Valimalitanibhyah kayan (Up 4. 
97). Kulaṁ tanoti vistārayati iti tanayāh strī cet tanaya 
te tanaye dyavaḍhyau. The accent on the initial 
syllable by Mi-(Pan 6.1.197).

These two worlds in acc. dual used for the pairs 
of the sun and moon, and for heaven and earth. 
Generally the two words are used side by side. (See 
Ma nastoke tanaye ma na ayau Rv.1.114.8)

Saman.

music, chant (of the sacrifice).

Bodha.

listen; from/budh avagamena, to hear. listen; 
I.P. lot 2nd per. singh. Hi drops by Ato heb (Pan 6.4.105) 
The radical syllable is accented by Dhatoḥ (Pan 
6.1.162).

Vacasah.
of speech, praise, from/ vac paribhasane, with the suffix asun by Asun by Sarvadhatubhyo sun (Un.4.189)
The accent on the initial syllable by Nni-(Pan 6.1.197).

Yavistha.

most young, strongest, from yuvan with isthan by 

Yuvalpayoh kananyatarasyam (Pan 5.3.64). Sarve eme 
yuvanah ayam anayoratisayena yuvā yavisthah. Van 
of yuvan drops and yu takes guna followed by isthan by 

Sthuladurayuva-(Pan 6.4.156). Unaccented by Āmantritasya 
ca (Pan 8.1.19).

Here agni is praised in the form of the sun. The 
sun was born after the formation of the heaven and the 
esth.

Manhisthasya.

( gen.singh of manhistha) exceedingly liberal, 
rich; from manhitṛ ( from/mahi vrddhau, to increase, I.Ā. 
with isthan by Tuschandasi (Pan 5.3.59). Atisayena 
manhitā manhisthah tasya manhisthasya. Tr drops by 

Turistheweyassu (Pan 6.4.154). The accent on the 
initial syllable by Nni(Pan 6.1.197).

Svadhavah.

possessing inherent power ( see Notes on Rv.I 
.144.7).

Plivati.

Deprecates, disapproves, disdains, from/ply
The accent on the radical syllable by Dhātuh (Pan 6.1.162).

Vandāruh,

(class of gods) that offer praise or that celebrates hence worshipper; from/vand abhivādanastutyoḥ, to praise, laud, to celebrates; I.P. with āru by Śrvand-yorāruh (Pan 3.2-173). Vandātā asau Vandāruh, 'one that offers praise.' The accent on the initial syllable by Ādyudāttasca (Pan 3.1.3.)

Vandāru is a class of gods. There are several classes of gods described in one passage. (see,)

Kasyeṣām devīṃ amṛteṣu pṛestham hṛdi sṛṣaṃa suṣṭutīṃ suhaṇvayam, Rv., IV.43.10.

The description and praise of Agni by the class of gods refers to the dark and bright aspects of Agni (in the form of the sun) respectively.

Pāyayah,

guards, protectors; from/ pā raksane, to watch, protect; (cf. zd. pd. paiti; Gr. pa-omi, pe-omi, po.

n-Lat. pa. soc., pa-bulum; lit. Pe. mu). II.P with the suffix un by Kṛvāṇa (Un.1.1.) pāti raksatīti pāyuh te pāyayah, 'one that protects.' The augment yuk by Āto yukcinkrtoh (Pan 7.3.33). The accent on the suffix by Ādyudātt-
In his second birth in Hiranyagarbha, Agni drove away the all-pervading deep darkness from Hiranyagarbha. Being gradually increased, he became the strongest and caused Hiranyagarbha to be split into heaven and earth. This is the history of Dirghatama. It has been explained in detail in our note on the word Mamateya on Rv.1.158.6.

Duritāt,
from bad course, danger, mishap (of Hiranyagarbha); from i gatau, to go; II.P. with kta. The accent on the suffix by Thatha (Pan 6.2.144).

The darkness was the cause of mishap and discomfort for the Hiranyagarbha and the bright rays or flames of Agni drove that darkness away from it.

Bukṛtāt,
beneficent; from su/kṛ; VIII.P.Ā. with the suffix kvip by kvip ca (Pan 3.2.76). Sobhanam karoti iti sukṛt tān sukṛtāt. The accent on the radical syllable by Gati (Pan 6.2.139) and Dhātō (Pan 1.1.162). The rays which were beneficent in driving away the darkness from the Hiranyagarbha, were protected by Visvavedā (Agni).

Visvavedāth,
all knowing (said of Agni) (see Notes on Rv.1.143.4).
Dissantah-
Wishing to destroy, undermining; from Desid-
\( \text{dabh} \) dambhane, to destroy; (cf. damnémi, dmos; lat. domare)
V.P. with the suffix satr. The suffix san by Dhåtoḥ
karmacah- (Pan 3.1.7). The augment it comes exceptionally
by Sanivantađdh- (Pan 7.2.49); San is kit by Halantācca
(Pan 1.1.10); a in dambh is replaced by i by Dambha
icca (Pan 7.4.56). M in dambh drops by Aniditān- (Pan
6.4.24). Due to the Vedic irregularity, Bkaço baso-
(Pan 8.2.37) does not apply. The abhyāsa drops by
Atra lopo abhyāsasya (Pan 7.4.58); bh is replaced by P
by khari ca (Pan 8.4.55). Hence dipsa takes dhatu
sanjña by sanādyanta dhatavaḥ (Pan 3.1.32); with the
suffix satr. The accent on the radical syllable by
Dhåtoḥ (Pan 6.1.162).

Here the factors that produce or maintain
darkness are called enemies. Those factors, wishing
to destroy the light, could not suppress the bright
rays of Agni who was the strongest at that time. In
the second birth in the Hiranyagarbha, Agni had become
most powerful.

Ma' debhuh-
did not destroyed or suppress; from/dambh
dambhane, to destroy, V.P. lit 3rd per plu. The
3rd per plu-suffix us is kit by Sranthigranthidambhi-
(Vā. Pan 1.2.62) n in dambh drops by Aniditām-
(Pañ 6.4.24). Nalopa is asiddha by Asiddhavatrabhat (Pañ 6.4.22) but etva and abhyasalopa take place by Dambheretvam vaktavyam (Va. Pañ 6.4.120). Unaccented by Tinnatiñha (Pañ 8.1.28).

Ararivan.

not liberal, churlish, envious, unfriendly from/ṛā dāne, to grant, bestow II.P. with the suffix kvasu by kvasusca (Pañ 3.2.107). Reduplication by liti dhatoranabhivasasya (Pañ 6.1.8); a drops by Āto Lopa iti by Vayvel jāpedhasam (Pañ 7.1.21). Na ranivan iti ararivan; ca (Pañ 6.4.64), the augment not liberal. The accent on the initial syllable of the first member of the comp. by Tatpurse (Pañ 6.2.2).

Here, too, the hostile powers of darkness are sought to be destroyed.

Aghayuh-

intending to injure, malacious; from agha with the suffix kyac by Chandasi parecchayam iti vaktavyam + (Va. Pañ 3.1.8). Agham yasmai icchati iti aghayati, one that wishes danger for others. The final a of agha is changed into "a" by Asvaghasyat (Pañ 7.4.37). From denom/aghaya with the suffix U by Kyacchandasi (Pañ 3.2.170) The final a in aghaya drops by Āto lopah (Pañ 6.4.48) The accent on the suffix by Adyudattasca (Pañ 3.1.3)

Arativan.
hostile, inimical. Na rātiḥ arātiḥ, not liberal.

arātiḥ vidyate asmimniṭi arātiṃvān. Chandasi vanip in
the meaning of matup ( Sayana) But matup is added to the
stem by Tadasyaṣṭi (Paṭ. 5.2.94) M. in matup is changed
into V by chandasijaḥ (Paṭ. 8.2.15) The accent on the
suffix by Ḥrasvamudbhyaṃ matup (Paṭ. 6.1.176) Arāti is
accented on its last syllable by Samaṣasya (Paṭ 6.1.223).

Marcavati-

to seize, to take; from / marc sabde, to sound

X.P. Lat 3rd per. singh. It should have been unaccented
by Tinmatiṇaḥ (Paṭ 8.1.28). but niś is accentuated by

Adyudāṭtasca (Paṭ 3.1.3) as Tinmatiṇaḥ is superseded by
Yadvṛtvamnityam (Paṭ 8.1.66).

Dvayena.

with twofold (power) doubly or twice; hence
again.

Anuv. mrksista.

to yield, from / mṛsāṃsane, to touch, handle
(cf. Lat. mulceo) V. I. P. 6 rarely A. M. W. P. 831) Lin
by Asisi linlotau (Paṭ 3.3.173). The augment siyut by liṇs
siyut (Paṭ 3.4.102). Sut by sut tithoh (Paṭ 3.4.107), s
in mṛs into s by Vrascabhrasja-(Paṭ 8.2.36); s inti k by
Sadho kaḥsi (Pan. 3.4.102) sūrya by sat-tithōh (Pan. 8.4.107), sūrya into s by Viśva-caritrāśa (Pan. 8.2.61). s intō s by Adesapratayeṣayōḥ (Pan 8.3.59) y drops by Lopo vyorvali (Pan 6.1.66) Unaccented by Timatiṇaḥ (Pan. 8.1.28).

Sahasra-
mighty, strong, (Agni); from sahas with the suffix yat by Tatra bhavaḥ (Pan. 4.3.53). Unaccented by Ṛmantritasya ca (Pan 8.1.19).

Agni is born of friction.

Pravidvān,
clever, shrewed, deceitful; from pra/vid jñāne, to know; II.P. with satr. satr is replaced by vasu by videh saturvasuh (Pan. 7.1.36)). Prakarṣena jānanti pravidvān, knowing or wise. The accent on the suffix by Gati-(Pan 6.2.139) and Ādyudattasca (Pan. 3.1.3.).

Martah,
mortal, i.e. darkness which is the victim of Agni's flames.

Martam,
the world of the mortals, or the universe.

Stavamana-
being praised (Agni); from/stu stutau, to praise II.P.A. with the suffix sahac; sap by Vyatyayo bahulam
(Pan.3.1.86) The augment muk by Ane muk (Pan.7.2.82).
The accent on the radical syllable by Dhatoh (Pan 6.1.182)
Here unaccented by Amantritasya ca (Pan 8.1.19).

Stuvantem.

praising; from /stau stateu, to praise; II.P.A.
with the suffix satr. Sap drops by Adiprabhrtibhyah
sapa (Pan 2.4.72). Uvan by Aci smudhatubhruvam (Pan 6.
4.77). The accent on the satr by Adyudattasca (Pan
3.1.3.)

Duritava.

for bad course, discomfort. (See notes on
Rv.1.147.3).

Dhayih.

to hold, put, place; from /dhı charane, to
hold; V.I.P. Luň 2nd per. singh. Unaccented by
Tinatena (Pan 8.1.28).
Rsih-Dārghadāma Aucathyah-Devatā- Agniḥ.  
Chandah-Tristūp. Svarah-Dhaivataḥ.

1. Mathid yādīm viśto māṭarīṣva  
   Hotāram viśvāpsum viśvādevyaṃ.  
   Ni yam dadhur maṃśyasu vikṣu  
   svabho citram vapaṣe vibhāvam.

2. Dadānaminna dadabhanta maṃma  
   agnīrvaruḥtham maṃma tasya okan.  
   Juṣantya visvanyasya karmā  
   Upastutim bhramanānasya kāroḥ.

3. Nitye cīnmu yaṃ sadane jagrabhre  
   praṣatibhir dadhire yajniyāṣah.  
   Pra su nayanta gṛbheṣyanta iṣṭāv.  
   asvavo nā rathyō rāraḥanah.

4. Purūṇi dasmo ni riṇati jambhair  
   ṛcote vana a vibhava.  
   Adasya vato anu vati socir  
   astur na saryam asanam anu dyun.

5. Na yaṃ ripavo nariśanyavo  
   garbhhe sāntaṃ resana resayanti.  
   Andhā apasya na dabhannabhikhyā  
   nityasa im pretaro arakṣan.

**TRANSLATION:**
1. When wind having entered Agni (Hotṛ), who is perfect and related to all gods, stirred him; they (the gods) placed him in mortal abodes as (they did) the wonderful and brilliant sun to assume (his) form.

2. (The enemies, i.e. darkness) did not overcome the bestower of energy (the sun) of that me (the sun) Agni welcomed the protective function. All hailed the deed of this strenuous worker (the sun) who carried (their) praise.

3. The divine gods caught him in his eternal abode (i.e. the sun) and with their praises placed (him in the middle region). The captors (then) led him diligently to the sacrifice as the fast steeds yoked to a chariot (take the rider to his destination).

4. The wonderful one (agni) consumes many with his flames and (he) the resplendent one flashes in the water (of the middle region). The wind blows along his flame day by day like a discharged arrow of an archer.

5. Whom neither the enemies (darkness) nor damaging injuries can harm while yet in embryo. The blind darkness did not suppress his splendour. for him (his constant promoters defended.)
Mathit-

excited, churned, stirred, from/manth vilodane,
to stir, whirl round; ( cf. Gk. minthe; lat. mentha,
menta; Lit. menture; Germ. mirza; Angl. Sax. minta; Eng. mint.)

I. A. P. Luś 3rd per sing. Sic by Ēlah sic (Pan 3.1.44)
the augment it by Ārdhadātukasyedvalādeh (Pan 7.2.35)
the augment it by Astīm co apr̷kte (Pan 7.3.36); in ti
drops by Mityām ātīta (Pan 3.4.99); s of sic drops
by Iта ītī (Pan 8.2.28) dir̷g̷ha by Akaḥ savarne dir̷g̷ha
(Pan 6.1.101). Here salpa is not asiddha by Purvatā-
siddham (Pan 8.2.1) as salopa is siddha by sijlopah
ekādese siddho vaktavyāḥ (Van Pan. 8.2.3.). The accent
on the initial syllable by Dhātoḥ (Pan 6.1.162).

Howagni was stirred by Matarisvan is described
in this mantra.

Vistah.

entered into, contrived in; from/vis pravesane,
to enter, pervade ( cf. Gk. oikos; Lat. vicus; Lith. Veszeti;
slav. visi; goth. weigh; Angl. Sax uie; Germ. which weigh
bild) V. I. P. with kta ś into ś by Vrasca- (Pan 8.2.36)
t into t by śuṇā śtah stah (Pan 8.4.41). The accent
on the suffix by Adyudattasca (Pan 3.1.3).

Matarisvo.

wind ( see notes on Rv. 1.141.3.)
Visvāsum.

of whole form, entire, complete, perfect
B.V. comp. Visvam apsū rupam yasya saḥ visvapsuh tam visvapsum, assuming all forms. The accent on the last syllable of the first member of the comp. by Bāhuvrihau visvam satkāyam (Pañ 6.2.106).

Agni is called visvapsu as he is pervading the whole universe.

Visvādevam-

related to all gods, distinguished by all divine attributes. (see Notes on Rv.1-162.3).

Vikṣu.

abodes (see notes on Rv.1.153.4). The word manuṣyasu, is used is an adj. of vikṣu. Manuṣyasu vikṣu means, mortal abodes; the sense is that the divine gods placed Agni in the mortal abodes i.e. middle region and earth.

Vibhavam.

bright, brilliant viśeṣaṇa bhatiti vibha, the suffix vic by Ato manin. (Pañ 3.2.74). From vibha the secondary suffix van by Chandasīvanipau ca-

(Va Pañ 5.2.109). M. is changed into V by Madupadhyāsca (Pañ 8.2.9). The portion (Nta) in vibhavantam drops chandastvāt irregularity. The regular formation of the word may be from bhū sattāyam with the prefix
vi and the suffix ghan by Bhāve (Pan 3.3.18). Viṣeṣena bhavanam vibhavah tam vibhavam, powerful, bright. The accent on the radical syllable irregularly.

Dadānām-

bestowing, offering; from da dāne, to give bestow (cf. Gr. didimi; Lat. do) II.P.A. with sanac by ṣatāḥ satra (Pan 3.2.124), Reduplication by ālau (Pan 6.1.10). The accent on the last syllable by -gitāḥ (Pan 6.1.153).

After his creation, the sun began to bestow his energy to the universe. The enemies (i.e. darkness) could not prevail against the sun.

Dadabhanta.

destroyed, overcame, prevailed against; from caus. √dambh dambhane, to destroy; V.P. Luḥ 3rd pers. plu.

Caṇ by niṣri-(Pan 3.1.48); reduplication by ganj (Pan 6.1.11) nic drops by Neraṇiti (Pan 6.4.51) itva in abhyasa does not take place as abhyasa is not followed by short vowel because 'm' in dambh drops by Aniditam (Pan 6.4.24). It takes A by Nicasca (Pan 1.4.74). Unaccented by TimatiṆaḥ (Pan 8.1.28).

Sayana has derived in a peculiar from dambh- slu by Bahulam chandasi (Pan 2.4.76), and adding ant irregularly.

Varūṭham.

protection, i.e. protective function; from va-r varane, to choose, select (Lat. velle; slav. Voliti; Got
The accent on the initial syllable by Māi (Pan 6.1.197).

Agni was satisfied with the protection afforded by the sun to all beings.

Agni was satisfied, pleased, welcomed from Intense/kan.

diptikantigatiṣu, to shine, strive after, seek (with acc. or dat.) (cf. zd. kan; Gk. Kanapṣe, Angl. Sam. hana; lat. camus, caneo, candeo, candela (7); Hib. camu; full moon). I.P. laṁ 3rd per. sing. Reduplication by Sanyānoḥ (Pan 6.1.8.), cutva in abhyāsa by Kuḥosciṁh (Pan 7.4.62) diṛgha in abhyāsa by Dirgho Mañah (Pan 7.4.83); the viṣaṇa sap drops by Adiprabhratibhaṁ sap (Pan 2-4-72); i in ṭaṁ drops by Nityaṁ niṁah (Pan 3.4.99); Nitasac (Pan 3.4.100); t drops by Halivaṁbhyo- (Pan 6.1.68). The augment at does not come by Bahilaṁ chandasaṁāhyogaṇi (Pan 6.4.75). Unaccented by Tīhhatihā (Pan 8.1.28).
chandaśayamanyoge 'pi' (Pan.6.4.75). The accent
on the initial syllable of the suffix sa by Adyudattasca (Pan.3.1.3.).

Bhāramanasya-
bearing, carrying; from bharāne to bear, foster, cherish (cf. zd. bar. Gk. Phero; lat. fero; slav. brati; Goth. bgirn, Germ. beran, ge-baren; Eng. bear) I.P.Ā.
with sansa by lataḥ satrasancau-(Pan 3.2.124). The vikarāṇa sap by Kartari sap (Pan 3.1.68); bhr takes guna by sārvadhatukardhatukayoh (Pan 7.3.84) the augment muk by Ane muk (Pan 7.2.82). The accent on the radical syllable by Dhātoḥ (Pan 6.1.162).

Karoh-
strenuous or active worker; from karane, to do VIII.P.Ā. with un by Kṛvapa-(Un. I.I.). Karotī
citi karuḥ sīpī vac. The accent on the last syllable by Adyudattasca (Pan 3.1.3.).

The sun is called karuḥ as he is the active force in the progress of creation.

Jagrbhre-
caught; from grah upadane, to hold, establish, gerep, gearv; Goth. greipa; Germ. grief; lith. grebju; slav. Grablju; Eip. grabaim, I de- our stop) IX.P.Lit.3rd per plu.
It takes samprasāraṇa by Grahiyā-(Pan 6-1-16); Pūrv-
arupa by Samprasarañca (Pan 6.1.108). H into bh
by Hrgrahorbhaschandasi (Va. Pan). Ta into ire by
litastajhayoresirec (Pan 3.4.81). Ire into re by Irayo
re (Pan 6.4.76). The suffix is accented by Ėtah (Pan
6.1.163).

Grbhavantah-
seizing, i.e. captors (ii.V.P.361-col3). From
caus/ grha upadane, to seize, hold IX.P. Samprasarana
in place of vṛdḍhi is irregular. The satr is the suffix,
so' num by Ugidaca-(Pan 7.1.70). The suffix nic is accented
by ādyudattasca (Pan 2.1.3.) H into bh Hrgrhorhbasca-
handasi (Van Pan.6).

Pranavanta-
led, conveyed, from pra/ ni prāpane; I P.A.
lan 3rd per. plu. unaccented by Tinattinah (Pan 8.1.28).
The gods convey the rays of the sun seizing.

Rathyah-
Nom.plu. of rathi ' belonging to a chariot;
from ratha with the suffix i by Chandasivanipau (Va.
Pan 5.2.109).

Rarahanh-
Nom.plu bestowing, speeding fast. from rāh
gatau, to hasten, speed, run; with kāccb by Ėtah kānajva
(Pan 3.2.106). Āgamaśastrasya anityatvāt the augment 'num'
does not come. The accent on the last syllable.
Dasitha.

accomplishing wonderful deeds, wonderful, extraordinary; fire; 1. from das upakṣayam; 13. with mak by Isi. (U. 1.143). Dasyati upakṣayati iti dasmaḥ.

One that becomes exhausted. The accent on the last syllable by Adyudattasca (Pan 3.1.3.).

Agni is dasma as he throws 'rays from him and seems exhausted.

Mārināti.

destroyes, consumes; from nī/ri IX.P. to dissolve, to destroy.

Jambhain. Jambhain

jaws, i.e. flames (See Notes on Rv. 1.143.5.).

Vane.

in water (of the middle region). Water in the middle region is in the form of clouds. (See Notes on Rv. 1.143.5.).

Vibhaya.

illuminous, shining, resplendent; from vibhā with the secondary suffix vanip by Chandasi upaniṣad ca vaktavyau (Va. Pañ. 5.2.109). Vibhā asti asminniti vibhava 'illuminous'. The accent on the last syllable of the stem by Gati- (Pañ 6.2.139.). Vanip is
Unaccented by Anudattau suppitau (Pan 3.1.4.).

Socih.
flame, glow, radiance (See Notes on Rv. 1.143.2.)

Saryam.
arrow, from sr hinsayam, to curse; IX.P.
with yat by Upasapkhyanana on Aghnyadayasca (Un. 4.112).
Srati anena iti sarya' arrow'. Tam saryam. The accent on the initial syllable by Yato 'avah (Pan 6.1.213).

Anu Dvun.
day by day (dvirvacaana in vilpa).

Ricavah.
enemies; from rap vyaktayam vaci, to chatter, whisper; I.P. with u by Rapericcopadhayah (Un. 1.26).
The accent on the suffix by Adyudattasca (Pan 3.1.3).

Risanyavah.
injuries, damaging; from denom/ risanya, to wish to injure, hurt, destroy, with u by Kyacchandasi (Pan 3.2.170). The final 'a' of risanya drops by Ato lopah (Pan 6.4.48). The suffix is accented by Adyudattasca (Pan 3.1.3.).

Resanah.
injuries; from caus/ ris hinsayam, to inure, hurt, with yuc by Nyasasrantho yuc (Pan 3.3.107). Resayati iti resanah ite resanah. The suffix 'a' drops by Neraniti
U' into ana by Yovoranakau (Pan 7.1.1.). Natva by Atkypavannum-(Pan 8.4.2). The accent on the last syllable by Gitah (Pan 6.1.163).

Andhah-

(forces of) darkness.

Apasyah.

not seeing, i.e. blind. From /drṣ prekṣane, to see. I.P. with the prefix na and the suffix sa by Paghrādhāmdhetṣah saḥ (Pan 3.1.137). Na pasyati iti apasyaḥ. Not seeing, te apasyah. Drṣ. is replaced by pasya by Paghra. (Pan 7.3.78). The accent on the last syllable by Gati-(Pan 6.2.139) and Ādyudattasca (Pan 3.1.13). Here tatpurse. (Pan 6.2.2.) does not apply as nan is taken in the sūtra, but not na.

Dabhan.

destroyed; from/dabh dambhane, to destroy, I.P. (M.W.P.469). Laṅ 3rd per.plu.

Abhikhyā-

splendour, beauty, from abhi/cakṣ vyaktayāṃ vaci, ayam darsane, pi, to see, look at, observe, II.A. with an by Atascopasargae (Pan 3.3.106.).
Rv. I. 149

Reśih — Dirghatamā Aucathyah. Devatā — Agnih
Chandas — Anuṣṭup, 3 usnik. Svarah — Gandhārah,
3 Raśabhah.

1. Mahāḥ sa rayā eṣate pātirdamm
   ina ināṣya vasunāḥ pada a
   Upa dhrajantam adrayo vidhannit.

2. Sa yo vṛṣa naram na rodasyoh
   sravobhiraṣti jivāpīṣaṇargah.
   Pra yāḥ sasraṇah sierītā yonau.

3. A yāḥ puram nārminim adided
   atyāḥ kavir nabhanyoṇārva.
   Sūro na rurukvānchatātmā.

4. Abhi dvijanmā tri rocanāni
   visvā rajansi susucano asthāt.
   Hota yajīṣtho apan sadhasthe.

5. Ayam sa hota yo dvijanmā
   visvā dadhe varyāni sravasya.
   Marto yo asmāi sutuko dadāsa.

Translation:
1. He, the lord of copious wealth, lord of lord,
   bestowing, hastens towards (us) the seat of riches. Him while approaching, the clouds welcome.

2. He (Agni), whose rays are imbibed by the beings,
is the sire of the heaven and earth as that of the
Maruts by his glorious rays, (and) who moving
speedily resorted to the earth.

3. He, who illuminated the undisrupted earth, is
swift and sputtering like the ethereal wind. He,
having numerous manifestation is refulgent like
the sun.

4. He, the blazing one, having two births has extended
over all the three bright regions. In the home of
(atmospheric) waters and Hotā (Agni) is most
actively engaged in sacrifice.

5. He is that Hotr (Agni) with two births (and)
who has created all precious things with his
glorious rays. The earth (Mafcta) which served
him, yielded excellent products.

Grammatical and Exegetical Notes:

Isate - to hasten towards or near,
to endeavour, to reach; From आ-इस; Lat 3rd pér.sing.,
VI.Ā.

Han - granting, bestowing. (See. Notes
on Rv.I.153.4).

Dhrajantam - moving, approaching; from
/dhraj gatau, to glide, fly, move, sweep on; I.P.
with satr. The accent on the initial syllable by
Dhātoḥ (Paṇ. 6.1.162).

**Vidhān**—welcomed, honoured; from

\(\text{vidh vidhāne}\), to worship, honour a god (dat. loc. or acc.) VI.P. (In RV. also A.). Laṅ 3rd per. plu.

(Nighātābhāvaschāndasaḥ-Sāyana).

Srāvakam — a glorious rays; from

\(\text{srū sravāne}\); I.P. with a'sum by Sarvadhātubhyo'sun (Un.4.189). The accent on the initial syllable by

Nni — (Paṇ. 6.1.197).

Yaska has enlisted this word in the synonyms of food (Nigh. 2.7.) and wealth (Nigh.2.10). The radical meaning of this word is 'what is heard', i.e. fame, glory. Here glory refers to his glorious lustre or rays.

Jīvapītasargah — whose rays are drunk by living beings (M.W.P. 422). B.V.Comp. Jīvaiḥ pīṭāh sargāḥ kiranāḥ yasya sah jīvāpītasargah. The accent on the second syllable of the first member of the comp. by Bahurvīhaḥ — (Paṇ. 6.2.1.). In jīvāpītaḥ the accent on the final syllable of the first member by Trtiyā karṃi (Paṇ. 6.2.48) as the word jīva is derived from \(\text{jīv prāhane}\) with ka by Ghanarthe kavidaṁ (Bhā.Śa.Paṇ. 3.3.58) and the suffix is accented by Adyudāttasca (Paṇ. 3.1.3).

Pra — sasrānah — flowing, speedily,
streaming; from */sr gatau to flow, stream (cf. Gk.orman, alma, allomai; Lat. salire) III.P. (also A) with sanac. The accent on the last syllable by Citah (Pan. 6.1.163).

**Sisrīta** - diffused, leaned; from */sri sevyām, to lean on, rest on; (P) to direct or turn towards (esp. spread or diffuse (light or radiance or beauty over (loc.) Rv. (See. M.W., P.1098). (cf. Gk. Klino.kline, klimax; Lat. clinoclivus; Lath. szlyti, szleti, szlaitas; Goth.hlaus; hlaive; Germ.hlinen, linen, lehnen; Angl.Sax. hlinian; Eng.lean). I.P.Ā.; Lit. (See. M.W., P. 1098 - Vedic forms belonging either to the Pf. or Aor. type are also asisret, asi - śrema, śiśrta). Here there is one irregularity according to Panini and that is unreplacement of ta into eś by Liṣṭastajhayoresirec (Pan. 3.4.81). Reduplication by Liṭi dhātoranabhyāsasya (Pan. 6.1.8); dirghatvam chaṇḍasaḥ. Maclonald, however, regards it an optative 3rd per.sing.form. The accent on the last syllable by Ādyudāttasa (Pan. 3.1.3.).

**Nārminim** - (from na with armin) not in ruins, undisrupted, intact.

**Adidet** - lighted up, illuminated (see...
Notes on Rv. I. 140. 10).

Nabhanyah - born in the sky, ethereal; from nabha (sky) with yat by Tatra bhavaḥ (Pāṇ. 4.3.53).

Nabhāś ākāśe bhavaḥ nabhanyah, 'Vāyu'. The svarita accent on the suffix by Titvārītam (Pāṇ. 6.1.185).

Rurukvān - resplendent, refulgent; from ruc dipau, to shine, to bright or radiant or resplendent, Rv. (cf. Gk. lenkos, amphiłeke; Lat. lux, luceō, luna, lunien; Goth. liuhath, lauhmuni; Germ. licht, lieht, leicht; Angl. Sax. lecht; Eng. light). I. A. with kvasu by Kvasusā (Pāṇ. 3.2.107).
The accent on the suffix by Advattāsca (Pāṇ. 3.1.3.).

Satātmā - having hundred bodies or numerous manifestations. R.V. Comp. Satam ātmānāh vidyante yasya agneh saḥ satātmā. The accent on the last syllable of the first member of the comp. by Bahuvrihau - (Pāṇ. 6.2.1.). The word sata is irregularly derived and finally accented by Paṅkti - (Pāṇ. 5.1.59).

Yāska has enlisted 'sata' in the synonyms of 'bahu' (Nigh. 3.1.).

Dvijanmā - having two births. (See Notes on Rv. I. 140. 2.).

Susucānāh - blazing, shining; from
suc dipta, to shine I.A. with kanac by Lita(h) kana(jv)a (Pan. 3.2.106). The accent on the last syllable by Cita(h) (Pan. 6.1.163).

Abhi-asthāt - extended over; from Abhi-istha, to extend over, (Gk.i-stanai; Lat.stare; Lith.Stoti; Slav; Germ.stan. stehen; Eng.stand), I.P.A. Lun 3rd per. sing.Sic drops by Gātisthā - (Pan.2.4.77). Unaccented by Tinnatiṇā (Pan.8.1.28).

Yajisthāh - most actively engaged in sacrifice, with isthan from the word yastr by Tuschandasi (Pan. 5.3.59). Ayam eśām ātisayena yastā yajisthāh. (Agunavacanād api ātisāyanika ātsthān iti Sayana.) Tr drops by Turiṣṭhe - (Pan. 6.4.154). The accent on the initial syllable by Āni - (Pan. 6.1.197).

Sadhasthe - in the meeting place, home or reservoir: (See. Notes on Rv.I.154., 3; I.163.13).

Varyāni - to be chosen, precious, valuable, treasures.

Sravasyā - by his rays or powers. From śravas (see. Notes on Rv.I.149.2.) with kyac by Supa ātmanah kyac (Pan. 3.1.8.). Sravah ātmanah icchatiti sravasyati, 'one that wishes food'.
It takes the suffix an in bhava by Upasankhyāna on Atascopasarge (Pañ. 3.3.106). The feminine suffix ṭap by Ajādyataṭāp - (Pañ. 4.1.4.). The accent on the suffix kyac by Citaḥ (Pañ. 6.1.163).

Sutukah - yielding excellent products.
B.V.Comp. Sobhanāsah tukā yasya saḥ sutukah. (Tukā - progeny, product). The accent on the initial syllable of the second member of the comp. by Adyudattam dvayacchandasi - (Pañ. 6.2.119).

Dadhe - produced; from /dhā to produce, generate, create, III. P.A., Lit 3rd per. sing. (M.W.).

Marṭah - mortal, the world of the mortals, earth (Gk. Mortos, Brotos; Lat. mortuus, mortalis).

Dadasa - served; from /das to serve. Lit 3rd per. sing (M.W.).
Translation:

1. Assiduous and honouring, O Agni, in thy presence I laud thee vehemently, as if in the abode of a great lord.

2. I strive hard for (Agni's sure invocation (in the sacrifice of creation), who is self-willed, rich (and) beneficent and who sometimes hastens away and does not associate with the gods.

3. O tremulous Agni, thou art that extinguishable element which is great and bright and the strongest (or fiercest in the heaven), O Agni, be thy foremost.

Grammatical and Exegetical Notes:

Dashvan - doing honour or service. Irregularly
formed by दास्वानसाहवान - (पान. ६.१.१२); from /dās
dāne, to bestow, denote; with kvasu by Kvasusā (पान. ३.२.०७). The irregularities are advirvacanam and anītātva.
The accent on the suffix by Adyudattasca (पान. ३.१.३).

Voce - to speak, praise; from /brū vyaktāyām
vāci, to speak, II.P.A. Luṇ by Chandasi luṇāhliṭaḥ (पान. ३.४.६). Brū is substituted by vac by Bruvo vaci
(पान. २.४.५३); an by Asyativikhyātibhoyān (पान. ३.१.५२);
um by Vaca um (पान. ७.४.२०), Midaco'ntyatparah (१.१.४७);
gunā by Adguṇaḥ (पान. ६.१.८७); the augment 'at does not
come by Bahulan chandasyamānyoge 'pi' (पान. ६.४.७५).

Arih - assiduous, attached to, faithful
(M.W.); from /r gatau, with 'i' by Aca ih (उप. ४.१३९).
Rohati prapnoti Padarthān iti ariḥ sevakaḥ satruvā. The
accent on the suffix by Adyudattasca (पान. ३.१.३.).

Todasya - master, lord; from /tud vyathane,
to goad (GK.tudiev-as; Lat.tundo), V.I.P. with gha by
Punsi samjñayām ghaḥ prayena-(पान. ३.३.११८). The accent
on the suffix by Adyudattasca (पान. ३.१.३.).

Vi - Ind. expressing intensity, here the verb
'ire' has to be understood, /ir to stir, to shine, I
st.per.sing.

Aninasya - of him who has no master,
independent; B.V. Comp. Avidyamāna ino yasya saḥ anināh
tasya aninasya Agneḥ. Nāno'styarthānām - (वा. पान. २.२.२४).
applies for this compound. The accent on the last syllable of the second member of the comp. by Nañsubhyām (Pan. 6.2.172).

Prahosa – for the invocation (in the sacrifice of creation); from pra-hu dānādānayaḥ; III.P. with se by Tūmarthe sesṣāṇase – (Pan. 3.4.8). The accent on the last syllable by GatiKarāko – (Pan. 6.2.139) and Adyudattasca (Pan. 3.1.3.).

Cit – sure.

Araṣṭanah – of him who does not injure, harmless, beneficent, uninjuring; from /ruṣ to injure. Na raruṭ iti araruṭ tasya ararusah. The accent on the initial syllable by Tatpurūse – (Pan. 6.2.2.).

Prajigatah – (gen.sing.) of him who hastens away; from pra-gā stutau, II.P. with satr. The vikaraṇa sap becomes śul by Bahulam Chandasi (Pan. 2.4.76). Reduplication by Slau (Pan. 6.1.10); hrasva in abhyāsa by Hrasva (Pan. 7.4.59); itva in abhyāsa by Bahulam Chandasi (Pan. 7.4.78); gi is changed into ji by Kuhoscuḥ (Pan. 7.4.62); ā drops by Āto lopa iti cā (Pan. 6.4.64) as satr is ārdhadhatuka by Chandasi Abhayatha (Pan. 3.4. 117). The accent on the first syllable of the second member of the comp. by Gati- (Pan. 6.2.139) and Abhyastānānādiḥ (Pan. 6.1.189).

Yaska has enlisted 'jigati' among the roots which mean gati (Nigh. 2.14).
Adevayoh - of him who does not unite or associate with the gods, indifferent to the gods (M.W.P.18). Devān ātmanah icchatiti devayati; Denom. ādevaya with the suffix kyac by Supa ātmanah kyac (Pan. 3.1.8). 'A' is not changed into 'i' by Na chandasayaputrasya (Pan. 7.4.35). Hence from ādevaya with u by Kyāchandasi (Pan. 3.2.170). 'A' drops by Ato lopaḥ (Pan. 6.4.48). Na devayuh ādevayuh tasya adevayoh. The accent on the initial syllable of the first member of the comp. by Tatpurusē – (Pan.6.2.2.).

Here, in this mantra, the subject of the verb 'ire' which has to be supplied after the prefix 'vi' is the collective host of Maruts who are striving hard to bring round Agni, who does not associate or unite with the gods in the process of creation or of producing waters in the middle region.

Candraḥ - shining (as gold), having the brilliancy or hue of light; from ācad.āhladane dīptau ca (Nir. XI.5). to shine, be bright, to gladden (cf. Lat. candeo, candela), I.P. with rak by Sphītajī (Un.2.13). Candati hsargayati dīpayati vā sas candraḥ, 'one that shines'. The accent on the last syllable by Ādyudāttasca (Pan. 3.1.3).

Vipra - shaking, tremulous, flickering; from āvip to tremble, vibrate, flicker; with the suffix 'ra'.
Martyah - he who dies out, becomes faint or extinguished.

Vṛadhaṭtamah - who has become very strong, fiercest; from Caus. / vṛdh vardhane, to increase, augment, strengthen; with Satr. The augment 'am' by Anudāttasya - (Pan. 6.1.59).

Pra-pra - foremost.

Vanusah - zealous or eager, winner; from /van to like, desire, become master of; win; I.P.VIII.P.A. with kvasu by Kvasusca (Pan. 3.2.107). It is irregularly formed by Upasankhyāna on Dāśvān - (Pan. 6.1.12). The accent on the suffix by Adyudāttasca (Pan. 3.1.3.).
Rv.I.151

Rg.4-9 Dirghatamah, Devatā - Mitrāvaruṇau
Chandah - 1 Tristup., 2-9 Jagati. Svarah.1.

Dhaivataḥ, 2-9 Niśadah.

1. Mitram na yam simyā gosu gavyavah
   Svadhyo vidāthe apsu jijanan.
   Arejetam rodasī pājasa gira
   prati priyam yajatam januṣamavah.

2. Yaddha tūvam purumādhasya somināh
   pramāso na dadhre svabhuvah.
   Adha kratum vidatam gatamarcata
   uta srutam vṛṣaṇā pastyavatāh.

3. A vām bhūsan kṣitayo jahma rodasyoh
   pravyām vṛṣaṇā daksase mahe.
   Yadim rtaya bharatho yādarvate
   prā hotrayā simya vitho adhvaram.

4. Pra sā kṣitirasya ya māhi priya
   rtavanytamā ghosatho brhat.
   Yuvam divo brahato daksam abhuvam
   gam na dhūryupa yunjate apah.

5. Mahi atra mehina varamṛṇvatho
   arenavastuja a sadman dhenavah.
   Svaranti tā uparatati sūryam
   a nimruca uṣāsastakvaviriva.

6. A vām rtaya kesiniranuṣata
   mitra yatra varuṇa gatam arcathah.
1. Desirous of rays among rays, the thoughtful (gods) produced that (Agni) in the celestial) waters like Mitra in the sacrifice (Vidatha). (As soon as Agni was born) both the worlds trembled with a Vehement noise. Let both the worlds perform the sacrifice affectionately for the protection of the all that is born.

2. Since those friendly (gods) who are ready to help have offered (both Mitra and Varuṇa) the abundantly flowing soma (water), you O showerers (of rain) should know your function as well as the way for
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the worshipper. You should listen to those (gods connected with soma (pastya - water).

3. The gods glorify your asupicious birth in the midst of heaven and earth, for great vigour, O showerers (of rain) which you sustain for (the formation of water (and) for (activising) the arvat (i.e. the rays). You approach the sacrifice with priestly function.

4. O Asuras, That abode (of yours) is extremely dear you possessed of water you proclaim aloud (about your power to form) water. From the vast sky you apply your ready powers (to form water) like an ox to the yoke.

5. O great ones, you proceed here with your greatness towards (forming) water. These are eager vapours, free from dust particles in (your) abode They rumble in the middle region up to the sun both evening and morning like a bird of prey.

6. Agni (having flames) rushes roaring towards you for (the formation of) water, where you, O Mitra and Varuna, honour the course (i.e. perform their function). By your own selves you let loose (the water) and promote the activity. You lead the power of Vipra (i.e. Agni).
7. Who (Agni), exerting himself provides you with sacrifices; the wise hota (Agni), accomplishing the heart's desire, performs the sacrifice. You two (Mitra and Varuna) approach him (Agni) and take part in sacrifice. You, who are anxious to help us, you proceed towards good scheme and phenomenal sounds.

8. He (Agni) furnishes you, the foremost ones who are associated with water, with sacrifices and rays like mind unto the motives. The sounds sustain you with restrained desire. With sober mind you penetrate gainfully.

9. You sustain excellent vigour, you pervade gainfully with your supernatural powers the far-reaching dominion. The days along with night have not attained to your divinity nor the (celestial) rivers. The demons have not attained to your power.

**GRAMMATICAL AND EXEGETICAL NOTES.**

Simaya - with action. The word 'simi' is derived from sam upasme 'to be quiet, to be satisfied', with the suffix 'in' by In sarva dhatushyak (Un.4.114) and again the feminine suffix 'nis' by Kridarakat (Va.Pan4.1.45). The accent falls on the last syllable by Adyudattasca (Pan.3.1.3). But in the text the first syllable is accented so it seems that here the feminine suffix is Nin by Sarangaryan Nin (Pan.4.1.73), hence the first syllable is accented by Nin-(Pan.6.1.197). As a matter of fact 'sim' karnam sthayamca is a separate root from Sam and it is only used in nominal forms.
Yaska has derived from Sam, and Jask (Hir.5.12) (cf. Gk.koma, 'deep sleep'; Indo-Eur. kam 'to be' tired.

Gavyavah - desirous of rays. The word 'gavyu' is derived from the denominative suffix 'kyaca' by Supah atmanah-
(Pan.3.1.8) Gah kirjan atmanah incchatiti gavyati. 'O' in 'go'
is replaced by 'av' by Vanto yi pratyaye (Pan.6.1.79) and again 'u' suffix by Kyacchandasi (Pan.3.2.170). 'Go şu gavy-
avah' here locative takes place by Yataca nirdharaṇaṁ (Pan.2.
3.41). Jatigupakriyabhih Samudayadekdesasya prthakkarpnam
nirdharaṇaṁ. The sense is that only those rays are selected
which produce agni that can drive away the darkness. The
word gavyvavah is an adjective of svadhyah which denotes the
gods who were engaged in creating the sun.

Svadhyah - thoughtful. This word is derived from

\[ v/dhyai chintayain 'to think' with the suffix kvip by \]

Dhyayateh samprasaranam ca (Va.Pan.3.2.178) with the prefix
'su' and 'a'. Suṣṭhu saḍhu asmantat dhyayantiti svadhyah.

In svadhi, followed by jas, yañ takes place by Ernekaco..
(Pan.6.4.82). Svarita accent on jas by Udattā svaritayoryanah
svarito! mudattasya (Pan.2.2.4).

Svadhyāḥ are the gods who tried or thought to produce
Agni in the heaven to drive away the darkness on the earth.
The word svadhyāḥ occurs 16 times in Rgveda. Svadhyāḥ are
also the sapta yahvih (seven rivers) which come down on the
earth from heaven and flow here. They can be nothing else
but the seven streams of the rays only (See, Svadhyāḥ diva a
sapta yahvih (Rv.1.72.8) Praising you O Varuna (sun) may we
become svadhyāḥ (of thoughtful mind) and fortunate in thy
obedience.
Again the thoughtful and wise sages, desirous of gods, understand him (the sun) in their mind.

\[\text{Yuva suvasah parivita agat sa u sreyanbhavati jayamanah.}\]

So the word svādhyaḥ is the adjective of the gods who produce light and heat in the heaven.

The metre of this stanza given by Saṁya, Geldner etc. is Jagati and svara Miṣaḍa but in Rgvedic text published by Vedic Yantrālaya the metre is Bhurik-Tristup and the svara is Daivataḥ. Where there arises a doubt about the metre, the following points should be taken into consideration:

1. The lengthening or shortening of a vowel or two makes no difference in the metre. (Naḥ va ekakṣeraṇa chandansi viyanti, na dvābhyaṁ (Ai.B.I.6.2.37) Nākṣaraṇa chando vyṛtyekasmanma dvābhyaṁ (S.B.13.2.3.3).

2. According to Piṅgala Āditaḥ sandigdhe. Devtaēditasa (3.61.62) the doubtful metre should be decided from their initial pada and god, svara, varṇa, gotra. As to how metres are decided from the gods, Uvvat says 'Saṁsaye chandsaṁ daivatenādhyavasāyyo bhavati. Yathā tava svādiṣṭha (Rv.4.10.5) Siva naḥ sakhya (Rv.4.10.8) Ityuṣṇīganustupayormadhye, 'ghṛtam na ṁmatam' (Rv.4.10.6,7) Śadviniyakṣare rco dāivatena svarājo gāyatryāvadhyavasīyate, na virāyusnihau.

3. Āchārya Saunakalays down the following rule for
deciding a pada: Prayō artho vrīttam ityete pādajñānasya hetvah.

So also Valiṣṇava Madhava:

Yaliṣṭuḥ yad virode ca pūrvam pūrvamītisthitih (Chand 'nu' 6.7.13)

Achārya Saunaka gives greater importance to prayāh than arthas 'meaning', but according to the Mīmāṃsā 'Yatrārthavasana pādavyavasthā sa rūk (Mī.2.I.35) where pada is decided according to the meaning, i.e. rūk. (For this see Y.M.V.Ch., p.209)

In the present verse the intitial pada is 'mitraṃ na 'yaṁ simyā gosu gavyavah' and the vowels are only eleven, so the metre should be Triśūṭup not Jagati. Another point to be considered is that the deity Agni which is tryrft here is in apsu i.e. in the middle air and not in heaven.

Yāska has enlisted apiḥ in the synonyms of antarikṣa (Nigh.1.I.3.). Most probably here agni in his Brhaspati form is described, who is also the deity of the middle region. So it is clear that the metre is bhurik-triṣūṭup and not jagati.

Janane -produced, from ṣaṇ pradurbhave 'to, bring forth' IV.Α. with the suffix caṇ in 3rd. per.plu. The augment 'at' does not come due to Bahulaṇ chandasyamanayo' pi(Paṇ.6.4.75).

The deity of this verse is 'Agni' and not Mitra because the pronoun 'yam' refers to the deity of the preceding hymn which is Agni.

Pūrūmidhāśya- abundantly flowing or bestowing. It is
The word midha is derived from /mih secane 'to make water, wet', with the suffix kta. The ta of the suffix is changed into dha by Jhasar- (Pan.8.3.40), and again dha into qha by Stuna stuh (Pan.8.4.41), and the first 'dha' drops by Dhoqhe Lopa (Pan.8.3.13) and 'i' in 'mih' is lengthened by Dhra-lope purvasya (Pan.6.3.111). The accent falls on the second syllable of the first member of the comp. by Tatpuruše... (Pan. 6.2.2). The word 'puru' (many) is derived from /pr̥ j. purne, to fill; with the suffix u (cf. old pers. paru; Gk. polu; Goth. filu; Angl. Sex. folu; Germ. viel). The word purumidha occurs four times in the Rgveda (VIII.71.14; IX.183.5; I.151.2; 5.61.9). Here purumidha is the seer and the metre of this verse is brhati so this description seems to be of the intermediate region. Purumidha means 'generated by many'. The sense is that agni is produced by many. Again as we see that the maruts are called to produce agni for lightening (see, Naro agnim suditaye chardih (abid). Purumidhe is possessed of oblation, and in the capacity of Gotama and Atri is said to call the twin Asvins to protect "Yuvam gotamaḥ purumidho atrirdasaḥ havate 'vase havishman (Rv.1.183.5)." Here Sayana says that gotama, atri and purumidha are all great seers. With a view to receive purumidha, the vipra and possessed of great fame, red horses were yoked (See, Vi rohitā purumidhaya yematurviprāya dirghayasasase (Rv.5.61.9). Here purumidha is called vipra as priyamedha. Most probably the word vipra
signifies some states which may be functional. Like priyamedha, purumīḍha also became vipra. But purumīḍha is already vipra so it seems that in the heaven or middle region purumīḍha is the some definite shape of agni or rays which are certainly generated by many agencies, most probably the Maruts. Purumīḍha is, therefore, electricity which combines hydrogen and oxygen into water. This fact is corroborated by the word somināh in the mantra. It is derived from the stem soma with taddhita suffix ini by Atā Inithanau (Pan.5.2.115) which means somah asti asya asminniti somī tasya somināh. Śāyāna says that here is karmani śaṃsti 'genitive in the sense of accusative'. The subjective of this sentence is svabhūvah which may be the epithet either of marutah or of different gods, who are engaged in the formation of water from hydrogen and oxygen. So purumīḍhāsaya somināh is that agni which is generated by many and produces water from hydrogen and oxygen. There is one form of agni which looks very beautiful and is composed of one thousand rays. It produces water from Mitra and Varuṇa (See Dasa Sata sahā sthustadēkām devānāṃ sreṣṭham vāpuṣamapasyan (Rv.5.62.1). This is also admitted by Śāyāna. In the first quarter of this mantra water is said to be definitely hidden in Mitra and Varuṇa from where the horses or the rays of the sun start (Ibid. also "svaranti ta upara tāti suryama" - they go upto the sun) Rten rtam apihitam dhruvām vam suryasya yatra vimūcantaśvaṇ (Rv.5.62.1)) (of. "Tāsū vam mitra-varuṇa mahitvamirmā tsthīṣirahabhir dūhre."
Visvah pinathah svasarasya dhenah anuvamekah pavira vavarta. 
(Rv.5.62.2)

On this Sayana comments:


The corrolary of the present verse:

Adharyatam prthivimuta dyam mitrarajana varuna mahobhih, Vardhaya tamoasadhih pinvatum ga'ava vrstim srijatam jirdanu. 
(Rv.5.62.3)

On this Sayana comments:

"He devau mahobhih tejobhih svasamartyaih prthavimuta api ca dyam adharyatam. He devau yuvam osadhih vardhayatam vrstipremena. Gah pinvatum gavasvadin Vardhayatam. Tadartham vrstim ava srijatam avangmukham prerayatam he jirdanu caipradanau".

Purumidha is also in the patronym of Aingirasas and therefore he is certainly a form of agni which is instrumental in the formation of water from Mitra and Varuna (See.M.W.S.E. Dic.p.636). Pradadhire 'sustained' is derived from dhah dharanaposanayoh, to put, to produce; with the termination jha in past perfect 3rd per.plu. jha is changed into ireca
by Litastajhayore, (Pan.3.4.81). Ireca is kit by Asanyogal-tik (Pan.1.2.5) and a of second dha drops by Atolophah (Pan.6.4.64). The last syllable is accented by Adyudattusa (Pan3.1.3). This dadhre is the finite verb of svābhūvaḥ and shows that the gods produced sūruṃīḍha somi which again produces water. The root dha with prefix pra means 'to get before, offer, bring forth'.

**Svābhūvaḥ**— Ready to help the (gods) (a _/bhu to be at hand, assist) is derived from the _/bhu sattāyām, to be, to exist; with the prefix su and _/ and with the suffix kvip by Kvip ca. (Pan.3.2.76). Uvanadesa by Na bhusudhiyo. (Pan. 6.4.85) Chandasyubhayatha. (Pan.6.4.86).

**Pastya-** Possessed of homes or abodes or having a fixed habitation; is derived from the stem Pastya with the suffix 'matup' by Tadasyasti ...(Pan.5.2.94). Pastya asti asyamiti pastyavan tasya pastyavataḥ. The pastya is derived from / pas, to bind L.P.A.(v.l.) for spas bandhane, to bind X P. Pasayati, to bind (v.l for pas) (cf.Gk.peos for pesos; Lat.penis for penis; Lit.pira, pisti) with the suffix kyap with upajana 't' (cf. also Lat.postis) with feminine suffix çap.

Yāśka has enlisted this word in the synonyms of gṛha, house. Pājapastyaḥ vajapatanam (Nir.5.15). On this Durga writes - Vajaspatyem iti anavagatam. Vajapatanam ityavagamaḥ "Tam saknya purorucam ūtyaṃ vayāṃ ca surayaḥ. Aṣyāma vajaga-ndhyan sanem vajapastyaṃ (Rv.IX.98.12) Pavamāni saumi. Ambariṣarjīva ca suktaṃ dadṛṣatuh. Tatraiṣa. Tam enaṃ somam he sakhaḥaḥ. Rtviḥaḥ. Purorucam agretā ċiptaṃ
yuyam vayam ca sampriptah santah, He Surayaḥ! Medhaviṁaḥ!
asyaṁ yājapmyama vayam vājagandhyam prati visiṣṭan-a-
saṁanagandham, athā vājagrahitāvam, athā vājasammisra-yite-
āram. Kiṁca sanema saṁbhajemahi 'vājapastyam' vājamannam,
tadasmākamiti manyamanah santō yamabhimukhyena devāḥ patanti
gacchanti, sa vājapastyah somah taṁ nityam kalameva vayam
bhajemahi. Evamatra sabdāsārupyādarthopapesca 'vājapastya'
sabdena soma uktaḥ.

Dr. S. Varma is of the opinion that the derivation of
vājapastyā (i.e., Yamabhimukhyena devāḥ patanti gacchanti sa
vājapastyah soma, 'upon which the gods fall') of Durga is
obscure. He argues that pastya can have no phonological
correspondence with patana in Indo-Aryan. P.W. renders vāja-
pastyā as having a house full of gods, but how this rendering
has been arrived at is obscure. Uhlenbeck comments pastya
with Indo-Eur. pasto form (See. DSVEY. Ety. P. 138).

This word pastyam occurs in Rgveda in different ways.
Sometimes independently sometimes with the suffix matup and
sometimes in compounds as vājapastyaḥ, tripastyaṃ, asvapast-
yam, vājapastyam. The pastyavataḥ has been used as an adject-
tive of 'Kṣapān indrajyesthan' so the meaning of pastyavataḥ
should be 'having a fixed habitation'. The god Savitār is
said to inspire or generate the gods amongst whom Indra as
the eldest and due to its adjective, pastyavataḥ. The habi-
tations of these gods are fixed in the middle region (Indraj-
vyesthan brhadbhyaḥ parvatebhyaḥ kṣayaḥ ebhyah svasi
pastyavataḥ). (Rv. 4. 54. 5). Soma is called pastyāvanya because
it has definite abode in the middle region where it is formed. So in the present instance the showerers of rain viz. Mitra and Varuna are said to attend to the gods who have their definite or fixed habitation in the middle region.

_Arvate_ - for the sun, is derived from _/r gatiprāpaṇayoh_ to go, to receive, with the suffix vanip by Snā-madi-padyartiprāskibhyo vanip (Un.4.109). Gačchatyadhvānam prāpayatyadhvānāḥ pāram iti va arvā. The root is accented by Diśātoh (Pan.6.1.162).

Yāśka has enlisted arvān in the synonyms of asva. He interprets arvā _Īrāṇavān_ (Mīr.10.31) a runner. Dr. Varma has put this derivation of Yāśka under primitive and erroneous etymology (See S.V.T.Ety.p.115) and suggested that the word arvā should be correctly derived from _/r_ Indo Eur. er- 'to be set in motion', Gk. ersei, 'he may rush'. It appears Dr. Varma has not correctly understood the style of Yāśka and has judged Yāśka with a prejudicial mind. Yāśka’s derivations are not word-derivation but are meaning-derivations. Yāśka only points to the meaning of arvā in the other appropriate word _Īrāṇa_. Can any one imagine that Yāśka, the founder of Vedic etymology was ignorant of the ordinary grammatical rules then prevalent. Here _Īrāṇavān_, possessed of motion and shaking, is derived from _/r_ gatau kampane ca _IIā_. to go, to shake and arvā is derived from _/r_ gati-prāpaṇayoh. The meaning of these roots is the same so Yāśka has rendered arvā as _Īrāṇavān_ 'possessed of motion'. Arvā
can be derived from the root \( \sqrt{\text{gatau}} \), to go, also. In case of \( \text{Iraṇavān} \), the word \( \text{Iraṇa} \) is derived from the \( \sqrt{\text{r}} \) with the suffix \( \text{lyuṭ} \) and \( \sqrt{\text{r}} \) is changed into '\( \text{Ir} \)' by Bhulamchandasi (Pan.7.1.103) and Uraṇ raparah (Pan.1.51) and Rvarupadhayāh dirgha ıkah (Pan.8.2.76).

**Hotrayā  sımyā** - The word hotra is derived from the \( \sqrt{\text{hu}} \) dānādānyoh, III.P. with suffix tran by Huyāmaśrubhasibhyas-tran (Un.4.168) and then ṭap for feminine gender. The initial syllable is accented by Ṛmi- (Pan.6.1.197). The masculine gender of this word hotra is hotṛ which is generally the epithet of Agni in the R̄gveda. "Agnirhotā kavikratuh satyāscitrasravastamaḥ (Rv.1.1.5)". The feminine gender in the R̄gveda denotes the power of a deity who is in the masculine gender and hotrayā is the adjective of simyā. The word simyā has already been explained so 'hotrayā simyā' means with fiery action. By dint of fiery action, Mitra and Varuṇa join the sacrifice. This fire comes from the Sūrya (sun) and is called arvā which should be in genitive but it is in ablative. It seems that the sense should be understood in genitive by Śaṣṭhyarthe cāturthā vaktavyā (Va.Pān.2.3.62). So Mitra and Varuṇa go to the sacrifice for being changed into water by the fiery action of the rays of the sun which is called arvā.

**Kṣitiḥ** - dwelling place; is derived from \( \sqrt{\text{kṣi nivasagat}} \) yoh VI.P. to dwell, to go; with the suffix ktic by Ktic ktau ca- (Pan.3.3.174). The suffix is accented by Cītah (Pan.6.1.
Devarāja yājvan has derived it from the word ksiti. The description with the suffix ti by Vasesti (Un. 4, 175) and with the suffix kṣitī in feminine by striyām kṣitī (Pañ. 3.3.94) is better because it suits the sense in the context of the different deities.

Here the word ksiti is mentioned in the context of Mitra and Varuna. "Sa kṣiti ya mahi priya" simply means "that dwelling place is dear and great." Now the question is how this word occurs in plural showing that there are many dwelling places (kṣitayah) for them. They are said to adorn the birth of Mitra and Varuna. The sense here is not clear as to whether the word kṣitapaḥ denotes the gods or the places where Mitra and Varuna. Both interpretations may be correct because there are many gods who help Mitra and Varuna to produce water and all the three abodes are also the dwelling places of Mitra and Varuna. This idea finds support in the Bahuvrīhi compound 'dhārayatksiti' possessed of kṣiti (Rv. 10.132.2 Tā vāṃ Mitra Varuna dhārayatksiti). So the idea is only to speak highly of the abode of Mitra and Varuna.

Yāska has enlisted the word kṣiti in the synonyms of prthivī. He has derived the word prthivī from prath vistarē and gives the etymology prathanātprthivītāhā. Therefore, the word prthivī merely denotes something of vast expanse. It may be either earth, middle region or heaven. So also the word kṣiti which is its synonym. Generally Agni is said to be kindled in all the three abodes and is therefore called
Asurah: The word is derived from the following roots:

1. /asu kṣepne, to throw IV.P; with the suffix uran by Aseruran (Un.1.42) asyati kṣipne bhūmā jalaṁiti asurah - 'one who throws water on the earth' is called asurah. Or asyate kṣipyate sthāne indreṇa vāraṁtham iti asurah. That which is thrown in a place by Indra for shedding rain is called asurah viz. water.

2. /asau bhūvi, to be, cf.1.P; with the suffix u by Śṛṣvī. (Un.1.10) asti tiṣṭhati iti asuh. Sarire vasatityasuh prāṇah. Prāṇa va āpah paniyam prāṇinam prāṇah ityādi darsanāti. Asu sabdenatra jalamucyate. Tadrāti. Āto anupas-arge kaḥ (Pan.3.2.3).

3. From the stem asu with the suffix 'ra' in the sense of matup. Asuh asti asya asminniti vā asurah prāṇavān jālaṁ vā.

4. /asa gatidīptyādānesu, to go, to move, to shine, to donate, with the suffix uran by Āseruran (Un.1.42) asti gachhati antarikṣe dīpyate svayam, Ādattē vā jalam vāraṁtum. One who goes, one who moves in the middle region, one who shines, one who sheds water in the form of rain.

5. /sur aisvarya VI.P; with the suffix kaḥ by Igupadhā. Suratīti surah isvāraṁ svatantra ityarthāḥ. Na surah asurah anisvāraṁ indrādipartantra ityarthāḥ.
Yaska has derived the word as follows: 1. ꞌ/ram with a and suh. 2. ꞌ/asa. 3. ꞌ/ra with asu (breath) (See Asura asuratāh. Sthānēsvastāh. Sthānebhya itīvā. Apiva suriti prānaṇama. Astaḥ sarire bhavati. Tena tadvantah. Sordaṃsajjat tat surāṇām suratvam. Asorasurāṇasajjatatasurasurāṇamasuratvam - Nir.3.8)

In the Brahmanas this word occurs in different senses.

I. Vajna vaṣiḥ S.B.3.3.2.12. 'asiḥ is the thunderbolt'.

2. Pārṇo va asuḥ S.B.6.6.6.2.6. 'breath is the asuh'.

3. Tenāsurasurāṇajjat. Tadasurasurāṇamasuratvam - T.B.2.3.8.2. 'from that breath Prajāpati created asura that is the characteristic of asuras.4. Tvamagnē rudro asuro mahādivāḥ. T.B.3.11.2.1. O Agni, you are the dreadful asura of the great heaven. 5. Divā devaṇasjajjata naktamasurān yad diva devaṇsajjata taddevānām devatvam yadasūryam tadasurasurāṇamasuratvam - Sad.B.4.1. He created gods in the daytime and asuras in the night because he created gods in the daytime so that is the godhead of gods and that which is sunless (dark or night) is the asuratva of asuras.6. Devāsca va asuraḥ śrī prajāpaterdevayāḥ pratrāḥ āsan. Te asurā bhūyānsa bāliyānsa āsan kāniyānsa devāsca devaḥ prajāpatimupadhāvan sa etamupahatyam apasyat. T.B.18.1.2.

The Gods and the demons were the two kinds of sons of Prajāpati. The demons were very powerful, the gods were younger. Those gods went to the Prajāpati. Prajāpati saw that oppression (Upahatyam).7. Kāniyāsā eva deva jyāyānsa asuraḥ S.B.14.4.1.1. The gods were younger and the demons
were elder. 8. \( \text{Asur} \) \( \text{maya svadhaya krtasiti. prano va asustasyai} \) \( \text{maya svadhaya krt} \) \( S.B.6.6.2.6 \). The occult power of the demons is due to \( \text{svadhya} \), breath is \( \text{asu} \) and the occult power belongs to the breath (oxygen) which is produced by \( \text{svadha} \). 9. (Prajapati) tebhyah (asurebhya) tama\( \text{a} \) m\( \text{ayamca pradadau} \) \( S.B.2.4.2 \). 5. The lord god gave darkness and occult power to the demons.

The word asura has been used in the Rv. for Varuna, Indra, Agni in the vocative singular; for svit\( \text{\text{a}} \), Indra, Agni, Hot\( \text{i} \), Pu\( \text{s} \)an, Varuna, Soma, Dyos, Pit\( \text{\text{i}} \) in the nominative singular; for Rudram, Agnim, Svarvidam in the accusative singular; for Agnaye, Somaya, Pit\( \text{\text{\text{e}}} \) in dative singular.

Asura is not an independent deity but an epithet of different deities as shown above. Therefore, it must have different meanings according to the god whose attribute it is. The etymologies of Yaska are therefore only indicative and not exhaustive. All his etymological explanationstapply accurately to Varuna. When it is derived from asu with the root _r_\( \text{am} \), signifies the connection of Varuna with breath, which is obvious because Varuna is oxygen. When it is derived from the root as\( \text{i} \) bhuvi to be, it means that all the gods do exist, therefore, they are called asurah, Varuna is also one of the gods, therefore, he is called asurah. When it is derived from asu with the root 'r\( \text{\text{a}} \) d\( \text{\text{a}} \)ne' then also it denotes Varuna because Varuna is the giver of breath (oxygen). The etymology 'astah sarine bhavati' shows that asura is nothing else but breath because it is present in the body.
When this word occurs with a taddhita suffix it denotes the vigour or function of the deities. The last quarter of every mantra in the hymn of Vishvamitra, we find the mention of the vigour of Varuna, Agni, Indra and others is described. So it must be borne in mind that the word asura has always as an epithet of several gods and not only of Varuna. Gods like Agni and others also receive the same attribute.

The word Asura in this sense may be compared with Aesir of the Norse Mythology. Aesir, like Indian Adityas are twelve in number and are gods i.e. The Aesir met

On Ida's plan,
altars and temples
upraised high,
furnaces constructed
forged precious things
fashioned tongs
and fabricated tools.

(5 Valupsa, str-7,6)

Aesir are so called for thing possessing Asa might with which the demons of darkness and frost are destroyed. Odin, the sky god boasts of His asa might before the giant.

Or gain, wax not, Weimmer
Since to wade I desire
To the realm of the giants
Knew, if thou waxest
Then waxest my asa-might
As high as the heavens. (See H.A.Guerber N.M.8)

Thor also speaks of his Asa power which he uses against the giants:

Once I employed asa-might
In the realm of giants,
When the Glop and Griep
Gerrad's daughters wanted to
lift me to heavens

(quoted from the same source)
Besides these associations, Asa is also the name of a
god once identified with Odin (H.A.Guerber: Myth N.V.pp.15-16)
the sky god and with the Balder the Sun God (Ibid 192).

The Norwagean Asa may be compared with Avestan Asha,
a divine power which has been often philologically compared
with Greek Astu, Hestia (Preller: Introduction to Greek and
Latin Etymology p.77) and Vedic Rta - the terms that also
like the Asa of Norsesnmen seem to have been originally used
for the light and fire. (Cox M.A.N.425 Greek Gramm.4,p52)

Iranian Ahura may well be compared with Aesir of Norsem-
len, both being gods, possessed of Asha-or Asa-might.

Assyrian Assur can also be cognated with Ahur, Asur or
Aesir. There it occurs as synonyms of a lord earthly or
heavenly. The annals of Assyrian Kings often speak of the
Assur as 'the son of Shamash'(the sun) and 'the sun of great
heaven'.

From the above philological evidence, it may be found
reasonable to conclude that Asa, Asha or Astu as also Asur,
Assur Aesir and Ahura like Deva, Dyau etc. from Dyu 'to shine'
might originally have been derived from the root As 'to shine'
'to go' 'to give' (Gati diptyādānesu). Thus Asuras were
originally 'shining ones as Devas (See Dr.Patah Singh Vedic
Etymology p.75).

In the Ṛv. an attempt has been made to show that when-
ever Varuna occurs alone, he either denotes the sun in
Adhipātika and the supreme being in Ādhyātma. So all the
above mentioned explanations of Asura refer to the sun when
applied to Varuna alone. Yaska has rightly put Varuna among
the deities of the middle region and the heaven. It has also
been shown that when Varuna is associated with other deities,
he denotes the oxygen. Thus, Varuna in the heaven is the sun
and in the middle region he is oxygen. Varuna should always
be derived from \( vr \) acohādane, to cover, V.RĀ. viz. vrñāti
iti varunah 'one who covers or pervades'. (See Nir.12.21).
Varuna as Sun is said to enlighten the earth with his light
(See Yena pāvakacaksāsa bhuranyāntam janām amu. Tvām varuna
pasyasi (Rv.1.50.6). Sayana also explains Varuna as the Sun.
So in all the myths mentioned above asura is always varuna,
the sun. But in the present mantra, the word asura is in
singular in the Śamhitā but dual in the Pada text (Asurā).
The analysis of pada text cannot be accepted because the word
asura is never used for Mitra and regular form of asura
denotes only varuna. Then there is evidence of metre which
is jagati. By accepting the dual form 'asurā' the metre will
be disturbed. Therefore, in the pada text also we must have
the singular form asura and not asurā. In the first pada
varuna alone is addressed.

Rtāvānau: Possessed of water - is derived from rta with
taddhita suffix vanip by Chándisvanipau ca vaktavayau (Vā.5.2.
109). Rtamastī anayōḥ Mitrā-Varuṇayoriti Rtāvānau. 'A' of
rta is lengthened by Anyēśamapi āṛṣyate (Paṇ.6.3.137) and a
of van is lengthened by Sarvanamsthāne casambudhau (Paṇ.3.1.9).
But here the accent falls on the first syllable by Āmantrita-
ṣya ca (Paṇ.8.1.19) does not apply because the word ūrtāvānau,
occurs in the beginning of the pada. The suffix is unaccented by Anudattau Suppitau (Pan. 3.1.4.). This epithet is specially used for Mitra and Varuna because Mitra is hydrogen and Varuna is oxygen and these two elements produce water so Mitra Varuna are called rtavanau.

Rtama - upto the verge of water. Here is a karmapracacaniya by Anmaryadav acane (Pan. 1.4. 89) and the accusative case by Karmapracacancayukte dvitiya (Pan. 2.3. 8). The sense of using this karmapracacaniya is that these two elements resound upto the verge of water i.e. the preparation of water. They are set in the motion and they are changed into water while this process is going on in the middle region, possibly a great sound is produced as is indicated by the word ghosathah.

Apa - waters - is derived from āp vyaptau, to pervade.

1. Yat presita varunenacchijbham samabalgata. Tadapnod indro vo yatistasmadapo anu sthan (AV. 3.13.2).
2. Tad yad abrivit abhirvā ahamidaḥ sarvamāpsyami yadidam kim cetitsasmadapo bhavanstadapāmaptvam (G.B.I.2).
3. Sopasaśsjate. Vaca eva lokād vageva asya saasajyata saṇam sarvamāpnod yadidam kīcchā yadāpnottasmādapo yadāvṛṇottsmadvāḥ (S.B. 6.1.1.9) cf. also Sa vak
sārvavyāpaka tvat. āpah ucyante, jagdāvaraccāsām vah sabdāvacyatvam. Vṛṇoterutpanno vah 'sabdaśīti (Sāh Bhā. S.B. 6.1.1.9).

4. āpo vah idamagre mahatsalimevāsit.
5. āpo ha vah idamagre salilamevāsa. Tā akāmayanta kathāṃ nu praśayemahi iti (S.B. II.1.5.1).
6. āparaketaṃ salilam sarvam idam (Rv. 10.129.3).

Yāska has enlisted the word āpah in the synonyms of antrikṣa (middle region) (Nigh. 1.3) in the synonyms of udaka (water) Nigh. 1.12) and in the synonyms of pāda (Nigh. 5.3), viz. in the list of the names of the gods on the earth. Yāska has derived this word from āpnoti (Nigh. 9.2). The grammatical derivation is from āpnoti in the sense of vṛṣṭa (collection) according to Devarja yajvan. He further explains this word kṛṣṇam tābhīrhi vyāptam, āpnoteh sangraha karmatvat or the suffix kvip may be in passive indrena āpta āpah or tadāpnoti indro vā (see. DYN. D.Y.)

When the word āpah means water, its derivation is from āpnoti in the sense of sangraha (collection) according to Devarja yajvan. He further explains this word kṛṣṇam tābhīrhi vyāptam, āpnoteh sangraha karmatvat or the suffix kvip may be in passive indrena āpta āpah or tadāpnoti indro vā (see. DYN. D.Y.)
There is a distinction between the two words apah and apah. Of apah in sas, the bibhakti is accented and of apah in su the stem is accepted. In the first case the word apah denotes waters and in the second case apah denotes 'work'. In the sense of work the word is derived from the /ap vyaptau, V.63; with the suffix asun by Apah karmakhyayam harsvo mutca va (Uri.4.208). Apyate sukham yenatat apah.' The accent falls on the first syllable by Nni. (Pan. 6.1. 197) (cf. Lat. opus; Eng. to operate). Yaska has interpreted the word apah in the sense of work in Nir. 4.17; 5,5; 7,27; II,31; and 12,37 and in the sense of active in Nir. 4.14.

In the present instance (Rv. 1.151.4) Sāyana explains the word apā as work (see, here SRB 'apā karma somayāgarupam'. Evidently Sāyana has ignored the accent and made a mistake in interpretation.

Now, according to Pischel originally the word apas meant 'work, activity' then action and then water etc. because it is also active. On this Dr. Fatah-Singh writes 'It might be that originally the word 'apas' meant 'hard work' because of the oph or ap, sound
produced in gaping after hard labour, and then it became the name of the water so hardly obtained (FSVE, P.82). Dr. Varana regards the derivation of Yāska āpah 'āpnote' as very hazy, lifeless and indefinite (SVEY.P.22).

All the aforesaid remarks of the scholars are imaginary and baseless. As a matter of fact, in the quotations cited above āpah's salila and refers to the state of creation when "tamah āsit tamasa guḍhamagre" i.e. when there was no sun, etc. It has previously been explained that in this (i.e. salila) state the creation of the universe was going on but it was not visible and was therefore called apraketam. The derivation of the word āpah from the root āplṛ vyāptau to pervade, signifies that this was the unmanifest elemental state and not the manifest. Elements are always pervading in their atomic form. As the sun was created in heaven and below it was created the earth, the mid region (antarikṣa) being pervaded with the atomic state of the matter, also came to be called 'apaś.' In this sense the word is used in the Rv. as Yāska has pointed out. A further development from that elemental state was the creation of water by different agencies, Indra, Maruts etc. Yāska has therefore derived it from āpnoti 'to get'. The Indra-Vṛtra legend occurs frequently
in the Veda. As to how water is produced, Yaska writes
\[ \text{apam ca jyotisasca misribhavakarmaño varṣa karma Jayate} \]
(Nir. 2.16). In the third stage of development the word is used in the sense of karma because when water was produced through the activity of the gods. This word however is used in many senses in the Brahmans etc.

In the present mantra, Mitra and Varuna are said to unite this apah water from very near which clearly shows that hydrogen and oxygen when united became water.

**Dakṣam** - It is derived from /dakṣa ṣatyaneneti dakṣaḥ (cf. SRB. 1.1.5.6) Skanda Svāmī is of opinion that dakṣa is derived from the root which means utsāha, to be energetic with the suffix asun; satruvijaye kṣipra bhavatyanena, hinsyante vānena satravaha. Protsahitā bhavati satruvijaye iti dakṣaḥ iti sakarantam balanāma. Akārāntamapi tasyaivānarthāntare draṣṭavayam (Skand Bhāṣ. Rv. 3.1.4.2) cf. (Gk. dexios; Lat. dex-er; Goth. tāihses).

Yaska has enlisted this word in the synonyms of bala.

Dr. Varma has grouped this word under E where the words derived by Yaska are phonetically sound but
semantically unacceptable to comparative philology because in Indo-Eur. prototype the meaning of dakṣa (deks) means 'to take'. As a matter of fact, the original meaning of dakṣa seems to be 'to be energetic'. A man has energy and due to this he does some work and gets something. As Mitra and Varuṇa are energetic (dakṣa) and produce water. They may in other words, be said to have made the water. So the word dakṣa came to mean 'to make'.

In the Ṛv. at many places, the word dakṣa is used in connection with Mitra and Varuṇa along with some other technical words. Daksam dadhāte apasam (Ṛv. 1.2.9); duḥhabham daksam (Ṛv. 1.15.6.). Soma is said to have dakṣa (Ṛv. 1.91.7.). This word occurs in the context of Indra, Agni and Vayu etc. It always has the sense of strength, power. Here the adjective used for daksam is abhuvam. Abhuva means that which approaches from all sides. Asamantād bhavati iti abhū tamabhāvam. Now Mitra and Varuṇa are said to unite with this strength which approaches from all sides.

According to Vārsyayāni there are six bhāvavikara of matter, viz. jāyate asti viparīṇamate vardhate apakṣiyate vinasyati. There are other states of matter also but they are merely variations of these six. Ato anye bhāvavikāra estesameva vikāra
Here the Abhuva dakṣa state seems to be the second at least, the first being 'asti'. The elements existed in the first instance and they became (visible and active) in their second or the next state whatever it is. Oxygen and Hydrogen existed before but when they are combined through the action of the Maruts, they are said to become or transform into water. The energy that transforms them is the Abhuva dakṣa.

Mahi — on the earth. from maha pujayam 'to worship' with 'in' by In sarvadhatubhyah (Uñ.4.III4) with 'his' in feminine by Krdikarat-(Va. Pan. 4.1.45).

'His' is accepted by Adyudattasca (P.3.1.3.). Mahi Loc.

Sing. of mahi with 'hi' by Supam suluk- (Pan. 7.1.39).

Here 'purvasavarṇadhīrgha' takes place. 'Mahyate prajābhīṣ, mahati vā devatāḥ svābhāravataraṇāya or mānena svagunena parimāṇeṇa savasmādūṇaḥ parimāṇam pātālaṃ jahāti atikramati, manasbdajjahāteseṣa mahi by Prṣodarādini yathopadistam (Pan, 6.3. 109). Here there is no sandhi by Ṛdūtau ca saptamyarthe (Pan. 1.1.19).

Arenavah — 'free from dust'. It is B.V. comp. avidyamanah renavah yesu dhenuṣu iti areṇavah'. Dhenavah which are free from dusts. Here the comp. takes place by Naño astyarthanām bahuravīhirvā
cottarapadalopasāvaktavāyaḥ (Va. Pāṇ. 2.2.24.). The last syllable of the second member is accented by Nāṃsubhīyām (Pāṇ. 6.2. 172).

This word here qualifies dhenaṇvaḥ. The word 'dhenu' as already explained is 'gharmaḥ' (See. Rv.1.139.7). Now the bahuvrihiḥ comp. shows that 'renavaḥ' i.e. dust particles are not visible though as a matter of fact, they are there. The sense is that the water vapours are deposited on the dust particles and make them invisible, as if they did not exist. The dust particles being covered with water vapours are termed moisture otherwise in the heaven or middle region there is no question of dust as here on the earth. This idea is supported by the next word qualifying dhenaṇvaḥ viz. tujah.

Yāśka has enlisted the word 'tuk' in the synonyms of Apatya. Certainly the dhenaṇvaḥ are the offsprings of Mitra and Varuṇa because the hydrogen and oxygen are changed into water vapour viz. gaseous state. So dhenuḥ 'gharma' is the offspring of Hydrogen and Oxygen.

Uparatāti — In the middle region, loc. sing. of Uparatāti, here the elision of 'ni' loc. sing. by Supam sutuk-(Pāṇ. 7.1. 39). The word tātih is derived from /tanā vistāre 'to expand' with ktin in'bhāva' by Strīyām ktin (Pāṇ. 3.3.94). Taṃate iti tātih vistāro
The nasal is changed into 'ā' by Tanotesāpi vaktavyam (Vā. Pañ. 6.4.41). The word 'tātyā' occurs two times in Rv. (1) Kva Svīttātyā Pitāra va āsatuḥ Rv. 1 161.12; (2) Astām tātyā dhiyā rayim (Rv. 7.37.6). Sayana explains "Tātyā tātātā tāyamāne vr̥ṣṭyudake. Yadvā tātyā tāsu varṣāsu chaṇḍasas tya-pratyayayo dākārasya ātvam ca: tātyā taṇoteridām rūpam san tātyā", respectively. But the nature of the word shows that this word is ending in 'i'. Now this word is the member of a tatpuruṣa compound in 'Uparatāti'. Upare tātīh iti uparatātīḥ tasyām uparatātī. The word upara is enlisted by Yaska in the synonyms of Megha and is derived from Ṝ̥m 'to sport' lit. 'that in which waters sport, or 'that in which waters come and stop'. (See. Upalo megho bhavati, uparamanti, asmin abhrāṇi, uparatā āpa iti vā (Nir. II.21). 'Upara' may be derived from Ṝ̥m with 'da' suffix by Saptamāṃ janerṣa (Pañ. 3.2.97). Now in uparah, the last syllable is accented by Gatikārkapasadat kṛit (Pañ. 6.2.139). The sūtra Gati- (Pañ. 6.2. 139) cannot be prohibited by Tatpuruṣe (Pañ. 6.2.2.) because examples are enumerated by the Vārtika. Avyaye māṅkunipātānāmiti vaktavyam (Vā. Pañ. 6.2.2.). Now in uparatāti the last syllable of the first member is accented by 'Tatpuruṣe (Pañ. 6.2.2.) as here is
Tatpuruṣa comp. by Saptami saundaiḥ (Pan. 2.1. 40). The
vigraha should be upare tātiḥ iti uparatātiḥ.

Kesiniḥ - 'having flames or rays', from the
word kesa with the taddhita suffix 'in' by Ata iniṁhanau
(Pan. 5.2.115). The feminine suffix '-nil' by Ṛnebhyo
-nil (Pan. 4.1. 5). kesāḥ santi asminnasya va kesi stri
- cet kesiṇī. Here it is used as Nom. plu. from by Va
chandasi (Pan. 6.1. 106). By this śutra exceptional
purvāsavarṇa dirghatva takes place. 'i' is accented
by Ādyudāttasca (Pan. 3.1. 3).

Here the idea is that Mitra and Varuṇa are
changed into water by kesin viz. flames (cf. apāma
jotisāca misriṇhavakarma-no varṣakarma jāyate (Nir.2.16)
(also cf. Kṛṣṇam nibhanaharayah suparnā apo vasāna-
divam upatanti (Ṛv. 1.164.47; AV. 6.22.1 also compare
from 'Agnivā ito vrṣṭīm samirayati dhāmaecveaddivi
(khalu vai) bhūtvā varṣati marutaḥ śṛṭām vrṣṭīm nayanti
yada (khalu vai) aśāvādityo agnim rasmibhih paryāvarteti,
atha varṣati (Nir. 7.24; KS.XI.10 sebroeder's edition
vol. p 157; TS.II.4.10, Anandāsrama ed. p.1722.38;
M.S.II 4.8 vol. ip.256). Sayana has also translated the
word kesinīḥ as agnerjvalā.

A nimrūcaḥ usasah - in each and every evening
and morning. Here a is karmapravacaniya by Anmaryādāvacane
(Pan. 1.4. 89) and accusative case ending by Karmaprava ...
(Pan.2.3.8) Maryādā 'time' is denoted.

*Takvāvīh*: birds of prey - is derived in karma, tat.com.
takvānasamī vayasca iti takvāvīh in Mām. plu. Purvasavar-nadīrgha by Vā chhandasi (Pan.6.1.106) Sāvēna explains as
takvā stenah, tasya vetta ganta manasyaḥ. Geldner translates
as 'der verfolger eines Räubers' "prosecutors of robbers".
But both the interpretations do not seem to be correct be-
cause here the sound of 'dhena' is compared to the takvāvīh. The speed of the dhenu, viz. gharma or moisture is
very high when it goes to the sun. It can not be an articu-
late sound, but it is quite possible that the sound produced
by the gharma may be like that of the birds of prey who all
of a sudden attach their prey. Here the metre is jagatī so
the description refers to heaven where the sun dwells. On
the other hand the sound of the prosecutor of robbers is
articulate and cannot be compared with the sound of dhenu.

The word dhena is used for gharma. Here the word
dhena is used in the context of Mitra and Varuna, so it means
moistures. The water vapour is deposited on the dust parti-
cles but now the dust particles are covered with
the water vapours and so they are not visible hence they seem
to be changed into moistures. This idea is supported by the
word 'tujah'.

*Tmanaṭi* Acc. dual, one-self. is derived from *manin' by Sātibhyam
The elision of a takes place by Man tres-
vanyadevacātmah (Pan.6.4.141).

This word is significant because
here the finite verb 'srjatam' is used which means that Mitra
and Varuna change themselves into water. For the formation
of water Maruts, rays, oxygen and hydrogen are required. But
before the formation of water, they are deposited on the
dust particles moving in the atmosphere. By the efforts of
different other gods engaged in the formation of water, the
power of hydrogen and oxygen is increased and they change
into water. Thus the clause 'dhiyāh pinvatam' means that
Mitra and Varuna increase the sustaining power viz., the
power which changes the hydrogen and oxygen into water.

Viprasyas of agni. from / vap ṇk āi jasāntāne chedane
cā, to procreate, throw, to scatter. It is an irregular
form by Rjrendra-(Un.2.29). Generally Agni and his descendan-
ts are called vipra. Sometimes the descendant of Agni is said
to achieve the title of Vipra. Here vipra is used for Agni
because Agni by his power in some form of other creates the
water from Mitra and Varuna. Here the word 'manmām is gen.
in sense of accusative denotes the desire of Agni to produce
water.

Ira.1yath.ahi Aisvaryakarmanah iti Yaska (anom.intensive
of / raj) P. rarely, A. to order, prepare, arrange, grow
(see M.W.Page.168).

Anūsata. praised, sounded loudly. From / ṇu
stutau 'to praise II.P. with Lun 3rd.plu. is irregular no Guna as the root is 'Nit' by Gahkutā - (Pan.1.2.1) the plu suffix, jha is substituted by āta by Ātmane (Pan.7.1.5). The whole pada is unaccented by Tinnatīnā (Pan.8.1.28).

Sasmanah - leaping, glorifying. From / sas plutagata, / to leap, jump with canas by Tacchilya - (Pan.3.2.129); canas is Ārvadhātuka so sap by Kartari sap (Pan.3.1.68). The last syllable is accented by Citāh (Pan.6.1.163).

Asmayu - desirous of us. From the stem 'asmad' with Kyac by Supaḥ atmanāḥ kyac (Pan.3.1.8). The elision of 't' in asmad is Chandaś. The suffix 'u' by Kyācchandasi (Pan.3.2.170).

The Panini sutra Tyadadināmān (Pan.7.2.102) shows that asmad and asma are the two stems in the same sense. Panini had found out these two uses in the literature, so he connected these two different stems with each other by the sutra above quoted. Hence the word in question can be derived from the stem 'asma'.

Anjate - from / anj Vyakti - mṛkṣāṇa-kānti-gātisu, to apply an ointment or pigment, to smer with, to anoint, to decorate, to prepare, to honour, to prepare, to cause to appear, to make clear in Ātmanepada 3rd per. plu. of present tense. Here there is no mention of the subject. Sayana explains by supplying yajmānāḥ as the subject. But as the formation of water is described here so in this
of Mitra and Varuna, the subject should be those who are engaged in the formation of water. It is just possible that the word 'prathama' is used only to denote that the Maruta and other gods combine hydrogen and oxygen with agni or rays of the sun as the word 'gobhih' denotes. As soon as the gods engage themselves in forming water, there arose a violent sound which is denoted here by 'girah sambhāranti' and the hydrogen and oxygen begin to deposit on the dust particles which are splendid ('revat') otherwise the use of the word ('revat') in the context of Mitra and Varuna would be meaningless. In the next verse the 'revat' is used as the adjective of vayah which certainly means dust particles (see the word note on revat in the next verse).

Pravuktisu - among the senses, derived from / yuj yoge to unite with ktin and prefix 'pra' by striyam ktin (Pan. 3.3).

Adrpvata with humility - a nan tatpurusa comp. Ma drpyata adrpvata. The word drpyata is derived from / drp harṣaṇamohanaḥ to be wildly delighted, to be mad or foolish, to be arrogant; with satr by Laṭaḥ satr-(Pan.3.2.124). By Syan by Divādibhyāṃ syan (Pan.3.1). Progressive assimilation by Ato gune (Pan.6.1). The accent falls on the first syllable by Tatpurusa (Pan.6.2.2.). The meaning is not with arrogance hence with humility.

Revati - dhanavat - having wealth-sayana. Splendid-M.W.
from rayi with matup by Tadasya (Pān.5.2.94). Rayirdhanama-
syastiti revān. 'm' in matup is substituted by Chhandśīrh
(Pān.5.2.15): rayi-vat samprasāraṇa of y in rayi by Raye-
matav bahulan chhandasi (Va.Pān.6.1.37). 'ra i vat' regressiv
assimilation by Samprasāraṇācca (Pān.6.1.108) raivat, guṇa
sandhi by Adgunā (Pān.6.1.87). revat. The accent falls on
the suffix by Hrasvanud́bhya matup (Pān.6.1.76). Geldner
translates revat as reiche (kraft), rich. Here Mitra and
Varuna are said to pervade revat. The meaning 'having wealth
or wealthy' gives no sense. Who could be the person to whom
the wealth belongs. And what kind of wealth is rayi and how
Mitra and Varuna pervade it? In the next verse revat is read
with vayah. Sayāna has explained both the words differently
as dhanvat and annavat. Here the formation of water is de-
scribed, so Sayāna's explanation of the word revat does not
appear to be correct. M.W. has suggested that revat is an
'ind.' and means splendid. or Mitra and Varuna pervade such
things which possess some indepsensible properties for produ-
cing water. Possibly it is the dust particles on which they
are deposited. That are spoken of as revat, 'wealthy' be-
cause vayah has the same meaning in the next verse. So it
is better to explain it as an adjective of vayah here
also and when it is explained as adjective it certainly means
splendid.

Asathe - pervade - from / as vyapatu, to pervade. Perf.
2nd per. dual. The perf. or lit by Chansilunlanlitah (Pān.3.4.6). Here lit is used in the sense of lat.
Reduplicated by Litifahat oranabhyasasya (Pān.6.1.8).
as’ast ātām, in this state the initial as is abhāsa by Purvobhyāsaḥ (Pān.6.1.4). Now the aṅga Samjñā by Yasmāt
pratyayavidhīs (Pān.1.4.13) and in the adhikāra of Aṅgasaya (Pān.6.4.1). the elision of the consonant of the abhyāsa
takes place by Atrolopo abhyāsasya (Pān.7.4.58), Halādisēṣaḥ (Pān.7.4.70), then ‘a as ātām’ in this state, the abhyāsa
‘a’ is substituted by ā by Aṣādeḥ (Pān.7.4.70). Now
the augment āt should be added to the abhyāsa ā by Aṣoteśca (Pān.7.4.72) which does not take place due to the ex-
ceptional rule of Sarve Vidyāḥ Chandāsī vikalpayante
(Paribhasa of Mahābhāṣya). Ātām is substituted by āthe
by Tīta ātmānaḥ padānāmter (Pān.3.4.79). Unaccented by
Tinnatihah (Pān.3.1.28).

Vāyavah food, bird, dust particles, smoke, from vi gatiprajna-kanti-asana-khadanesu ; II.P., with asun
by Sarvadhatubhyo’sun (Un.4.189). Guna by Sarvadhātuka-
Irdhādhumakahayoh (P.7.3.84), vēas, in this state e is re-
placed by ay by Eko (Pān.6.1.78). The initial syllable
is accented by Nni- (Pān.6.1.197), it may also be derived
from / vay gatau ‘to go’ with the same Un.suffix. The
accent remains the same.

In the Rv. this word is used in singular and plural.
In many places, Sayana has explained it in singular as
well as in plural. Once it is used in plural which is denoted by its adj. in plural (see vayascanāmi patayanta āpuḥ Rv.I.24.6). Sayana explains this word as food, bird, marut etc. This word occurs compounded with dha (see Rv.I.73.I; 2.3.9; 3.31.18 etc) once with dha (Rv.9.81.3) and with brādha (Rv.5.542; 8.60,II; 5.5.6). (Rv.I.73.1). Agni is called 'vayodhāḥ'. Sayana explains this word as the giver of food. But this explanation does not seem to be correct because the root dha does not mean to give but to sustain and nourish 'dha dhāraṇapoṣanayoh III.P.Ā. Agni is not the giver of Vayah but the sustainer of vayah. The word vayas is connected with the other gods also as Indra, Maruts, Rbhavah, Asvinau, Mitra and Varuna. The gods Rbhavah are said to fashion Vayah by cutting (Rv.I.III 2). They are said to carve out such vayah which has the power of mixing for their parents (see Taksan Pitrāyam Rbhavo yuvad vayah (Rv.I.III.I). Indra is said to bestow vayah to the hungry (see Kauḥyadbhyo vaya āsutiṁdaḥ (Rv.I.104.7). Vayah is said to please Indra (Anutvā patnēr hṛṣitam vayascā visve devāṁ jamāñānāṁ tvā (Rv.I.103.7). For the first time Angirah set forth the vayah and the kindled fire with his best effort (Rv.I.83.4). The vayah is said to be not known by them who eat together i.e. gods (Na jāmbhīhir viśikite vāyo na (Rv.I.71.7). The vayah are said to start from the place of the maruts vix.
the middle region (Rv.1.37.9). Maruts sustain the shining vayah (Bṛhadvaśyo dāhire rukma-baksasah, Rv.5.55.1). The vaya are said to fall down in the nights (Vayo yē bhūtvā patayanti naktibhiḥ (AV.8.4.18). The vayah are sustained in the middle region (see, saṁ te vato antarikṣe vayo chaṭ, AV.2.10.: Agni is said to be watered by vayas which were brought forth by the heaven (see, Agni amrto abhavat vayobhiḥ, S.Br. 6.3.2.2). Prajāpati desired to stabilise the worlds. He made the earth stable with the mountains and rivers, the middle region with vayas and maruś and the heaven with jimsa and planets (sa ha prajāpātir ikṣaṇa-cake. Kathaṁ nu ime lokā dhruvaḥ Pratiṣṭhītaḥ saṁskāraḥ, sa ebhisceva parvataih nadiḥiscemāḥ aḥam-had vayobhisa maruṣibhisa-antriṣam. S.B.II.8.1.2). O Agni, your śravaṇa and vayas shine most brilliantly (See, Agni tāva vayah of Agni (See. Dhmnno Vā asya (Agnī) śravat vayah, S.B.7.3.1.29). The tears of Prajāpāti are the vayamśi (See. Atha yadasru samkṣaragataṁ ita tani vayamśi abhavan, S.B.6.1.22).

Now from the evidence of the above mentioned quotations, it appears that in the Veda, the word vayah is not used for a bird, food etc. but it has some other important significance. It is one of the agencies, which produce water. Generally Mitra, Varuṇa, Agni, Rṣabhah, Indra, Maruts,
the twin Asvins are the important factors in the formation of water. It is very difficult to find out, exact significance or identification of vayah, but it means that there is something which is sustained by Agni and pervaded by Mitra and Varuna. It may be smoke produced by Mitra, Varuna and Agni or it may be the dust particles balanced by the electric force, on which Mitra and Varuna deposit themselves. Vayas, the plu. of the word 'vi' which signifies such things as always move in the middle region where they are said to be brought up. As the vayats bring rain, they are called (revat) i.e. possessed of wealth because the rain is the cause of fertility on the earth.

Nara-leaders, used for Mitra and Varuna. This word is used also for the twin Asvins and Maruts etc.
Rśih-Dirghatamah. Devata-Mitravarunau - Chandaḥ -
Tristup - Svarah-Dhaivataḥ.

1. Yuvam vastrani pivasā vasathe
e Yuvoracchidra mantavo ha sargah.
Avatiratam anrtani visva
ṛtana mitravarna sacethe.

2. Etaccana tvo vi ciketadesām
satyo mantrah kavisasta rghavan.
Trirasrim hanti caturasuirugro
devanido haś prathama ajūryan.

3. Apadeti prathama padvatinaṁ
kastadvan mitravaruna ciketa.
Garbho bharam bharatyā cidasya
ṛtāṃ paryanṛtam ni tarit.

4. Prayantamitpari jaraṃ kaninām
pasyāmasi nopanipadyamanam.
Anavaprāśna vitāt vasānam
Priyem mitrasya varuṇasya dhama.

5. Anasvo jāto anabhisurarva
Kanikradaḥ patayad urdhvatasamuh.
Acitam brahma jujusur yuvanah
pra mitre dhama varune gnāntah.

6. A dhēnava māmateyam avantīr
brahmapiyam pīpayantsasmīmudhan.
Pitvo bhikṣeta vayunānā vidvan
āsāvivasanneditim urusyet.
Translation:

1. You assume a thick covering. Your intentions and release (of water) are without flow. You drive away all draughts. You, O Mitra and Varuna, associate with water.

2. This one among those discerned, (and is) true, adorable, praised by the wise, vehement. The violent four-edged strikes the three-edged one. Revilers of gods have already become decrepit.

3. The first among the footed-beings (i.e. active beings) goes without foot (formless dawn), Prajapati knows you both, O Mitra and Varuna. His interior sustains the burden. He causes flux of water and removes draught.

4. We behold the lover (Sun) of the maidens (dawns) ever in movement, never resting by their side. We see the dear abode of Mitra and Varuna which is clothed in diffused and wide-spreading lustre.

5. Arvan (rays) when born are without heat (asva) and light (abhisu). The high-peaked one comes
down resounding. The young rays pervaded the inert wide - expanse, proclaiming their vigour to Mitra and Varuṇa.

6. The rays (dhenavah) driving away (a-avantih) the darkness that pervaded the wide expanse, swelled in the nebula (udhan). May (Agni) demand food (fuel). Knowing all expedients on all sides with his mouth.

7. O, Divine Mitra and Varuṇa, may I render the oblation acceptable to you, with obeisance and protection; may our effusion endure in elemental perturbances and our heavenly rain by satisfying.
GRAMMATICAL AND EXEGETICAL NOTES

Pivasa - (Vedic Plural) of pivasa' thick. From _/piv sthauyle 'to be thick' with the suffix asun by Sarvadhātubhyo sun (Un.4.189). Again the taddhita suffix 'ac' in the sense of matup'. Pīvansī vidyante asya iti Pīvasaḥ. In neuter plural the suffix jas is substituted by si by jassasohā sīh (Pan. 7.1.20) 'Num' by Napunṣakasya jhalācāh (Pan.7.1.72).

This 'num' comes after the final vowel of the anga by Midaco'ntyat parah (Pan.1.1.47), because 'si' is sarvanāma-sthāna by si-sarvanāma-sthānam (Pan.1.1.42) The anga Pivasa is lengthened by Sarvanamasthane sambudhau (Pan.6.4.3) The dision of Si takes place by Seschandasi bahulam (Pan.6.1.70). The word pivas is accented on its initial syllable by Ñni-(6.1.197) but as Pivasa ends with the taddhita ac, the last syllable is accented by Citah (Pan.6.1.163).

Vasāthe - to cover. From _/vas 'to cover' with 'Let' by Liṅarthe let (Pan.3.4.7). in 2nd. per. dual. Unaccented by Tihnatihāh (Pan.8.1.23).

Acchidrāh - without defects. The word chidra is compounded with Nañ. Na chidrāh iti ćchidrāh. Nañ is accented by Tatpuruse - (Pan.6.2.2.)

Etat esam - that amongst them. Here the Nominative is 'etat' and its verb is 'ciketat.' Saṅyāsa says that the word 'etat' denotes the action which is to be described further. But from the other attributes like satyah, mantrah,
Kavisastah and pṛdhāvān, it appears that the word 'etat* is used for the sun. The sense is that of all the agents responsible for the formation of water from Mitra and Varuṇa, the sun (Agni) is the most important one. In the subsequent stanzas there is a description of the sun. Now, the question is why the neuter form the word 'etat' is used for the sun. It seems that 'etat' forms a compound with 'cana' and therefore there is the elision of the vibhakti from the word etat. In the pada text these words should have been shown as a compound separated by an 'avagraha'.

Ciketat - 'to know'. From /kit jñāne 'to know' II.I.P. in subj. (let) 3rd per. Sing. by दिनारेठे लेत (Pan.3.4.7). In 3rd per. sing. la is substituted by tip. by Tiptas - (Pan.3.4.78). From kit or Kit ti, 'slu' by Juhotyādibhyah slu (Pan. 2.4.75), reduplication by Slau (Pan.6.1.10), Abhyāsa by Purvo 'bhyāsah. (Pan.6.1.4). Ka in abhyāsa is substituted by ca by कुहोङ्ख (7.4.62): t in abhyāsa drops by Halādīh śeṣah (Pan 7.4.60); in the state of ci kit ti, i in Kit takes guna by Puṣantālaghupadhasya ca (Pan. 7.3.36); the augment at by Letaqātau (Pan. 3.4.94); i in tip drops by Itascalopaḥ - (Pan. 3.4.97). Now the word ciketat is unaccented by Tiṁatiṇāḥ (Pan. 8.1.23). Sayana has derived this word from the /Kit jñāne and has placed this root in the groups of juhotyādi but in Panani dhātu-
pātha, the root is Ki ṇjñāne. There is another root /kit nivāsa rogāpanayane ca. I.P.A. in the dhatu-pātha. But the meaning of the first conjugation is not applicable here. The very nature of the word Ciketat and the various other forms used in the Ṛgveda show that the root is kit and not ki. It appears, therefore, that Sayana has taken this root in the third conjugation from other sources.

Satyaḥ - true, perfect, existent; is derived from /as bhuvi, viz., asti iti sat, suffix 'satr' by Lataḥ Satr (Pan.3.2.124) a in as drops by Sānasorallopaḥ (Pan.6.4.111) became satr is sarvadhatuka by Tinsit sarvadhatukam (Pan. 3.4.113). To 'sat' the taddhita suffix 'yat' is added by Tatra Sādhuḥ(Pan.4.4.98), i.e. satsu sādhuḥ satyah. The meaning is who is clever in existence viz., who is perfect in existence. The meaning of the word is true only because that thing or matter is called true which is as it is. So the sense here is that that the existence of the sun is perfect or satya.

In Nirukta it is derived from /'i' and /as (to be) 1.13; /tan with sat; from sat /as (to be) 3.13. (see Bteḥ karitaḥ ca yakārādīni cāntakaranamastēḥ saddham ca sakārādīni ca. (he derived) the later syllable ya from the casual form of (the root) i (to go), and the former syllable sat from the regular form of (the root).
as (to be) see. Nir.1.13). The derivation of 'satya' from the two roots is quite appropriate as that is called true, which has motion without alteration. Where there is motion, any kind of change is not possible, but when any change takes place, then that thing or matter is not true. These two meanings are conveyed by the two roots _/i and _/as; viz. _/i denotes motion and _/as existence, i.e. unchangeability. The term 'satya' is applied to the sun also because in the sun there is motion as well as existence. Haradatta derives the word 'satya' on Satyadas apathe (Pan.5.4.66). With yat by Tatras sadhuḥ Pan.4.4.98) and says that last syllable is accented irregularly. Here Yato 'navah (Pan.6.1.213) does not apply. (see. SRB.1.1.5.also).

According to the derivation of satya in Nir.13.13, the word is traced to sat. lit. 'that which arises from the true, Indo-Eur. sntio' belonging to the existant, Av. haithyo 'true. Another derivation that Yaska gives is satsu tayate (Nir.3.13.) i.e. sat from _/as and _/tan; lit. 'that which extends amongst the existing things. (see. S.V.E.Y., PP50,95). All these interpretations of 'Satya' are applicable to the sun.

\textit{Mantrah} - considerate. From _/man jānane 'to know', think. It is also derived from _/man avabodhane 'to consider, esteem; with the suffix \textit{āstran} by Sarvadhatu-bhyathāstran (Un.4.159). The initial syllable is accented
by Nni - (Pan.6.1.197).

Yāska has derived it as 'mananāt mantrah (Nir.7.12).

Sayana has derived it from /mantr guptaparibhaṣaṇe 'to consult, to advise, to speak' with the suffix 'ac' by Nandigrahi - (Pan.3.1.134) and the accent on the first syllable by Vṛṣadīna ca (Pan. 6.1.203). But it is better to derive it from /man and not from mantr.

Kaviṣastah - commanded by motion. The word Kavi is derived from /Ku ābde, Kā, KāP, KAL. with the suffix 'i' by Aca in (Un.4.1.39)Kauti, Kavete it Kavīh, 'one who speaks is called Kavīh' Yāska has derived it from /kram and /Ku (see, kavih Krāntadarsano bhavati. Kavater Va (Mir. 12.13.) wise (kavi) is (so called) because his presence is desired (/kam), or it may be derived from /kva (to praise) see. Dr. Sarupa Mir. Translation, page 188) According to Skande swāmī, the word Kavi is derived from Kram and Ku which means gati (see. Mir. Bhā. by Skand, on Mir.12.13). Any how, the original meaning of Kavi is one who speaks.

In Ṛgveda this word is used for Agnī, Mitra, Varuṇa, Indra, Asvins, Maruts, Adityas, Soma, Soma priest and other sacrificers.

The deities of the present hymn are Mitra and Varuṇa, so the compound Kavi-Sastah should be dissolved as Kaviṁbhyaṁ saṣṭaḥ iti Kaviṣastah, are instrumental Tatpurusa. Compound so expounded is bases on the verse (RV.1.2.9 i.e., KaVī no Mitrā-Varuṇa). The idea seems to
be that the gods Mitra and Varuna viz., hydrogen and oxygen, go to the sun and at that time a certain type of sound is produced. Therefore, Mitra and Varuna are called Kavi. Thus, the sun is figuratively called Kavisastah or praised by Mitra and Varuna. The accent fall on the last syllable by Samasasya (Pan.6.1.223).

Rghavan - one who inflicts harm, vigorous. From the stem rgha with 'Vanip' in the sense of 'matup' by Chandsivnipau ca Vaktavyau (Va, Pan.5.2.109). From its other declined forms used in the Rgveda, it seems that it ends in 'a' and not ā. 'a' in rgha is, therefore, lengthened by Anyesāmapi drsyate (Pan. 6.3.137) as in rāvāvan. The word rgha may be derived from /rgh /rægh, or rægh,hinśayām, to envigorate; with the suffix ka by Šgupadha - (Pan.3.1.135). The accent falls on the first syllable by Vṛsadīnām ca (Pan.6.1.203).

Dr. Viswabandhu has also suggested an independent root which does not exist in Pan. Dhatupātha (see S.P.K,P. 1002). Sayana derives it from /han hinsāgatyoh, to torture, to hurt, go; with 'Vic' by Anyebhyo 'pidrṣyate (Pan.3.2.75), with the prefix nr. Nṛn hantīti rgha.

Here he says that in the sutra quoted here, Pan. has used the word rgha drsyate, which only means that other implications should be known. So in rgha he takes r from nṛ and substitute 'ha' by 'gha' and drops n. But this derivation does not appear to be correct because the word
r̥ghaùvan and its declined forms used in connection with Indra and the sun, and men are not tortured by them. Therefore, this derivation, not being in accord with the meaning in the context, cannot be accepted.

Tri̊rasrīm - three cornered; a B.V. compound, trayah asrayah yasya or trivaram asrayanam yasya sah, ('one that has three supports is called trirasrih.

Trih is derived from 'tri' with the taddhita suffix 'suc' by Dvi-tri-caturbhyaḥ suc (Pan.5.4.18) and asri is derived from /sri Sevayam 'to serve' with the prefix ani and suffix in by Ani srīhanībhyaḥ hrasvas'ca (Un.4.138). The accent falls on the first member of the second syllable by Adyudattam dvyačhandaśi (Pan.6.2.119) Possibly the Owner of this sword is Asura, Viz., cloud, which does not rain and Indra who has four-edged sword is said to kill the demon.

(cf. Vṛṣṇi vṛsandhimaṭutraśrīmāṣyaṃnugro Bāhubhyāṃ nrtamaḥ saciān (Rv.4.22.2).

Catur-asrih - four cornered; A>B.V. comp, caturbhīḥ asribhīḥ upetah vairah caturasrih 'one which has four corners' (see. S&G3) Being an adj. of 'vajra; it is better as catusro'asrayo yasya. The accent on the initial syllable of the first member of the comp. by Bahuvrīhau - (Pan.6.2.1). Catvārah from cat with uran by Catvāraṇ (Un.5.58) Initially accounted by Nni - (Pan.6.1.197).
Ugrah - vigorous, violent, empetuous, from /uc

samavaye 'to take pleasure in, irregularly formed by

Rvre - (Un.2.29) According to M.W. it may be derived
from /u/ or /vaj from which also ojas, vāja vajra
may be derived. (ef. Zd. Ughra, Gk. Ugi-e's, Ugieia;
Lat. angeo; Goth, auka, (I increase; lith. ug-is 'growth,
increase; sugu, 'I grow'.) The final syllable is accented
by Śhisanto Udāttah (Ph.S.1.1.) Here Indra is stated
as ugrah because he is the electricity form of Agni
which causes Mitra and Varuna to change into water.

Deva-nidah - evil speakers of gods; hence causing
hinderence to rain. It is derived from /nid Kutsā-
sannikārṣayoh 'to hate', to attract; with the suffix
'Kvip' by kuip ca (Pan.3.2.76). Devān nidānti iti
devanid, te devanidah asurāh. The accent on 'i' of nid
by Gati-Xarokapadāt Kṛt (Pan.6.2.139). This word
is used only three times in Rgveda at (1.15; 2.23.8;
6.61.3)'Brahmapati is said to destroy the haters of the
gods and is possessed of stroke of lightning. In other
words he is also engaged in preparing rain-water so he is
invoked to destroy the obstructors of rain-water. (ef.
Bṛhaspatedevanido ni barhaya (Rv.2.23.8.) and also of
(Ya no dureTātā ya arata-yo - (Rv.2.23.9) Bṛhaspati
is also called satyah (see Rv.2.23.11) Sarasvatī is said
to be the destroyer of the god haters and giver of
water to the earth. (see Sarasvatī devanido ni barhaya
Prajām visvasya bṛaya māyinah. Uta Kṣitibhyyo vaniniudo vișamebhyyo asrvo vajinīvati. (Ṛv.6.61.3). Sarasvatī like Indra, is also to be praised in the fight with demon Vṛtra (see. Indrām nā vṛtra-tūrye (Ṛv.6.61.5).

At present the first god-haters are said to have decayed. The idea is that at the time when Mitra and Varuna are changed into water, there are many obstacles (deva-nidāna) but when Indra or Agni or electricity or Braśpatai or Sarasvatī etc. are engaged in producing water, the hindering actors are destroyed and the rain-water is produced. Therefore, here all the epithets are used for the sun in the form of agni or Indra (electricity).

Prathamah - the first, plural of prathama. It is sarvanama by Prathamacarama-(Pan.1.1.33) as an exception, jas is not changed into si.

Ajūryan - decayed, from jeyoḥan au, to decay ṳप. latin. 3rd pl. plu. Here 'r' is substituted by u by Bahulam chandasi (Pan.7.1.103); r by Ṛgana rapareh (Pan.1.1.51) u is lengthened by Ṛvorupadhaya - (Pan.8.2.76). It is unaccented by Tinnantinā (Pan.8.1.23).

Padvatīnām - amongst the footed-beings. The word 'Padvat' is derived from 'Pad' with the suffix matup by Tadasya-(Pan.5.2.94); feminine suffix 'hip' by Ugiatan (Pan.4.1.6) ma of matup is changed into 'va' by Jhayah (Pan.8.2.10). Both the suffixes matup and hip are unaccented by Arudatau suppita (Pan.3.1.4).
But here the 'matup' suffix is accented. There is no sanction for it in Panini. The sūtra Hrasvamuhāyam matup (Pāṇ. 6.1.176) does not apply because the word 'pad' does not end in hrasva. Here the definition "Svarvidhau Vyanajanam avidyamānavad bhavati" also does not apply which is known by the mention of 'nut' in the sūtra. So a vartika should be read on the sūtra (Pāṇ 6.1.176), i.e. and that should be 'Padsābdacca matupa udāttatvam upasankhyānam.'

This word 'Pad-vatī' occurs five times in Ṛgveda in different declined forms. The meaning of this word is uncertain. Sayana explains as 'Padavatinam manusyuadina prajanām.' He says that āpat and eti, these two words are used for Usas, dawn. and when the dawn appears, men begin to walk about and are active. In the hymns of the Usas, there is a beautiful poetic description of the morning. The dawn makes the footed beings active.

A: Āpat - footless. It is B.V. Comp. The second syllable is accented by Nan-subhyam (Pāṇ.6.2.172). The last 'a' in Pada disappears by Padasya lopo'ahastyādibhyah (Pāṇ.3.4.138).

The word āpat indicates that the dawn has no physical form. Sayana is justified in explaining that the dawn is footless and perceived by the movement of the sun and the moon. The word prathama is use to show that the dawn initiates the activities of the
morning. It appears that in ancient times the division of the day and night was based on the sun rise and sunset, and the time of dawn began after the close of the night, hence, the word prathama is used for usas.

कस्तड्याम्—'Who knows you both'. What the idea behind it is, it is very difficult to know, but at least it is clear that Mitra and Varuna are in some way related to the dawn otherwise it would be irrelevant to introduce the देव in the context of Mitra and Varuna. In an other verse Indra and Agni are addressed with saying that she, the footless, has come before those having feet. (cf. इन्द्राग्नि अपाद-ियाम पूर्वागत पादवतििभ्याः (Rv.6.59.6).

It is just possible that there are many gods engaged in the formation of usus. The idea may be that at the time of the dawn the whole nature is enveloped in coolness (represented by Oxygen and Hydrogen, Viz. Mitra and Varuna). It is also possible that the dew is formed at dawn, so Mitra and Varuna might be considered to form the dew. Mitra, Varuna, Indra, Agni and other gods, either in the original form or in a changed form are present in the dawn but it is very difficult to know her composition. So it is said that Mitra and Varuna are present in the atmosphere at her appearance. Whatever is bestowed by nature at this time, is wealth by which the world feels gratified. Sayana explains garbha as the Sun, which cannot be right. Geldner explains 'garbha'.

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as newly born. He is right as in the morning before sunrise there is freshness and the atmosphere seems to be newly born and there is rich accumulation of nourishing elements in nature. It is due to this idea that early rising and morning walk are recommended in the later medical literature.

**Piparti** - fills. From /Pra to fill (cf. Pimpelm; Lat. plere, plenus; Lit. pelti, pelnus; slav. plunu; Goth. fulls; Germ. voll; Eng. full). 'Sap' disappears by Juhotyādibhyah (Pan.2.4.75). Guna takes place by Sarvadhātukārdhadhātukayoh (Pan.7.3.34); r is inserted by Urāṇa raparāh (Pan.1.1.51); a in abhyāsais replaced by i by Ārtti-pipartyosca (Pan.7.4.77).

**Hitārit** - 'to destroy (from ni - tri, in aor. 3rd per. sing (cf. Lat. terno, trans; Goth. Thairh) 'R' is lengthened by Sici briddih parsmaipadesu (Pan. 7.2.1); r is inserted by Urāṇa raparāh (Pan.1.1.51) 'it' by Ardhadhātukasyed valādeh (Pan.7.2.35) 'It' by Āstī-sico aprkate (Pan7.3.96) S of sic disappears by Ītā Īti (Pan.8.2.28) long i by contraction between i and ī by Akāh Savarnedīrgahā (Pan.6.1.101); here Purvstrāśiddha (Pan.3.2.1.) does not apply because the Ālision of 'Sic' is Siddha by Sīj lopa ekādesē siddho vaktavyah (Va.Pan.8.2.1). Here the sense may be that in the morning the atmosphere is filled with frost, viz.,
Mitra and Varuna and the absence of water is destroyed by the dawn. Sayana says that 'Anrta' means darkness. His explanation is not right because the relation of darkness with the joint deities Mitra and Varuna is not clear.

**Jāram** - 'Lover'. From caus. of /jā/ to decay, to wear away; with the suffix ghan by Dāra-jārāu Karttari nīluk ca (Va.Pañ.3.3.20). The last syllable is accented by Karṣ - (Pan.6.1.159). Jārayati iti Jāraḥ, 'one who causes to decay is called jāra. Here the sun is called jara because he causes the dawn to wear away.

**Kanīnām** - of maiden. From /kan/ I.P. to shine; with 'ac' by Sarvadhatubhyo'c (Va.Pañ.3.1.67); Kana (beauty) with 'kha' (īna) in the sense of 'matup'; Kanina (beautiful) with tap by 'Ajādyastātap (Pan.4.1.4) = Kanīnā, a beautiful maiden, here, 'the dawn'.

Sayana and Western Scholars take this word to be genitive plural of 'Kani' but there is no word like 'Kani' in the Veda. It is therefore, better to take it as accusative singular of 'Kanīnā' which gives quite good sense - Kanīnām pra-yantam, doggedly following the dawn, i.e., immediately at the heels of dawn.

Grassmann also thinks that the word is Kanīnā and not Kani. (cf. Kanyāyāh Kanīna ca (Pan.4.1.116). Panini
is aware of the word Kana also, as he substitutes Kana in place of Yuvan and alpa Yuvalpayoh Kananyatarsyam (Pan. 5.3.64). This word Kanīnā should be derived at first from /Kan, to shine and then with the taddhita suffix kha. At present 'Jāram Kanīnām' the sun is called jāra. But this sun is not the lover of the maidens on the earth but of the dawns. So without mentioning any word for similarly, it is difficult to have the meaning 'like maidens' but with the taddhita suffix the meaning possessed of beauty is known without any mental exercise. The dawns are very beautiful, so they are called Kanīnāh.

Yaska, has derived this word from /Kam; /nī with kva; /nī with /Kam; /Kan (to shine). (Nir. 4.15). (cf. Zd. Kan; GK. Kanapse; Angl. Sax. hana; Lat. canus; caneo, candeo, candda(?); Hib, canu, 'full moon'.)

In the time of Panini, the word Kanīnā or Kanīna was totally absent in classical Sanskrit literature, so he replace kanina for Kanya in his sutra (Pan. 4.1.116). It seems from this that Panini is sure about its meaning. He knows that Kanīnā has been used in the Vedic text in the sense of Kanya.

Pasvāmasi - We see. (Vedic Ist. per. plu) from /dṛs = (Pasya) 'i' is added to 'mas' at the end by Idanto masi (Pan. 7.1.46) (cf. Zd. Pasu; Lat peur; Old Prurs, peku; Goth, Heihu).
Up-nipādyamnam - resting - from up-ni- Pād, gatau to go' with sanac in passive voice by Latēh satr-
śanacau (Pān. 3.2.124) 'Yak' by 'Sārvadhātuks yak'
(Pān. 3.1.67); the augment' muk' by Ane muk (Pān. 7.2.32).
The root is accented by Dhātoḥ (Pān. 6.1.162). The
suffix san is unaccented by Tasya (Pān. 6.1.136).

Anāvapragna - inseparable. Na avapragni iti
anavapragni, the Nan tatpurusa comp. by Nan. (Pān.
2.2.6). The Nom. Plu. jas is replaced by si by
jassassōh siḥ (Pān. 7.1.20); si disappears by Seschandasi
bahulan (Pān. 6.1.70).

The word avapragna is derived from ava _/pṛc with
the primary suffix ta? The accent falls on the first
member of the comp. by Tatpuruse -(Pān. 6.2.2).

Vitata - diffused, extended, spread out. From
vi _/tan vistāre' to spread out. extended, with the
suffic ta in karma Tayoreva - (Pān. 3.3.70) The augment
'it' comes as an exception before the suffix tvā by
Udito vā(Pān. 7.2.56). Hence by Yasya vibhāsa (Pān.
7.2.15). the augment it does not come. The nasal
'n' disappears by Anudāto - (Pān. 6.4.37). The gati
'vi' is accented by Gatiranantarāh (Pān. 6.2.49).

Anasvah - without horse-Geldner; without rays-
Sayana. Avidyamanā asvah yasya sa anasvah śūryaḥ, 'one
who is without horse or rays. The comp. takes place
by Nāśo styarthaṁ bahuvṛdhiraヴァcottarapadopaśca
vaktavyah (Va.Pah.2.2.24). N in nan disappears by
Nalopo nanah (Pan.6.3.73); the augment 'nut' comes by
tasmannudaci (Pan.6.3.74). The last syllable of the
second member is accented by Nañsubhyām (Pan.6.2.172).

Here the arvan (the sun) is described. In the
previous mantra there is a fine description of the
dawn, but here we have the description of the rising
sun. At the time of rising, the horses or rays of
the sun are very short, so the sun is called anasvah,
i.e. without horses or rays. The word anasvah occurs
three times in Rigveda (I.152.5; IV,36.1; VI.66.7). It
comes in the context of the Sun, the Rbhus and the
Maruts, respectively. In (Rv.IV.36.1), the chariot
is described as anasvah and anabhisuh. In the context
of Maruts and Rbhus, these words do not give the ordinary
description of the daybreak but point to some important
phenomenon.

(cf. Anasvo jātō anabhisrūkthyo ṣ
rathastricakraḥ pari vartate rajah.
Mahattadvo devyasya pravacanam
dyam rbhavah prthivim yacca pūṣyatha.(Rv.IV.36.1
Añenō vo maruto yamo astv
anasvāsidiyām ajatyaratih.
Anavaso anabhisu rajastur
vi rodasi pathyāyati sadhan.(Rv.VI.66.7).
The chariot is made by the Rbhus for the twin Asvins, and that chariot is without horses and bridle and it moves in the middle region. By their activity of making the chariot, the Rbhus propitiated the heaven and earth. In the case of Maruts, the chariot (yāma) without horses and bridle. This description relates to the formation of water. The word 'Rajastūh' is explained rightly by Sayana as udakasya praṣakāh.

Now the question is whether these words, which occur at three places, point to the same phenomena or to three different phenomena. It is clear that these two words 'anasvah and anabhīṣuh' are B.V. comp. and used for the chariot. The ratha 'chariot' is nothing but disc of the sun. In Veda, the actions of the Gods and their attributes are described in the same manner as those of human beings, for there are no other words to do so. Then the chariot of the sun without asva and anabhīṣu which means that as soon as the sun rises, there is neither horse nor bridle in his chariot.

In this mantra 'arvan' is without horses and bridles. As a matter of fact 'arvan' is himself a horse, then what is the idea of describing arvan as one without horses? Therefore these two words 'arvan' and 'asva' must have different senses here. These words are always used for the sun (see.
From these two verses it seems that as soon as the rays start from the sun, they are said to be arvan and when they begin to move towards the middle region, they are called asva. Hence as soon as the rays start they are not supposed to have any horse, viz. arrow-like rays and bridle. In the present verse the arvan is said to be ana/sva.

Kanikradat - bellowing. Panini has put this word in the list of forms which are irregular. Jayaditya calls it an aorist form. 'Kanikradaditi' Krandarluni clemanadesé dvrvacanam abhyásasya cutvábhavo nigágamsca nipatyate-kásika (Pan.7.4.65). According to Macdonell it is an intensive form. The very formation of word with reduplication shows that it is intensive pres. part. (satr) sing. The irregularities lie in the absence of cutva in abhyása and the augment nik in place of ník. The explanation of Sayana also supports this view. He explains it as 'sabdayan atyartham.
Krândayan. Krander yahugantât satâri dādhartyādaun nipātyate (SRB.I.128.3;I.152.5). Here the metre is triśūp and the svara is dhaivata, the description, therefore, pertains to the highest heaven and indicates that there is a great roar there, which is expressed by the intensive form. The accent falls on the first syllable by Abhyastānāmādiḥ (Pāṇ.6.1.189).

**Patavat** - went. From /pat/ 'to go', X.P. ending in 'a' with Laṅ,3rd. per.sing. Nic by Satyāp-(Pāṇ.3.1.25). The augment 'at' does not come due to Na Māṇyoge (Pāṇ.6.4.74). Unaccented by Tinmatiṅnah (Pāṇ.8.1.23).

**Urdhva-sānuḥ** - having a high back (as a horse), high, surpassing, having an elevated edge. It is a B.V. Comp. Urdhvam sānavaḥ yasya sa urdhvāsānuḥ sūryah. The accent falls on the first syllable by Bahuvrīhaṃ Prakṛtyāḥ - (Pāṇ.6.2.1.). The word ūrdhva is itself accented on its second syllable by Phiṣanto udāttāḥ (Ph.S.1.1.) (cf.GK. orthos; Lat. arduus; Gael.ard). The sun is called Urdhva-sānuḥ because his rays reach up to the highest heaven.

**Acittam** - unnoticed, unexpected, not an object of thought, inconceivable. This too is a B.V. and Tatpuruṣa comps. For the accent it should be read on (Pāṇ.6.2.116) and (Pāṇ.6.2.199). (see. V.V.R.I.Vol.I.
Sanhita, P.53. - Tatpurusa-bahuvrihisama\~nasabhyam
subhayavidhyena vigrahe sambhavat i kramas\~as
tatpurusasam\~asa. Paradischandasi-(Pan.6.2.199)
Ityanena Bahuvrihisamas. Na\~no J\~ar- (Pan.6.2.116)
ityatropasankhyan\~nad va svaro vyakhy\~atyavah.

**Mamatayam** - darkness, from the stem 'mamata' with the suffix 'dhak' by Stribhyo dhak (Pan.4.1.120).
Mamatay\~ah apatyam pum\~an iti m\~amatayah. The word mamata is derived from 'mama' with the suffix tal by Tasya bhavastvatalau (Pan.5.1.111) Mama ityasya bh\~ava iti mamata, 'the state of being mine, sense of ownership'. In Mamatayy\~ah, the accent falls on the last syllable by Kita\~h (Pan.6.1.165). It is very difficult to ascertain the sense of this word. Sayana and others have explained it as the son of Mamata.

In this connection Sayana gives the following legend. 'Ucathya-Brhaspatin\~amanau dvau r\~si \~ast\~am.
Tatra Ucathyasya Mamata n\~ama bh\~ary\~a. Sa ca garbhini, t\~am \~Brhaspatir gr\~nitva aramayat. Sukranir-gamanavasare prapte garbhasham re\~ah pr\~av\~ad\~it, he mune ' reto m\~a atyak\~sh\~i\~n purvam aham vas\~ami re\~ah sankaram m\~a k\~ars\~i\~n iti. Evam ukto Brhaspati\~h bal\~at pratiruddhataskah sam \~sas\~apa. He garbha tvam yato retonirodham akaro\~h atastvam dirgham tama\~h pr\~apmuhi j\~atyandho bhaveti.
Evan sapt\~ah Mamatay\~ah Dirghatama ajayata. sa cotpannah tamovyath\~a agnimastausit. Sa ca stutya\~ prita\~h andhy\~am.
At Rv. 4.4.13, Sayana narrates this legend with a little variation. He says: "Ucathyasya garbhinīm Mamatāmadheyām bhāryām tad-anujo Brhaspatir acakamata." (see its explanation also on the word Mamatāyāḥ, Rv. I.158.1,6).

"Ucathya and Brhaspati were the two sages. Mamata was the wife of Ucathya. She was pregnant. Brhaspati engaged with her in a love-sport. At the time of the emission of semen, the foetus cried: 'Sage, do not spill your semen, because I am already here. If you spill it, then there would be a mixture of semens. Thus addressed, Brhaspati restrained his ejaculation with effort and cursed him saying, 'O foetus, since thou hast prevented the ejaculation of my semen, mayst thou be struck with persistent blindness (dirgham tamas) and be born stark blind. Thus cursed the child was born to Mamata stark-blind (Dirgha-tamas). Being afflicted with blindness, he extolled Agni, who being pleased with him restored his sight.

"Mamata was the pregnant wife of Ucathya and Brhaspati was the younger brother of Ucathya."

In this legend the word Mamata is associated with the sages Ucathya and Brhaspati and there is also the mention of Agni. In (Rv. I.152.6) Dhenavah are related to Mamateyah. In (Rv. I.158.4) occurs the name of Aucathya. In the present hymn, the deities are the
twin Asvins. So Aucathya is said to be protected by the twin Asvins from Agni in which he was thrown by 'svagarbhadaśa', the slave of one's own embryo.

The word Mamateya occurs in the Rgveda only for four times, viz, Mamateyam in (Rv.1.147.3; 162.6; IV.4.13) and Mamateyah in (Rv.I.158.6). The verse Rv. IV.4.13 occurs in T.S.I.2.14.5; M.S.4.11.5; Kath. S.6.11. The word Dirghatamah occurs twice in the Rgveda (I.158.6; VIII.9.10) and only once in Saunaka (20.140.5). The word Aucathya occurs twice in the Rgveda at (1.158.1,4). The word Mamata does not occur in the Rgveda and in these contexts, there is no trace of the aforesaid legend quoted by Sayana. Therefore the legend cannot be accepted as valid without reliable authority.

However the legend has some allegorical importance which is generally found in the Rgveda. Here it is said that Ucathya and Brhaspati are two brothers. Dirghatamah, being born to Mamata, the wife of Ucathya, was called Mamateyah. As the pregnancy was caused along Ucathya, the child was also called Aucathya from his father's name. Both the words Mamateyah and Dirghatamah occur only once in the Rgveda (I.158.6).

Now, we have seen that Brhaspati is a form of Agni and the literal meaning of the word Dirghatamah is 'having deep darkness' as it is B.V. Comp. So it is related to the state which was in the beginning of the
creation of the universe. The deep darkness must have enveloped the earth who is probably represented here by the word 'Mamata'. Mamateyah means something relating to the earth. The secondary suffix 'dhak' denotes not a descendant but any kind of relation which is caused by her. Therefore, Mamateyah represents 'darkness' which was clinging to the earth (as a child clings to its mother). Now darkness is always dispelled by Agni in form of light. This Agni or light is the god Brhaspati. Brhaspati is composed of rays. These rays are 'Payavah' which is mentioned in the verse (Rv. I.147.3). But here Mamateya is said to be protected by Dhenavah. Yaska has included 'dhenavah' in the atmospheric deities. So Mamateya also must be in the atmosphere. Further dhenavah are said to expand their 'Udhan' to protect Mamateya. In the context of Mitra and Varuna dhenavah may be the gharmas 'moisture' suspended in a mass in the atmosphere in the shape of cloud. Generally we see that a cloud which does not rain is black. It changes into white and then it rains. So Mamateya may be the darkness of the cloud which is protected by an accumulated mass of Dhenavah 'moisture' but in the context of creation of the universe, Mamateya, is darkness in the absence of Agni or light.
Avantah - protecting, from सत्र सत्रसानाचौ, 'to protect', अ.प. with सत्र बळाति सत्रसानाचौ। (Pan.3.2.124). Sap by Kartari sap (Pan.3.1.68) as सार्वधातुका by Tiṅsīt सार्वधातुकम् (Pan.3.4.113).

Progressive assimilation by आतो गुप्त (Pan.6.1.97). The feminine suffix निप by Ugitaśca (Pan.4.1.6) and 'num' by Sapsyanornityām (Pan.7.2.81). The accent on the root-syllable by Dhatoh (Pan.6.1.162). The सार्वधातुका suffix सत्र is unaccented by Tāśya - (Pan.6.1.136) and sap is accented by Amdattau suppitāu (Pan.3.1.4).

Pipayan - expanded; Reduplicated aorist 3rd. per. plu. from/पियवृद्धावृद्धावृद्धा, 'to expand' यादि with निक by Hetumati ca (Pan.3.1.26). पिय is replaced by पिय if followed by लित and यादि by Lidyanosca (Pan.6.1.29).

Though there is no sutra in Panini to replace पिय in पिय, yet from (Pan.6.1.29) we can know that there are two separate roots पिय and पिय having the same meaning.

In the veda there occur the causative (निक) forms of पिय alone. Sayana calls it a Vedic usage without quoting the authority of Panini. Even without Panini's separate rule for this word, we can infer that पिय is a separate root. So the formation of पीपयान is derived either from the independent root पिय or by upsankhyāna on Lidyanosca (Pan.6.1.29). The augment at does not take place by Bahulam chandasya manyo'पिय (Pan.6.4.75).

Unaccented by Timnati'nā. (Pan.8.1.29).
Havya-justim - delight in oblation. It is Saptami Tatpurusā Comp. Havye justih havyajustih tām havyajustim. The accent on the last syllable of the first member of the comp. by Tatpuruse - Pan.6.2.2.).

The word havya is derived from /hu danādānayoh, to give, take, III, P. with yat by Aco yat (Pan.3.1.97). It is accented on its last syllable by Yato 'Nāvah (Pan.6.1.213) but it is accented on its last syllable by upasankhyana on Unchādīnām ca (Pan.6.1.160).

Here the speaker is said to turn the interest of Mitra and Varuṇa in the Havya in his favour by obeisance.

Vavṛtyām - may (I) turn. from /vṛt vartane 'to turn' I.Ā. in Opt. (Vidhi lin) 1st per. sing. Sap becomes slu by Bahulaṁ chandasi (Pan.2.4.76); reduplication by Slau (Pan.6.1.10); the change of 'r' into 'a' in reduplication by Uraṭ (Pan.7.4.66). 'R' which should have come by Uraṇ raparah (Pan.1.1.51) is dropped by Halādiṁ sesah (Pan.7.4.60). the augment 'Yaśuṭ' by Yaśuṭ parasmaipaḍedūḍatātto nicca (Pan.3.4.103); guna of the radical vowel does not take place by Kniti ca (Pan.1.1.5). Absence of accent by Tiṁnatinaḥ (Pan.8.1.23).

The speaker of this verb, though not mentioned, seems to be Āgin referred to in the previous verses 'vidvān'.
Supārā - quickly passing of (as rain). from \( pr \) pālanapūranayoh with the prefix 'su' and suffix ac by Nandi - (Pān.3.1.134) after nic. Nic drops by Neranit (Pān.6.4.51); ṭāp, the feminine suffix by Ajādyastāṭāp (Pān.4.1.4); lengthened by Akāh savarne dīrghah (Pān.6.1.101).
O Mitra and Varuṇa, we all together, worship your greatness with offerings and salutations. And O Watershedders, whatever your (gifts) accompanied by waters are for us -- the Adhvaryavaḥ (the gods), as it were, carry it (to us) with their activities.
2. It is praise, unstinted praise, not impulse— O Mitra and Varuna, that I attain to your glory. (The glory) that Hota (Agni) celebrates in sacrifices. Your benevolence, O showerers of rain, wise one (Agni) longs for.

3. The Aditi Dhenu (entire vapours), O Mitra and Varuna swelled for (producing) water for the sake of the (divine) race (i.e. gods collectively) who offer oblation (i.e. help). that Hota (Agni), the receiver of oblation, like the offering of Manu (sun), worshipping, sends it forth to you in the sacrifice.

4. And the rays and atmospheric (devīḥ, i.e. elemental) waters increasingly bestow your good on the happy settlements. The original lord (i.e. the sun) of our (sacrifice) is the donor. May you both approach (him) and absorb the water-forming (payasah) power of the bright rays.

Grammatical and Exegetical Notes:

Mahāh. 'great, mighty, strong' from maha pujaīyām, to worship, magnify (original magh, cf. also mabh), with the suffix ac by Aycähl h sarva- śatubhyah (Va. Pan. 3-1-134).


Sayana and Geldner treat this word as the adjective qualifying Mitra and Varuna and Swāmi Dayānanda takes it as an adverb qualifying Yajāmehe. Sayana has not commented on its formation. Geldner considers it to be
mere stem, for he says that "mahah wie of Ohne Flexion" like often without inflection. He would have been right if the word were derived from Mah, with the primary suffix asun (by सर्वदहतुभ्याः asun (Upan.4.129) but then the initial syllable of the root would be accented by महे (Pāṇ. 6-1-197); which is not here in the text. Here the final syllable is accented and therefore the suffix has to be ac and the form nominative singular.

It cannot be the plural form of 'Mah' with the suffix 'Kvip' or 'Kvin' for in that case termination cannot be accented by Anudattau suppita supporter (Pāṇ.3-1-4). It must therefore be taken as the singular form of the stem maha and as such it cannot qualify the duel form of Mitra and Varuna. Here it is used adverbially as Svāmī Dayānanda has suggested. The meaning may 'we worship you magnificently' O, Mitra and Varuna.

Sajoṣah

having the same satisfaction. Sayana derives it from/\n\n\njust प्रिति- sevenayoh" to satisfy, to serve ' with the suffix asun. It is an upapada samsa, samānaṃ juscante līti sajoṣasah, 'samāna' being substituted by 'sa' by Samanasya Chandasi-(Pāṇ.6-3-24). The accent is Kṛṣṇ uttarapada Prakṛti. The nom.plu.suffix jas is substituted by su by supaṃ-(Pāṇ.7.1.39) (Sec. Sayana 's commentary on Rv.1-65-1) but Sayana's derivation cannot be justified syntactically.

In Rv.1.65.1 the word sajoṣah' qualifies 'Viśve devaḥ' (and
another epithet of Visve\-devah is dhira\-h. So Sayana
has taken it as plural form but in Rv.1.118.11 when
it qualifies the twin Asvins, he takes it as dual and
justifies it by Panini's Sutra Sup\-am\-\(\text{a} \) (Pan. 7.1.39).

This word occurs many times in the Rgveda, and Sayana
explains it differently at different places. As a
matter of fact, two stems of this word are ending in Rv.,
One ending in asun (see 8-35-1;2-31-2 etc.) and other
in gha\-n (see 1.65.1.;72-6;6-2-3;3-62-2). The accent remains
on the same. See this word sajo\-\(\text{s}a\)\-\(\text{h} \) in the plural form
of the word sajo\-\(\text{s}a\)\-\(\text{h} \) but not of sajo\-\(\text{s}a\)\-\(\text{s}a\)\-\(\text{h} \) (which is used in Rv.3-31-2;5-54-6
10-35-11;1-43-3;131-1;136-4,etc) The dual form sajo\-\(\text{s}a\)\-\(\text{u} \) of
the word sajo\-\(\text{s}a \) is also found in Rv.3-62-2). Taking into
consideration all the contexts we think, that the word is
used, not so much to denote some specific qualification
of the deity, but to indicate their activity.

Ghrt\-\(\text{a} \)\-\(\text{s}a\)\-\(\text{m} \)

Those who distil water, from\-/ snu \(\text{t} \) \text{to flow, to}
distil' II.P. with the primary suffix 'Kvip' by kvip ea
(Pan 3-2-76) The accent on the root by Gati-k\-\(\text{a} \)\-\(\text{r} \)\-\(\text{k} \)\-\(\text{a} \)\-\(\text{p} \)\-\(\text{a} \)\-\(\text{d} \)\-\(\text{a} \) (Pan 3-2-76)
K\-\(\text{r} \)\-\(\text{t} \) (Pan 6-2-139) , The absence of augment tuk which
should have come by 'Hasvasya P\-\(\text{a} \)\-\(\text{t} \)\-\(\text{a} \)\-\(\text{v} \)\-\(\text{a} \)\-\(\text{r} \)\-\(\text{a} \) tuk' is a vedic
exception. On this we have the authority of Patanjali
viz.sarve vidhayas chandasi vikalpayante. The use Ghrt\-\(\text{a} \)\-\(\text{s}a\)\-\(\text{m} \) is idiometric use-Here Mitra and Varuna are
said ghrt\-\(\text{a} \)\-\(\text{s}a\)\-\(\text{m} \) because they flow in the form of water.
Asme.

Ours-Gene-plural of asmad. The suffix ām is substituted by se by Supām-(Pan 7.1.39). Here the pronoun asme is used for gods.

Adhvaryāvah-

'Sacrifices' adhvaram yātur iti adhvaryuḥ from adhvār-y ā prāpane ' to get' with the primary suffix ' ku' and by Mṛgayādayasca (Un.1.37). The accent falls on the second member of the word ending in Kṛt by Gatikarako (Pan 6-2-139). Here the adhvaryāvah are said to propitiate (i.e. assist) Maitra and Varuṇa with their activity. The other gods are adhvaryāvah who are engaged in the formation of water.

Prāstūtih-

-Praise, entoguisim from/ stu stutau (to praise) with suffix kīn ny sruyajistubhyaḥ karaṇe(Pan.va.3.3.94) stūyate anena iti stutih. The proposition 'Pra' is prefixed by Kugatiprādyah (Pan.2.2.18) Prakarsena stutih prastūtih.

high flown praise. Here the gati 'Pra' (which is accented by Nipātāh adyudāttāḥ remains accented by tādau ca niti kītyatau (Pan 6.2.50).

Pravuktih

-impulse, motion, setting in motion, Yuj to set in motion, with the suffix kīn by Strīyāṃ kīn (Pan 3-3=2 94). Yuṣyate sa Yuktih which is set in motion is yuktih, prakarsena yuktih prakuktih. The preposition
prefixed by Kugati pradayah (Pan 2.2.18). The gati pra retains the accent as before.

Suvrktrimh.

-unstinted, excellent praise from /vṛj varjane 'to attract' with the suffix ktic by kta-kticau ca sanjñāyām (Pan.3.3.174) Varjanam vṛkṣṭhī. suṣṭhu vṛkṣṭhī yasya saḥ suvrkṣṭhī, having great attraction or evoking unstinted praise. The compound by Anekam anyapadārthe (Pan.2.2.24) The last syllable of the second member is accented by Citaih (Pan 6.1.163) and in the compound also the same accented by Nāḥsubhyām (Pan.6.2.172) It qualifies the subject of the finite 'ayami' the subject seems to be Hotā (Agni) occurring in the next pada.

Anakti-

to prepare, cause to appear, may clear, from Ānj VII.A. (of lat. Ungo.).

Iyaksan-

Longing for. Desd. of / Yaj, participle, (irregular samprasāraṇa in Abhyasa.

Picasa-

'expanded' perfect, 3rd sing. from /pyay vṛkṣāu 'to expand'. Pyay is substituted by pi by līdyaṇosca (Pan.6.1.29)

Sanarśyan-

worshiping, from / sapar puṇāyam 'to worship' with the suffix satryak by Kaṇḍvādibhyāḥ yak (Pan 3.1-27) Progressive assimilation by Ato gune (Pan 6-1-97). The
suffix yák is accented by Ādyudēttasca (Pan 3.1.3).
Satr is unaccented by Tasya- (Pan 6.1.186).

Rata-havyah
by whom oblation is offered, ratahavyam
yena sa ratahavyah. B.V. Comp. by Anekamanyapadārthe
(Pan 2.22:24). In the first member of the comp, the
suffix ‘ta’ is accented by Ādyudēttasca (Pan 3.1.3)
and this accent is retained by Bahuvr̥hau prakṛtya
purvapadam (Pan 6.2.1).

Here Agni may be called ‘ratahavyah’ as the
oblation is offered by him in the form of heat and
light in the formation of water. The combination of
the elements is required for the formation of water
is affected by Agni (electricity). Possibly the
word ‘manuśah’ denotes the rays of the sun that change
into electricity and turn the elements into water. The
word manuśah is formed from the stem ‘manu’ with
the suffix ‘an’ by Manorjatau- (Pan 4.1.161). The
suffix an does not denote a descendant but indicates
the birth of the rays. In the Rgveda Manu is the sun,
hence the rays issuing from the sun are called manuśah.

Manusa is nothing but Agni, who in the form of
electricity is called ratahavya.

Vikṣu
in the settlements, in the houses from
VI.P pravesane, to enter, enter in or settle down
on, to pervade, with the suffix 'kvip' by kvip ca
( Ān 3.2.76). This suffix disappears by Itsanajna's.
in vis is changed into $ by Varasca-bhrasja-srja-yaja-
rajā-bhraxa-cohā sah ( Ān 8.2.36). This is again
changed into 'K' followed by loc.Pu su by Sadhoh kah-
si ( Ān 8.2.41) Visati yasyaṁ sa viṁta taśu vikṣu, in
which entered is called 'vit' settlement. ( Of
Gk.Oikes, lat. vicus, Lith. Veseti, slav visi, Goth;
Goth. Weih, angl. sax wix, Germ, which, weich-bild:
also of d. vis paitij lith, vesz-patis). The suffix
su is accented by savekasa śṛtiyādirvibhaktih ( Ān
6.1.163).

Madāyu.

Intoxicating, gladdening, lovely, from mad (of
manō IV.P (Ved. also I.PA. madati, madate), with the
suffix 'Yat' by gada-mada-cara-yamascanuparāge (Ān
3.1.100) The accent falls on the root by Yatojanah
( Ān 6.1.213). In feminine the suffix tap is added;
and the vowel is lengthened by Akah savarnīrga ( Ān
6.1.101). In the case of dīrgha, the accent will
be on the same Ekādesa udāttendattāh ( Ān 8.2.5).
It qualifies vikṣu the gladdening abodes ( Of Mitra
and Varuna).

Pācayanta-

Caused to get, 3rd per plu- reduplicated aorist
form of pā pana, to get, nic by Hetumati ca ( Ān 3.1.26)
The augment 'Yuk' by Ṛacchāsahva-(Pan 7.3.37)
cāñ by Nisṛi-(Pan 3.1-48). The penultimate vowel is
shortened by Nau cāñ upadhayaḥ ārasvaḥ (Pan 7.4.1)
a in abhyāsa is changed into 'i' by sauvalaghaṁṇi—
(Pan 7.4.93), this 'i' is lengthened by Dirgho laghoḥ
(Pan 7.4.94) Unaccented by Tinatīuḥ (Pan 8.1.78).
The augment aṅ does not come by Bahulaḥ chandasi
amaṅvoge api (Pan 6.4.75) Atmanepada by Micasa (Pan
1.3.74).

Devīh
devine, Nom. Plu. Purvasavarna. ārgh takes place
by Vṛ chandasi (Pan 6.1.106).

Pan.
givern, saṅyaṅa derived it from /da dāne, III.P.
with the suffix satr (Vedic absence of reduplication,
vedic ārdhadhatukatva for dropping of a, But it is
better to derive it with the aunadika suffix kanin. "A"
drops by A to lopa iti ca (Pan 6.4.64.).

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Rv. I. 154

Ṛṣih - Dirghatamah; Devatā - Viṣṇuh; Chandah -
Triṣṭup; Svarah - Dhaivatah.

1. Viṣṇor nu kaṃ vīryaṇī pra vocem
   yah parthivān vimāme rajāṇi.
   Yo ṣakabhāyad uttaram sadhāstham
   vicakramānās tredhōruṇgāyaḥ.

2. Pra tad viṣṇuh stavate vīryena
   mṛgo na bhīmaḥ kucaro giristhāḥ.
   Yasyoruṣu triṣu vikramaṇeṣv
   adhikṣayanti bhuvanāni visvā.

3. Pra viṣṇave suṣam etu māma
   girikṣite urugāyaḥ vṛśe.
   Yo idam ēṛgham prayataṃ sadhāstham
   eko vimāme tribhir it padebhīḥ.

4. Yasya tri pūrṇa mahāna padāṇy
   aksāyamāṇā svadhayaḥ maḍanti.
   Ya u tridhātu prthivim utā dyām
   eko dādhāra bhuvanāni visvā.

5. Tadasya priyam abhi pātho asyaṃ
   nāro yatra devaysvo maḍanti.
   Urukramasya sa hi bandhur itthā
   viṣṇoḥ pade parame maḍhva utsah.
6. Ta vām vastūnyusmasi gāmadhai
   yātra gāvo bhūrisṛṅgā ayāsaḥ.
   Atrāḥa tād urugayasya vṛṣṇah
   paramāḥ padām āva bhāti bhūri.

Translation:
1. I will proclaim the heroic powers of Viṣṇu (sun) who has stretched over the terrestrial regions, who, the far-reaching one, triply striding has established the upper dwelling.
2. Viṣṇu is praised for his heroic power like a mountain dwelling formidable beast wandering at will. In his three wide strides dwell all the worlds.
3. Let the ambitious thought go forth for Viṣṇu, cloud-dwelling, wide-pacing, showerer (of bounties), who alone with but three steps has pervaded this vast, far-extended dwelling place.
4. Whose three never-weakening mellow steps rejoice in their inherent power. Who, the Tridhātu, alone has supported the earth and heaven—(nay even) all the worlds.
5. May I attain to that lovable abode of his, where the Maruts, longing for the gods, rejoice. In the highest step (heaven) there is a spring of sweetness which is so closely connected with wide-striding
6. We long to go to those abodes of you two (Indra and Viṣṇu) where there are many-pronged (divergent) swift rays. There surely brilliantly shines that highest step of Viṣṇu, the wide-striding Showerer.

Grammatical and Exegetical Notes:

Nukam - now. In pada-test, there is and kam are shown separately. Sayana is of opinion that though they are two particles yet both of them are used in the sense of only 'now' Yaska has suggested them as a joint nipata. (See Navotarani padam, Nir 3.13). Macdonell says that this particle (i.e. kam) as an 'ind.' always follows nu, mi or ni (Ved. Gram P.225.2). As a matter of fact, these two particles should be conjointly read in the pada text because they are not two but only one and this view is supported by the accent, as only nu is accented. All particles are accented on the first syllable by Nipata ādyudattāḥ. Therefore, the unaccented 'kam forms part of the full particle nukam. Had it been an independent particle it would have been accented.

Viryanī - heroic power, strength; Acc. plu of virya. The word virya is derived from /vīra
vikramanē X.ā.; nio by Satyāpāpas' - (Pan. 3.1. 25.) then dhātu sanjña by Sanādyantāḥ dhātavaḥ (Pan. 3.1. 32.); the suffix yat by Aco yat (Pan. 3.1. 97) the elision of nio takes place by Neranitī (Pan. 6.4. 51). The suffix bears the independent svarā accent by Tīvvarītām (Pan. 6.1. 185). It may also be derived from the stem Vīra with the secondary suffix yat by Tātra sādhuh (Pan. 4.4. 98.). In that case also the accent is the same (vide. Kaśika - Vīryam iti yat pratyāntam, tātra yatoanāva iti ēdyudāttatvam na bhavatītyetadeva, vīryagrahmajñāpakam. Tātra hi sati purvensaiva sidham syat Vīrvīryau ca, (Pan 6.2.120 ).

Vocam - to proclaim from /vac paribhāsāne to proclaim, II. P. in 1st per sing. of aor. In Luṇ (aor.) 'cli' is substituted by 'ān' by Asyāti - vakti-khyātibhyoh (Pan. 3.1. 52.) The augment 'um' by Vaca um (Pan. 7.4. 20), this augment 'um' comes after 'va' by Midacoṁtyatparaḥ (Pan. 1.1. 47); guṇa takes place by Ādguṇaḥ (Pan. 6.1. 87); 'mi' of first person is substituted by 'am' by Taśtasthamipāmtāntantāmāḥ (Pan. 3.4. 101); pararūpa by Ato guṇe (Pan. 6.1. 97.).

Pārthiyāṇī - terrestrial; from Prthvī with suffix an by Taśyedam (Pan. 4.3. 120); the initial syllable of prthvī takes vṛddhi by Taddhitesvācāmādeḥ (Pan. 7.2. 117) the last vowel of the stem drops by
Yasyeti ca (Pañ. 6.4. 148). Prthivyah idam iti
pārthivam, 'pertaining to the earth.' The suffix
is accented by Ādyudattasca (Pañ. 3.1. 3.).

Vimame - measured, from Vi /mā māne, to
measure, III, Ā.; Lit in 3rd.per.sing. The suffix
3rd.per.sing. 'ta' is substituted by 'es' by Litastajha-
yoresireco (Pañ. 3.4. 81). Ā of anabhāṣa drops by Āto
lopa iti ca (Pañ. 6.4. 64.). Unaccented by Tinnatiṇah.
But Tinnatiṇah is prohibited by Yadvṛtānityam (Pañ.
8.1. 66.): again this sutra is superseded by Tiṇi
Codattavati (Pañ. 8.1. 71.). Sayana takes it to mean
nirmitavan 'made' and Macd. measured out. The root
/mā does mean 'to measure' but with the prefix 'vi'
it may mean 'to make'. Macd. has said that Viṣṇu
measured the terrestrial regions. But this sense does
not appear to be correct because there is only one
earth and the mantra has 'pārthivāni rajāṇsi' in plural.
Sayana takes pārthivāni to denote all the three worlds,
but then the words uttaram and sadhastham which denote
the atmosphere and heaven, would become redundant or
lose their significance. Therefore, rajāṇsi should
not be translated as regions. They are the rays of the
sum which are qualified by pārthivāni. Thus they are
the rays of the sun in the atmosphere close to the
surface of the earth which is full of dust particles.
Hence the rays are called parthivāni or terrestrial or relating to the earth. The heroic deed of Viśnu consists in the phenomenon that his rays when they reach the atmosphere close to the earth's surface become very strong and severely hot. They are not so severe in the other two regions.

Askabhāyaḥ - made stable or made firm; from Skambh or skabh (prob. a mere phonetic variety of stambh. V. IX P.; here śnu or śna is substituted by Sayac by Chandasi syajapi (Pan. 3.1. 84) in vedic usage only. Though this substitution takes place when followed by the imperative 2nd per. sing. termination 'hi', we have to apply the sutraVyatyayo bahulam (Pan. 3.1. 85) wherever the use of this root occurs in the veda. Application of Tinātīnaḥ (Pan. 8.1. 28) is superseded by Yadvrtannityam (Pan. 8.1. 66). Hence it is accented by Luhlah - (Pan. 6.4. 71).

Uttaram - atmosphere; ut with the suffix tarap by Drivacana-(Pan. 3.3. 57). Generally, the word uttara is used for the middle region and uttama for heaven. But here Viśnu is said to make stable uttaram sadhastham. In the vedas, sometimes two worlds (heaven and earth) are mentioned. Here uttaram sadhastham is one region. The word uttara is an adjective and is used to show that though Viṣṇu is everywhere yet he made
stable only the heaven which is higher or upper in relation to the earth.

Sadhastham - standing together; from sthā gatinvṛttau 'to stand' I.P.; with the suffix 'ka' by Supi sthaḥ (Pañ. 3.2. 4.) and is compounded with saha. Saha tiṣṭhatiti sadhasthaḥ tam sadhastham 'one who stands together' y in sthā drops by āto lopa iti ca (Pañ. 6.4. 64). Saha is substituted by Sadha in vedic use, if followed by sthā by Sadhamādastha- yoschandasi (Pañ. 6.3. 94). Here by Thāṭhaghaṇaḥ - (Pañ. 6.2. 144) the last syllable of the comp. should have been accented but the rule does not apply as the first member is finally accented by Purvāntaścāpīḍrṣyte (Pañ. 6.2. 199), (Bhāṣyavartika,) (Sthā. cf. Gk. i-stannai; Lat. stare; Lith. stoti; Slav. stati; Slav. Stati; Germ. stau, stehe; Eng. stand).

Vicakramāṇāḥ - striding vigorously; from kram pādavikṣepe, to stride I.P. with the prefix 'vi' which becomes ātmanepade by Veh Pādvihareṇa (Pañ. 1.3. 41.), with the suffix 'ya' by Dhātorekāco halādeḥ kriyāsamabhihāre yaṁ (Pañ. 3.1. 22); dhātu-sanjñā by Snādyantā dhātavaḥ (Pañ. 3.1. 32) reduplication by Sanyāṇoḥ (Pañ. 6.1. 9), abhyaśa sanjñā by Purvoabhyaśaḥ; the initial consonant of abhyaśa remains by Halādhī sesaḥ (Pañ. 7.4. 60); k
is changed into c by Kuhoscuh (Pan. 3.2. 124); yan drops by Yaño' ci ca (Pan. 2.4. 74); n into n by At-ku- (Pan. 8.4. 2); the last syllable of the suffix is accented by GatiKarako- (Pan. 6.2. 139) and Citah (Pan. 6.1. 163). It is also derived with kānac by Liṭaḥ kānajvā (Pan. 3.2. 106). In the intensive sense it means striding vigorously. The word is not formed by a perfect participle (kānac) as is supported by western scholars.

Urugāyāḥ - wide paced; from गो gatau 'to go' I.A. with the suffix an by Karmanyāḥ (Pan. 3.2.1.); 'yuk' by 'Ato yuk' - (Pan. 7.3.33). The last syllable of the second member is accented by Gati karkopapadāt kṛt (Pan. 2.2.139). According to Panini, it is from गो gatau 'to go' by Gāpoṣṭak (Pan. 3.2.8.) and by Krto bahulam (Pan. 3.3.113 bhā.vā.), the augment tuk does not take place.

Sayana, Swāmī Dayānanda, Bhatta Bhāskara, Skanda, Durga, Veṅkaṭa Mādhava take it to be a B. V. Comp. According to them gāya is from गो with ghan in bhāva by Bhāve (Pan. 3.3.18.), and be interpreted as ururbahurgāyāḥ sutirīasya (S.D.Y.S. 6.3.), Urugāyasya mahāgatoḥ (Mīr. 2.7); bahustutih (SRB. 9.62.13).

Urugāyāḥ is the epithet of Viṣṇu, who is the sun god. There are many kinds of movement of
Yisnu. He is followed by many gods when he comes to the atmosphere and the earth. As his rays reach far and wide, he is called 'wide-striding' god.

**Tredhā** - triply from 'tri' with the secondary suffix 'dha' by Sāṅkhyāya vidhārthe dhā (Pan. 5.3. 42); substituted by 'Edhāc' by Edhācca (Pan. 5.3.46); 'i' in 'tri' drops by Yasyeti ca (Pan. 6.4. 148). The last syllable is accented by Citah (Pan. 6.1. 163).

**Stāvate** - praised. from /stu stutau 'to praise' in pass. Pres. 3rd Per. sing; is sung or praised. Here sap instead of yak takes place in passive by Vyatyayo bahulam (Pan. 3.1. 85). Unaccented by Tiṁnatīnāḥ (Pan. 8.1. 28).

**Mṛgaḥ** - beast from /mṛga anveṣāne 'search' X.P. with the suffix 'ac' by Ajapi sarvadātubhyāḥ Bhā. Va. (Pan. 3.1. 134). Nic drops by Neraniti (Pan. 6.4.51). The suffix is accented by Citah (Pan. 6.1. 163).

**Bhīmāh** - dreadful; from /bhī bhaye 'to fear' with 'ac' by Bhiyah Sugvā (Un. 1.148) or Bhīmādāy va apādāne (Pan. 3.4. 74). Vibhete yasmāt saḥ bhīmāḥ 'from whom one fears'. Everybody dreads a wild beast. Here the violent sun is compared to a wild beast.

**Kucarah** - that wanders at will; kva ayam
na varatiti kucarah 'where does he not go?' i.e. he goes everywhere at will. From car gati-

bhakasanayoh 'to go', to 'eat' I.P. with the suffix ta by Carestah (Pan. 3.2. 16). Kutsitasarati iti kucarah. 'One who wanders awkwardly.' The last syllable of the second member is accented by gati-

karakopapadat krt (Pan. 6.2. 130).

Girištāh - dwelling in the mountain (cloud); is derived from sthā gatinivrtau 'to stand' or to dwell' I.P. with the suffix vic by Ato

maninkvanipasca (Pan. 3.2. 74). It forms a compound with giri in the locative Tatpurusā. Girisu tiṣṭhatiti giristhah. S is changed into a by ādesāpratysayoh (Pan. 8.3. 59). The second member is accented by Gati-karar kokopadat krt (Pan. 6.2. 139).

Trisu - in three. The suffix is accented by Sat-tri caturbhyo halādih (Pan. 6.1. 179).

Vikramanesu - in strides, from vi kram pādavikspe, to stride; with the suffix lyut by Karamādhi kārnayosca (Pan. 3.3. 117) Kra is accented by Liti (Pan. 6.1. 187).

Adhiksiyanti - dwell, from adhi kṣi nivasagatyoh, VI.P. in 3rd per. plu. It would have been unaccented by Tiṅatiṅah (Pan. 8.1. 28), but this sūtra is superseded by Yadvrīttānityam. The gati adhi
is unaccented by Tiñi coddattavati (Pāñ. 8.1. 71). Hence the suffix is accented by Adyudattaśca (Pāñ. 3.1.3).

Griksite - 'for one who dwells in the cloud' from ḷksi nivāsagatyoh, VI P. with the suffix kvip by Kvip ca (Pāñ. 3.2. 76) forming a compound with giri in Locative singular. Girau kṣiyatīti griksit tasmāi griksite. The augment tuk comes by Hrasvasya piti-krīti tuk (Pāñ. 6.1. 69). The second member is accented by Gati-(Pāñ. 6.2. 139).

Prayatam - far extended, is derived from ṣyat prayatne to stretch, I, Pā; with the suffix ac by Ajapi sarvadhātubhyah Bhā. Vā. (Pāñ. 3.1. 134). The gati is accented by Gatirantarāh (Pāñ. 6.2. 49) and pra is accented by Nipātā adyudātaḥ (Ph. S.)

Aksīyamāna - 'not failing' is Nān tatpurusa comp. by Nān (Pāñ. 2.2. 6) (na kṣiyamāṇīti aksīyamāṇā). The word kṣiyamāna is vedic Nom. plu. The suffix 'sī' is dropped by Seschandasi bahulam (Pāñ. 6.2. 70). From ḷksi kṣaye, I, P.; with the sānac in passive by Lataḥ satr-sānacau-(Pāñ. 3.2. 124) yak by Sarvadhātuke yak; muk by Ane muk, ā n by At-kupu - (Pāñ. 8.4.2.), i in kṣi is prolonged by ṣ Akṛtsarvadhātukayordinghān (Pāñ. 7.4. 25). A is accented by Tatpurusa - (Pāñ. 6.2.2.).

Tridhātu - consisting of three minerals. A śamāhāradvandva. trayam dhātunām samāhara iti tridhātu. The first syllable of the second member is accented
by Paradisca Bhā. Va. (Pan. 6.2. 199). Viṣṇu is famous for his three steps. And he is tridhātu also, so it seems that there is some relation between tridhātu and tripada of Viṣṇu. Macdonell says that tridhātu is used in the adverbial sense of tredhā. But dhā in tredhā is a suffix but in tridhātu the second member is not dhā but dhātu which is derived from /dhā and the word is a smāhāra dvandva.

It seems that the rays of the sun have some sort of affirmity with three minerals. This required further investigation. Dhātu also means humour tridhātu, are the three humours vāta, pitta and kapha. Viṣṇu's rays keep a balance between these humours and thus maintain the life in all the worlds. Disturbance in these humours produces disease, shorten life and even causes death.

Pāthas - middle region; from / pā pāne 'to drink', II.P with asun and with augment 'th' by Udake thuṭ ca (Un. 2.204). It also means anna by Anne ca (Un. 2.205).

Yāska includes 'pāthas' in the list of Pāda (Nigh. Chap.IV). In the forth chapter of Nighāntu, these are mostly such words whose grammatical formation is not known (anavagatasaṃskāra) and which have more than one meaning (anekārtha). Yāska has given three meanings of
of the word Patha-1. Antarisia 'middle region', 2.
Udaka 'water and 3. Annam 'food' (Nir. 6.7.). He has explained the word pathas which means the middle region by the word path. He says "Panthah patatervā
padyatervā panthatervā (Nir.2. 28), that is to say, he derives it from pat 'to fall', pad 'to step', panth 'to go'. By contamination the word Pantha is derived from these three roots, and so pathah also. In all these cases the suffix is asun and the radical initial syllable is accented by (Pan. 6.1. 197).

Devayavah - those who desire gods. from the denom. root devaya with the suffix 'u' by Kyacchandasi (Pan. 3.2. 170). Devān atmanah iochati ti devayati, here 'a' in devaya is not changed into 'i' by Kyaci ca (Pan. 7.4, 33) because the application of this sutra is prohibited by Na ochandasyaputrasya (Pan. 7.4. 35). The last 'a' in devaya drops by Ato lopah (Pan. 6.4.48). Here the suffix is accent by Adyudattasca (Pan.3.1.3).

The word qualifies 'narah'. As we have seen that 'pathah' is the middle region and narah are devayavah and said to rejoice, so narah are the Maruts. The Maruts have been called narah very often in Rgveda. According to Macdonell 'yatra' denotes the heaven and 'narah', the pious men who dwell in the heaven. But the Maruts, who are 'narah' belong to the middle region.
Therefore, Macdonell's explanation is not acceptable. Nowhere is the word narah used in the sense of souls. It always signifies Maruts in the passages such as (Rv. I.21.2; I.23.11; I.37.6). Sayana has also explained narah as Maruts (see SRB I.23.11; I.37.6 etc.)

It is now clear that the Maruts with the help of other gods like Mitra and Varuna, assist in the formation of the cloud. The Maruts being mobile, require the help of other immobile gods for making the cloud. Hence they are called 'devayavah' here.

Ayam - 'may I obtain'; from /as vyapatau 'to encompass'; V.A. in Opt. 1st. pers. sing. The vikarana drops by Bahulam chandasi (Pan. 2.4.73); change to Parasmaipada by Vyatyayo bahulam (Pan. 3.1.85).
Unaccented by Tinnatinah (Pan. 8.1.28).

Urukramasya - 'of wide striding one'; from /kram padaviksepe 'to stride'; I.P.; with the suffix ac by Nandigrahi - (Pan. 3.1.134), uru kramatiti urukramah tasya urukramasya. The last syllable of the second member is accented by Thatha - (Pan. 6.2.144). This is also one of the exclusive epithets of Viṣṇu and Indra Viṣṇu.

Bandhuh - friend; from /bandh bandhane 'to connect'; IX.P.; with the suffix u by Srsvr-
(Un.1.10). Badhnāti sa bandhuh, 'one that connects is called bandhuh, 'friend'. (cf. Zd. band; Gk. pentheros; Lat. Feodus. fides; Lit. bendras; Goth. Angl. Sax. bindan; Germ. binden; Eng. bind).

Here 'utsa 'well' is called bandhu. The sun is utsa 'well' which is full of honey. His rays are honey and he is bandhu because he is the friend or supporter of all.

Vastūni - 'abodes', the site or foundation of a house, dwelling places, habitations; from /vas nivāše 'to dwell'; with the suffix 'tun' by Vaserāgare nicca (Un. 1.70). The initial radical syllable is accented by Ṛni - (Pan. 6.1. 197).

Usmāsi - 'desire'; from /vas kāntau 'to desire'; II. P.; with Lat. 1st. per. plu. The plu. suffix 'mas' is sarvadhatuka by Tīsīt sarvadhatukam (Pan. 3.4.113); the root was takes samprasarana by Grahiyā - (Pan. 6.1.16) followed by Ṛit suffix mas; the suffix mas is Ṛit by Sarvadhatukamapit (Pan. 1.2.4). The suffix mas ends in 'i' by Idanto masi (Pan. 7.1.46). Unaccented by Tīnhatīnāḥ (Pan. 8.1.28).

Gamadhāi - 'to go', dat. inf.; from /gam gatau 'to go', with suffix adhain by Tumarthe - (Pan. 3.4.9). The radical initial syllable is accented by Ṛni(Pan. 6.1.1-97).
Bhūrisṛṅga - having many offshoots, many horned.

It is a B.V. Comp. Bhūrini Sṛṅgāni yasya taṁ bhūrisṛṅgaṁ.

Bhūrī from śṛṇga, from śṛ, śam, gam with saraṇa or sirah (Nir. 2.7).

The word bhūrī is accented on the initial syllable by śṛṇga, from śṛṅga, śṛ, śam, gam with saraṇa or sirah (Nir. 2.7).

Here the gavāh 'rays' are said to be possessed by many offshoots. The sense this word has is that the god Viṣṇu or the sun is possessed of various kinds of rays.

Ayāsah - 'swift'; from i gatau 'to go', II.P.; with the suffix as by Inascāsi (Un. 4.222). Eti prāpnotiti ayah, 'one that goes.' The suffix is initially accented by Ādyadattasca (Pāñ. 3.1.3).

Śāyāna derives it from ay gatau, 'to go' with the suffix ac by Nandigrahi - (Pāñ. 3.1.134).

Swāmī Dayānanda also had followed Śāyāna. But that derivation does not seem to be correct. Macdonell is right in deriving it from i gatau 'to go' with 'ās' as Unādi. He says the form 'ayāsah' is understood.
as a Nom.plu. of 'aya' (from \( \text{I go} \)) by Yaska who explains as ayan\( \text{ā} \)ah 'moving', and by Say\( \text{ā} \)na as 'gantar\( \text{ā} \)ah goers-ativistṛ\( \text{ā} \)ah 'very wide-diffuse'; but the occurrence of the acc.sing-ay\( \text{ā} \)asam, the gen.plu. ay\( \text{ā} \)asam, as well as the acc.plu. ay\( \text{ā} \)asah, indicates that the stem is ay\( \text{ā} \)as, while its use as an attribute of the Maruts, shows that the meaning must be active, swift, nimble. (see Vedic Reader for students, P.36).
By. I. 155.

Rṣiḥ - Dirghatamaḥ Īśvāra - Viṣṇuḥ.
Chandah - Tristūpaḥ Svaḥaḥ - Dhiṣvakah.

1. Pravah pantam andhase dhiyayate
   mahā surya vīśavaye saccata.
   Ya sānuni parvatānaṁ adabhyā
   mahāstathāturavatvā sahūna.

2. Tvesam ittha samareṇaṁ simivat
   indraviṁ sutaṇa vam uruṣyati
   Ya mṛtyaṁ pratidihiyaṁnaṁ
   itkṣaṁorasturaṁnaṁ uruṣyathāṁ.

3. Taṁ vardhantam mehyasa paṁsaṁ
   ni mātaraṅaṁ nayati rētase bhūje.
   Dadhati putroṁparam param pitur
   nema trtiyaṁ adhi rōcanē divaḥ.

4. Tattadidasya paṁsaṁ gnāmasi
   inasya trātuvarkasya mihusah
   Yah parthivēṁ tribhirīd viṣṇabhir
   uru kramiṣtorugaysya jīvase.

5. Dve idasya kramē śvadṛśa
   bhikhyaya mṛtyo bhūranyati.
   Trtiyam asya nakira dadhārṣati
   vayascana patayantaḥ patatrinah.

6. Caturbhīṁ sakam naśvatim ca namabhis
   cakram na vṛttam vyatī ravīvapat.
Translation:

1. Commend your draught of water and offer praise to the villent Viṣṇu, the great and mindful. Who both beneficent gods) (Indra and Viṣṇu) took their position on the majestic top of the clouds, as if on a docile horse.

2. 0 Indra and Viṣṇu, such (is) your strenuous collaboration. The Sūtapa (i.e., cloud) protects what is yours (i.e., water). You who protect for the mortal water as well as the heat of the radiating fire.

3. These (rays of the sun) increase his (i.e., Indra's) great force with which he makes heaven and earth for fertility and enjoyment. The sun (i.e., Agni) bears the lower and upper name of the father (the sun) and the third on the bright heaven.

4. We acclaim the various vigorous deeds of the lord, the protector and beneficent showerer (of blessings), who widely strode over the regions with three strides for prolonged life (of the creation).
5. The mortal is active, perceiving the two strides of him who is like the sun. His third (stride) no body ventures (to see), not even the flying birds.

6. He (Visnu as the sun) rotates in ninety-multiplied-by four days, like a circular wheel. The strong and terrific (Indra) swollen in form, comes traversing (the regions) to the campaign with acclamations.

Grammatical and Exegetical Notes:

Panntam—draught; pāṇīyam; to be drunk (Nir. 7.25); water (Nir.Koṣa by Dr.L.Sarup, P.205)(cf.also X.16.16;7.13;7.25); Pālanasilaṁ pātavyam vā (SRB, I.122.1;I.155.1); rakṣantam (DRB.I.122.1);Trank (drink—G.W.); a drink, beverage (M.W.,P.613,col.2); Preiset den Trank eures Somasaftes dem Grossem, 'offer the drink of your soma juice to the great'—Geldner.

There is no sutra in Panini or Unādi to derive this word as a noun. Sayana derives it from /pā pāne and /pā rakṣane with the suffix satr or Unādi Jha. It is better to derive it with the Anūdika Jha, and take it to mean 'draught'. The deities of the mantra are Indra and Visnu who are engaged in forming the water. Apart from these two gods there are several other gods who assist them in the production of water, so here the
The word 'vah' yours has been used for other gods. They may be called adhvaryus also. So 'andhasah pãntam' means draught of water.

Andhasah - of water, from / ad bhaksane, to eat
II.P. with the suffix asun by Adernam dhan ca (Upan.4.206).

Adyate bhaksyate tad andhas, 'that what is eaten'.
the initial syllable is accented by Ṛni-(Pān.6.1.197).

Yāśka has enlisted this word in the synonyms of food. (Nigh.2.7) and he derives it from ā / dhyā (see.
Adhyāntayam bhavati (Nir.5.1) (cf. Indo-prototype
andhos flour Gk. anthos flour. M.W. gives 'water' as
one of meanings of 'andhas. Though andhas is a thing
to eat ( / ad) here, being connected with 'Pãntam'
( / pā to drink), it means water and not food. Otherwise
how could food be drunk? Geldner is right in
taking 'andha' to be Soma juice. Soma is water and
so 'andhas' also means water. This sense is appropriate
in the context of Indra and Viṣṇu, who are engaged in
the formation of water. Yāśka has also explained havi-
pānta as havir yatpānīyaṃ (Nir. 9.25).

It is to be noted that the root / ad does occur
in words meaning 'water' or 'cloud', i.e., in adbhih
and adbhih (cloud). It is therefore quite conceivable
that at some remote period / ad meant both to eat and to
drink.

Prā-arcata - commend, offer praise. This verb goes
both with 'andhasah pãntam' and 'vignave.'
Samuni = on the peak of the cloud; from san sambhatan, to gain;/IP; with the suffix nun by Dr-sani-janu-cari-cati-ratibhyo mun (Un.1.3). Sanati sambhajati va tat sanu, 'that which gains (height)'. The initial syllable is accented by Nni- (Pān.6.1.197).

Yāśka has derived it from Sam-ud-/ sri; sam-ud- mud (see. Sānu samucchitam bhavatā, samunnunam iti va, 'Peak is so called because it is very much raised up, or it is very lofty'.

Here the word sanuni is connected with parvatānām "clouds" viz., on the peak of the clouds. Since Indra and Viṣṇu are engaged in the formation of water, they are said to take position on the peak of the clouds.

Adābhya = unhurtful, beneficent; a nān tatpuruṣa comp. Na dabhya ity adabhya tāu ādabhya (Ved. dual). Dabhya from /= dabh dambhane, to harm, to injure, to destroy. The suffix nyat by Lapi-dabhībhīm ca (Ha. Va. Pān.3.1.124). The initial syllable in comp. is accented by Tatpuruṣe - (Pān.6.2.2). By their water-producing sacrifice, Indra and Viṣṇu bless the bipeds and quadrupeds with rain. Hence they are adābhya or beneficent (i.e., not hurtful).

Mahān = majestic, mighty; loc. sing. of mahās. It qualifies sanuni.

Paryatānām = of the clouds.

Tvēsam = vehement, straumous; from /= tvīs dīptau,
to be violently agitated, moved or excited; I.P.A.
with the suffix ac by Nandi-grahi- (Pāṇ.3.1.134).

Tvesatī tveṣaḥ, tam tveṣam, 'one who moves quickly'.
The suffix is accented by Citah (Pāṇ.6.1.163).

**Samarāṇam** - coming together, meeting, collaboration

Nir. - conflict, strife, battle, war, Rv. (cf. samaraṇaḥ 'from attrition', Nir.5.10; samaraṇaḥ 'in contests'; Nir.9.20). From sam- /r gatiprāṇāṇyoh, to go, to receive; I.P.; /r gataṃ, to go; III.P.; with the suffix lyuṭ by Karaṇādākaraṇayaḥ ca (Pāṇ.3.3.117).

Samṛcchante purusah yatra tat samaraṇam, 'where the men gather' that is called samaraṇam, i.e., collaboration. The accent falls on the syllable ma by Liti (Pāṇ.6.1.193).

Here tvesa qualifies samaraṇam which means 'vehement collaboration' of both Indra and Visnu.

**Simiyatoh** - having activity, active, strenuous.

From 'simi' effort, labour, work; with the suffix matup. It is meant for Indra and Visnu. They are active because they are engaged in producing water.

**Sutaṇah** - one who protects the 'soma' or water, i.e., cloud. From /pā rakṣane, to protect; II.P.; with the suffix kvip by Kvip ca (Pāṇ.3.2.76). It forms a compound with 'sutas' as its first member. The accent on the last syllable by Samāsasya (Pāṇ.6.1.215).

**Vam** - that which is your production, i.e., water.

**Pratidhiyamānam** - that which is put to the lips,
i.e., drunk, hence water. From prati- / dhā to put to the lips (M.W. p.666) with yak in passive and &yāc.

Kṛṣṇah - of Agni; derived from / kṛṣ tanūkarane, to make lean; IV.P. with the suffix ānuk by Rṣṭanyā - (Un.4.2). Kṛṣyati tanūkarotīti kṛṣṇah, 'that which makes lean or which reduces is kṛṣṇah'.
The accent on the initial syllable of the suffix by Adyudattasca (Pan.3.1.3).

Aṣṭuṣam - which is thrown out, hence, ray or heat or light; from / as kṣepane, to throw; IV.P. with the suffix yuc by Bahulam anyatāpī-(Un.2.79).
Aṣyate kṣipyate asau asanāḥ stri cīt asanā, tāp by Ajādyatastap (Pan.4.1.4). Yu is changed into ana by Yu-voranākau (Pan.7.1.1). The last syllable is accented by Citāḥ (Pan.6.1.163).

Aṣṭuṇ - of one who throws or diffuses or radiates heat or light. From / as kṣepane, to throw; IV.P. with the suffix trṇ by Trṇ (Pan.3.2.135). Aṣyati kṣipati asau astā, 'of him who radiates or diffuses'.
Tasya aṣṭuṇ. The accent falls on the initial syllable by Nni - (Pan.6.1.197). Agni is called aṣṭa, as his nature is to throw out or emit light and heat.

Pumāṣyam - strength, force, energy; from puṣ with the suffix syāṇ by Guna-vacana - (Pan.5.1.124). Puṃso bhāvah karma vai pumāṣyam. The initial syllable is accented by Nni - (Pan.6.1.197).
Mātāra - parents (heaven and earth), Ved. dual.

Bhuje - for enjoyment (Dat.Inf.). From / bhuj

palanabhavaharyoh, to protect, to eat; VII.P.A, with
the suffix kvip by Kvīp ca (Pān. 3.2.76). The accent
falls on the suffix by Sāvakācas - (Pān.6.1.197).

Grūmāsī - we celebrate, acclaim; from / gā

sabde, to sing; IX.P. with the suffix mas 1st. per. Plu.

Pres. Tense. It ends in i by Idanto masi (Pān.7.1.46).

Unaccented by Tiṃatiṇāḥ (Pān.8.1.28).

Ināsya - of the lord, of the able, strong, energetic, powerful; from / ī gata, to go; with the
suffix nak by In-sin-ji - (Un.3.2). Etī iti ināḥ īśvaro
rājā prabhūḥ sūryo vā, ' one who goes '. It may also be
derived from / inv, to advance upon, to infuse strength
VI. P. The suffix is accented by Ādyudāttascā (Pān.3.1.3).

Here Viṣṇu is called Ināḥ.

Avṛkāsya - not hurting, inoffensive, beneficent.

It is a B.V. Comp. by Aṃksam anyapadārthe (Pān.2.2.24).

Nasti vrko asminniti avṛkāḥ, tasya avṛkāsyā. Vṛkā from
/vr/ to cover, to screen, veil, conceal, surround,
obstruct; V, IX, I.P.A. (cf. Goth. varjan; Germ. wehmen,
wehr; Eng. Weir), with the suffix kak by Sr-vr- (Un.3.
41). Vṛṇotī vṛṇatī varati iti vṛkāḥ, one who covers or
obstruct is called vṛkāḥ'. (cf. a thunderbolt; Nīgh.2.20)
the moon (Nīgh. 5.20, the sun; ibid.21). (also cf. Gk.
lukos; Lat. lusus; Slav. vluku; Lith. vilkas; Goth.
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wulfs; (Germ. Eng. Wolf). The accent in vr̥ka falls on
the suffix by Adyaudattasca (Pan.3.1.3). and the accent
remains on the same syllable in B.V. Comp. by Naṣubhyām
(Pan. 6.2.172).

Here this word ' avṛkasya ' qualifies ' asya '
which stands for Viṣṇu. Viṣṇu is the sun who is certainly
avṛka,' not hurting ', i.e., beneficent.

Mihusah - of showerer (of blessings). Irregularly formed by Dāsvan -saḥvan-mā̄dhvams ca (Pan.6.1.12).
From / mih secane , to shed water; with the suffix
vas by Kvasusca (Pan. 3.2.107). Hence the irregularities
are advitva, akītvā, upadhādīghatva and ḍhatva.
Again in genitive sing. the suffix vas takes samprasāraṇa
by Vaso samprasāraṇam (Pan.6.4.131). The suffix is accented
by Adyaudattasca (Pan.3.1.3).

Parthivānī - regions.

Vigaṃbhāhin - with strides; from vi- / ga gatāu,
to go, to go forward; II.P. with the suffix man by
Ato manin-kvanip-vanipascā (Pan.3.2.74). The accent falls
on the preposition 'vi' by Tatpurusā (Pan.6.2.2).

Urtagava - for long going, i.e., prolonged.

Kramīta - traversed; from / kram pādavikṣepe,
to traverse, 3rd per. sing. Aor. It takes Ātmanepada by
Vṛtisargatayaneṣu kramah (Pan.1.3.38). The absence of
augment by Bahulam chandasyamān- (Pan.6.4.75). The accent
falls on the initial syllable by Adhyaśico - (Pan.6.1.187).

Svardṛṣṭa - of him who is like the sun, of him
who resembles the sun; from su-ATORY svar; 'where entrance is without any hinderance'.

Yaska has enlisted it in the synonyms of the sun and the heaven (Nigh.1.4) and water (Nigh.1.12). He derives it from / with su; / ir with su; su with araṇa (cf. Svar adityo bhavati, su araṇa, su irane, svṛto rasān, svṛto bhasam jyotisām, svṛto bhasati vā. Svar means the sun; it is very distant, it has well dispersed (the darkness), it has well penetrated the fluids, it has well penetrated the light of the luminaries, or it is pierced through with light.

The word svardṛṣaḥ is a comp. of svar - / dṛṣ. From / dṛṣ prekṣane, to see;I.P. with the suffix kvip by Kvip ca (Pan.3.2.76). Svar iva dṛṣyate iti svardṛṣk tasya svardṛṣaḥ. The accent falls on the root by Gati (Pan.6.2.139) and Dāyō (Pan. 6.1.162).

Here Viṣṇu is called 'svardṛṣk', because he is like the sun, being another aspect of the sun.

Bhūrayati - to go; from / bhuraṇa dharana-posene; yoḥ; Kand. P.; yak by Kandvādibhyo yak (Pan.3.1.27). Unaccented by Tiṃmatiṇaḥ (Pan.8.1.28). Or from Denom. verb bhurasya, to be active, stir.

Nākīh - no one, nobody, Ind. The accent is on the
Dadharsati - dares, Perf. Subj. 3rd per. sing.

From / dhṛṣ pragalbhya, to dare, to be bold or courageous or confident, to venture (cf. Gk. Tharos, Tha-roeu; Zd. Daresh; Lit. drīstu; Goth. ga-dars; Angl. Sax. dorse-ti; Eng. futd-y). According to Panini here the reduplication is irregular. Sip by Bibhushan leṭi (Pāṇini.2.4.34); the augment at by Leṭoḍāṭau (Pāṇini.3.4.94).

Unaccented by Tinnatiṇaḥ (Pāṇini.8.1.28).

Patatrināḥ - birds, the plu. form of patatrin; from patatra with the secondary suffix 'in' by Ata iniṭhanau (Pāṇini.5.2.115). The word patatra from / pat to fall, I.P. with the suffix at on by Aminakṣiyaji - (Uṇāṣ.3.105).

Nīmabhīḥ sākam - with callings or enumerations; nāma from / nāma prabhāte sabde ca. Thus ' caturbhīḥ nīmabhīḥ sākam ' would mean ' with four callings ' or enumeration ', or four times. Therefore ' navati ' is to be taken four times, i.e., it has to be multiplied by four so as to make the number three hundred and sixty.

Vyāṭīn - days, from vi- at sātatyagamane, to go continuously, to pass constantly, with the Uṇādi suffix 'in' (Uṇāṣ.4.118).

Avīṅpat - moves, rotates; from / vep to tremble to move; with the suffix 'nic' in svārtha. Redup. sor. (caṭ) 3rd per. sing. 'e' of / vep is shortened to 'i' by Nau caṭy upadāṇaḥ hrasvah (Pāṇini.7.4.1).
end lengthening of ' i ' in reduplication by Dirgho laghoḥ (Pan. 7.4.94). Unaccented by Tinnatinah (Pan. 8.1.28).

Sāyāṇa takes it in the causative sense and explains it as "Nanv adityah svayam api itaravat paribhramati, katham bhrāmayati ity ucyate ? Naṣa doṣaḥ. Eteṣām bhrāmakasya dhruvasya viṣṇoh murtī-antaravat. Aṭhaṅ, svabhrāmaṇadhīnantvād itareṣām paribhrāmachāsyā, atah svayam bhrāmayati ity ucyate ''. 

As a matter of fact, the sun rotates on his axis in 360 days and causes the other planets to revolve by his attraction. But Sāyāṇa takes 'caturbhiḥ sākam navatim' as ninety-four, and completes the number by the addition of 'one year, two solstices, five seasons, twelve months, twenty-four half months, thirty days, eight watches, and twelve zodiacal signs'. But there is no sound basis for this enumeration.

Brhac-charīraḥ - swollen in form, having a large body. Brhac-charīram yasya saḥ, a B.V. Comp. The last syllable of the first member is accented by Bahivrīhaṃ (Pan. 6.2.1). Brhat from bhṛhr̥ṛddhau, to expand; with the suffix ati by Vartamāne pṛṣat-brhat- (Un.2.85). The suffix is accented by Adyudattasca (Pan.3.1.3).

Vimīmanah - traversing; from vi- mā to traverse III.A, with the suffix śanac by Latāḥ satrasāndacav- (Pan. 3.2.124). Reduplication by Śau (Pan. 6.1.10). a in reduplication is changed into i by Bhr̥im it (Pan.7.4.76). The last syllable is accented by Citah (Pan.6.1.163).
Rkvabhih - with praise or acclamations (of the people), or with (his own) thundering claps.

Akumāraḥ - not lovable, hence terrific. Na kumāraḥ isy akumāraḥ, naṁ-tatpurusah comp. Naṁ is accented by Tatpuruṣa - (Pāñ.6.2.2). Kumāra from ś kam, to love, to desire; with aran by Kameḥ kīduccopadāyāḥ (Un. 3.138). It is the epithet of Indra.
1. Be (O Visnu), like Mitra, most helpful, producer
of water, most powerful, quick and expansive. Now, O Viṣṇu, thy sacrifice is to be accomplished and praise to be augmented by the wise Agnī.

2. He, who offers (co-operation) to (Viṣṇu), the eminent, the creator and of recent delightful birth, who welcomes the great birth of this mighty one, he by rapid motions overpowers that which is suitable for union.

3. Him (Viṣṇu), the eminent, the germ of water, ye the Howlers (Maruts), necessarily fill with air as you know him. Knowing him, you respond to his call. Of thee, O Viṣṇu, we (the maruts) share the willing cooperation.

4. In that (water-producing) sacrifice of him, the creator and the associate of the host of maruts, the resplendent Varuṇa in that (sacrifice) the twin Asvins participate. He (Viṣṇu) assumes his utmost valour compatible with the fit season and with (his) associates, he unfolds his stall (of rays).

5. That Viṣṇu, the most skilful and divine creator, present in three abodes, who approached the efficient Indra for companionship, helped the nimble sacrificer (Indra) in the share of (producing) water.

**Grammatical and Exegetical Notes.**

Sevāḥ - most helpful, from श्रवणे, to lie, to sleep, 

II.A.; with van by insībhām van (Upan.1.152), serate serve prāṇīneḥ yasmin viṣṇau saḥ sevāḥ 'in whom all things rest',


hence shelter, refuge. Again, from seva the taddhita yat takes place, seve sadhu sevyah, one who is efficient in giving shelter, i.e. most helpful.

This word occurs only once here in the context of Visnu. The sun is the central figure of the solar system. As all the members of the solar family are attracted towards the Sun. Hence Visnu is called sevya or helpful.

Ghrtasutih: producer of water: B.V. Comp. ghrtam asu-tih yasya sah, or ghrtam aspyate yena sah, ghrtasutih, by whom the water is pressed or produced. The accent falls on the last syllable of the first member by Bahuvrihau prakrtya pūrva-padam (Pāñ. 6.2.1) Ghṛta from /ghṛ ksaranādiptyoḥ, III.P. with 'kta' by āncighṛsibhyāḥ ktaḥ (Un.3.89). Jigharti sañcalati dipyate vā tat ghṛtam udakam sarpiḥ pradīptam vā, that is called ghṛta. The last syllable is accented by Ādyudattas' ca (Pāñ. 3.1.3).

This comp. is used in Rgveda for Mitra and Varuna, Visnu Indra and Visnu (see Rv.1.136.1 and 156.1; II.41.6; VI.69.6). From the use of this epithet, it is indicated here that the gods mentioned are mainly engaged in the formation of ghṛta. As Mitra and Varuna are oxygen and hydrogen respectively, ghṛta is, therefore, nothing else but water. On account of this Yāska has enlisted it in the synonyms of water (Nigh. 1.12) Nir. VII.24).

Vibhūta-dyumanah: having profuse light or strength, hence abounding in great power. It is a B.V. Comp. vibhūtam
dyumnam yasya sah vibhutadyumnah, 'whose power is great'.
The accent on the first syllable of the first member by Bahu-
vrīhau prakṛtyā pūrvapadām (Pañ. 6.2.1).

Visnu is called vibhutadyumanah as he is possessed
of great power on account of his strong and powerful rays.

Ardhyah, 'to be augmented' from /ṛdh V; II, IV, VI
VII.P. 'to grow, increase, prosper, with nyat by Ṛhalor nyat
(Pañ. 3.1.124). Here the last syllable should be indepen-
dent Svarita by Tit svaritam (Pañ. 6.1.185). But the ini-
tial syllable is accented. Visvavandhu in his Vaidika-padānu-
kramakośa (Samhitā section) on this word says that for accent
on the first syllable, this word should be read on (Pañ.
6.1.214). But it is not necessary to read it there, bec-
cause the initial syllable is accented by Vṛsadīnām ca (Pañ.
6.1.203) see Kāśika, p. 507, on this sutra - vṛsadīr ākṛti-
ganah. Avihitam ādyudattavam vṛsādīsu drastavyam).

Evavah - moving quickly, eva, fr. /4 to go.

Radhyah - 'to be accomplished or performed' from
/ṛdh sansiddhau V, IV, P. with nyat by Ṛhalor nyat (Pañ.
3.1.124), the accent falls on the initial syllable like
'ardhyah' (explained above) (Gīrairdh; Goth. Garedan,
rathjo; slav. raditi).

Havismata - 'possessed of something for sacrifice
i.e. Agni; havih with matup by Tad asya - (Pañ. 5.2.94).
The accent remains on the last syllable as 'matup' is un-
accented by Anudātāv suppita (Pañ. 3.1.4). The word
havis is from /hu dānādānayoh, to give,
to take, III.P. with is by ṛcīsucihu - (Un.2.109), hūyate yat tad havih 'that which is given and taken is called havih'. As a matter of fact, the primary meaning of this word is simply the power of giving and taking. In the Ṛgveda Agni is called hotṛ because he gives or takes something (see Ṛv.1.1.1). Agni as electricity is mainly helpful in the formation of water. Electricity combines hydrogen and oxygen to produce water. This power is possessed by Agni, so it is called havīsmat.

Sumajjānaye - to one of delightful birth. It is a B.V. Comp. Sūtarāṃ mādayatīti sumat svayam, sumat, tāḍṛśe, utpattir, yasya saḥ sumajjānīh, tasmaḥ sumajjānaye, 'whose birth is delightful. जानि from Jan prādurbhāve 'to appear' with aупитьdvika 'in' jāyate iti jāniḥ. The word 'sumat' is compound of two words 'su' and 'mat' as it is separated avagraha. the accent also shows that is divided from su mad harṣagale panaṃvoh with 'kvip' by kvip ca (Pan. 3.2.76). The accent falls on the second syllable by Gati- kārakopapdaṭ kṛt (Pan. 6.2.139). Here the comp. sumajjānī is used for Viṣṇu because the birth of the sun brought delight to the universe.

Purvāvāva - to the most prominent, eminent.

Vedhāse - to the creator, from vi- ṛdhā, to make, perform.

Navāvase - to him who has come recently.

Dādāṣati - 'offers' - from ṛdas daṇe, to offer;
perf; Subj. let; sap is replaced by Bahulam chandasi (Pan. 2.4.76); reduplication by Slau (Pan. 6.1.10); the augment at by Leq'datau (Pan. 3.4.94). Ti'natina (Pan. 8.1.28) is prohibited by Yada vrtannityam (Pan. 8.1.66), hence the initial syllable is accented by Dhatoh (Pan. 6.1.162).

Braya - 'speaks highly, welcomes, from /bru vya-
ktayam vaci, 'to speak; Let, 'i' in 'ti' drops by itas ca
lopa parasma - padeasu (Pan. 3.4.97). Here the initial
syllable is accented by Dhatoh (Pan. 6.1.162). The augment
at is unaccented by Agama "anudattah (Ph. 5).

Abhi sat - excels, surpasses, overpowers, fr.
abhi - /as II.P. to reign over, excel, surpass, (subj. let
'i' in 'ti' drops by Nityam nitah (Pan. 3.4.99) 'sap does not
drop by Bahulam Chadasi (Pan. 2.4.73) 'a' in 'as' drops by
Sasor alopah (Pan. 6.4.111); augment by Ulpa (Pan. 6.4.71).
Unaccented by Ti'n na tina (Pan. 8.1.28).

Janus - ind. necessarily essentially, from / jan pradurbhave ca, to be born, to appear IV.A. with 'us'
by Jener usin (Un. 2.116), Jayate yat tad januh, That what
is born is januh. The accent on the suffix by Adyudattas ca (Pan. 3.1.3).

Garbham - the womb, the inside, the interior of any
thing, germ, from /gr nigarane 'to swallow, to devour, to
eat, VI.P. (of. gal, gir, gira, girna, lith, Gerru. to drink
Lat, glu - tio, gula, Slav. gr. - lo; Russ. Zora), girati
with the suffix bhana by Gritti garbhiam bhana (Un. 3.152).
Gritti garbham which swallows is garbha; womb. The india ini-
tial syllable is accented by \studio\ nityādir nityam (Pān. 6.1.197)
\text{Or fr. /grbh or /grabh, to seize.}

Here the word garbh is used in the context of
the god Viṣṇu and is related with the word rtasya
garbham, i.e. the germ or the producer of water. (see rtasya
dakasya garbham garbhakaranam udakotpādakam ity arthaḥ.
Apa eva sasarjādau (Manu.1.8) iti smityeh; Sayana's commen-
tary on the present verb). Sayana is also aware of the
fact that the sum is the cause of the water formation.
M.W, also explains garbha as 'offspring of the sky', i.e.
the fogs and vapour drawn upwards by the rays of the sun
during the eight months and sent down again in the rainy
season (c.f. Manu.305) ṛṣṭau māsān yathādityas toyam harati
rasmibhiḥ; M.W.; E.D. P.349) Here the word 'stotarāh' i.e.,
howlers, in Voc. Plu. denotes the other gods, probably the
Maruts, who carry the elements of water from one place to
another.

Pipartana - fill from /Pr pālanapūraṇayoh, to
protect, to fill (with air M.W. P.640), III. P. in Imp. 2nd
Plu.; the Imp. 2nd Plu. (tha) is replaced by 'ta' by Tastha-
sthānāpām - (Pān. 3.4.101) and this 'ta' is replaced by
tanap by Taptanaptanathanāś ca (Pān. 7.1.45); reduplica-
tion by Ślau (Pān. 6.1.17); 'i' in abhyāsa by Arti-pipa-
rtysyaś ca (Pān. 7.4.77); tanap is sarvadātuka by Tiṅ-sīt-
sarvadātukam (Pān. 3.4.113), but not hit by Sarvadātuk-
am apit, no guna takes place by sarvadātukārdhadātukayoh
(Pan 7.3.84) and rapara by Uran raparah (Pan. 1.1.51), un-accented by Tinnatina (Pan. 8.1.28). (of Gk. Pimplem, Lat. Plere, Plenus; Lith. Piltn, Pilnus; Slav. Plunu; Goth, fulls; Germ. Voll; Eng. full).

Nama - Call.

Vivaktana - respond to, from vac vyaktayārṇa vaci II. P. in Imp. 2nd per. plur. sap. becomes slu by Bahulam chandasi (Pan. 2.4.76) reduplication by Slau (Pan. 6.1.10) i in abhyasa by Bahulam chandasi (Pan. 7.4.78); ta is replaced by tanap by Tapi (Pan. 7.1.145). Unaccented as sipartana. (of. from Gk. ep. for Epe. in epos, elpon, Ossa, Lat. boicare; Vox. Germ. gr-vaht, gi-wahinnen er-wahnen).

Sumatim - favour, willing cooperation from su-

man, kitic by kitic - ktau ca sanjñayam (Pan. 3.3.174). Su sobhanam manate iti sumati, which is acknowledged well is sumatih. Here the usual n drops by Anudatto - (Pan. 6.4.37). The accent falls on the last syllable by satikārkapapadā (Pan. 6.2.139); as mati is accented on the last syllable by Cita (Pan. 6.1.163). This word is derived by Sayana, Swami Dayananda and others differently. They have derived in Kar. Tat. P. sobhanā ca sa mati ceti sumati, 'good will,' but in this case the accent should be on the first syllable by Tatpurusā (Pan. 8.2.2.), which is not so here. In that case we shall have to regard the accent as irregular (see B.J.Y. Bh.V.P.661). Once Sayana has derived this comp. in upapada samasa and accent as upapadasamaś. He explains
sumati asmadanugrabuddhi, 'good will for us'. He says though the first syllable should have been accented by Tādau ca - (Pān. 6.2.50) yet the application of this rule does not take place and the final syllable is accented by Man-ktin-(Pān. 6.2.151). In this case he has derived with ktin. Sayana is, no doubt, right, but the word sumati used in Rgveda has great importance as sumati of gods especially Agni.

Kratu - Sacrifice; from /kr. karane, to perform VIII.U.; with atu by Kr̥naḥ Kṛtuḥ (Un.1.76). Yah Kriyate, Yaya Karotī, veti kratuḥ, which is, performed or by means of which one performs. The suffix is accented on the first syllable by Aūdattasca (Pān. 3.1.3).

Agni in same form or mother, is always praised. So it is a sanja because it is the grace of a god of this particular type. And in this derivation with ktica there is no irregularity.

Sacanta - associate, participate; from /sac sama-vaye 'to associate, to participate in, to serve, I.P.A. Lān, the absence or the augment at by Bahulaṃ chandasyam - (Pān.6.4.75). Unaccented by Tīṃatiṇā (Pān. 8.1.28) (Af Lat. Sequor. Lith, Seku.)

Marutasya (associate) of the host of Maruts; from Marut with the suffix an by Anudattādes ca (Pān.4.3.140). marutāṃ vikāraḥ avayavo vā iti marutam. Hence the host of the Maruts. The accent on the initial by Nāṃ (Pān. 6.1.19).
Here this word qualifies vedhas, viz. visnu. It means that Visnu is the associate of Maruts, and that the Maruts are closely connected with him. But in this verse Varuna and the twin Asvins are also mentioned. At another place also the formation of water is described more fully. Most of the gods, viz. Indra, Vayu, Brhaspati, Mitra, Agni, Pusa Bhaga, Aditya, and the groups of Maruts are mentioned (see Indrayayu Brhaspatimitraagnim puisanam bhagam adityan marutam ganam (Rv.1.14.3). The soma, i.e water is produced by them, viz., they are engaged in the formation of water (see. Pra vo bhiyanta indavo matsara madayishavah. Drapsa madhvas camusadah (1.14.4).

Ahar Vidam - 'knowing the right days or the fit season; from vid jnane, 'to know' with the suffix kvip by Kvipa (Pāṇ. 3.2.76) with the upapada ahar; ahar vetti iti aharvit tam aharvidam. The accent falls on the root by Gati-karkpadat krt (Pāṇ. 6.2.139). It may be derived as 'ghani vidyate labhyate va yat tad 'aharvid' tam aharvidam 'that which is found in the day'. is called aharvid.' This term qualifies vraja which means cloud. (see Nigh.1.10)

It is so, because this cloud is formed through the effort of day and night, more probably the sun and the moon.

Vrajam. Stall, enclosure, pen; from vraj, gatau I.P. with gha by Gocarsancar-vaha-vraja-(Pāṇ.3.3.119), irregularly in other cases also except karana and adhikarana. It also means cloud - Vrajanti antarikae vrajanti anenendra
iti vā vrajo meghah athavā svasarīreṇa bhūmin antarikṣa-
ñca vrajati. Vrajaṁitā tatra prāmiṇa iti vā. The accent
on the suffix by Ādyudattas' ca (Pān. 3.1.3).

Śākhivan - having friends or associates from sakhi
with matup by Yad asyasti-(Pān. 5.2.94). Bahave sakhayō
vidyante yasya saḥ, having many friends'. 'm' in matup is
changed into 'v' by Chandīsirāh (Pān. 8.2.15). Here Viṣṇu
is sakhivan because other gods help him to produce water
in the form of cloud. (cf. Sayana's commentary - sa ca
sakhivan indramarudādisahāyopetāh san uktalakṣṇam dakṣam
vrṣṭyupādaṇādī saṃarthyaṟuṇam bālām dādāra)(of. the legend
quoted by Sayana on Rv. 1.130.8 - tatrendrah ṯṛhaspaṭhinā
preritah san marudībhāṅ sahītah kṛṣṇam tadiyatvacam - ut-
kṛtya sāṅucaramavadhī)

A Viśava - approached from ā vī gati-ṛṣṭy-pādaṇa
kānti-asan-khāda-khādānus, to go, to pervade, to be born, to
desire, to eat; perfect 3rd per. sing. The application
of Tihhatināh does not take place due to Yad-vṛttan nityam
(Pān. 8.1.66). Hence middle syllable accented by Liti
(Pān. 6.1.193). Here the god Viṣṇu is said to go to Indra
which means that the rays of the sun are changed into
electricity which forms water.

Sacathāva - for companionship, for assistance, from
śac samāvaye 'to assist'; with the aunadika 'atha'.
Sacanam eva sacathāh 'assistance'. The accent on the
suffix syllable by Ādyudattas' ca (Pān. 3.1.3).
Snkrta - for the well-doer, efficient, from śkr
karane, 'to do'; VIII.P.A.; with the prefix 'su' and
with kvip by Kvīp ca (Pān.3.2.76), su sobhanam karoti
iti sukṛ-ṛ tasmai sukṛte, The accent on kr. by Gātikāra-
kopadat - (Pān. 6.2.139).

Here sukṛt is used for Indra and sukṛttara for Viṣṇu.
The source of power is Viṣṇu as he is atisayena sukṛt and
from him electricity is generated. Viṣṇu as a form of
Agni may be compared to Brhaspati, another form of Agni,
who is the guru of Indra. The sense may be that as a
student receives knowledge from the preceptor so Indra,
the electricity, takes generation from Brhaspati, a form
of Agni or Viṣṇu.

Tri-sadhasthāḥ Śdwelling in the three abodes'; triṣu
sthāneṣu saha tiṣṭhati triṣadhasthāḥ viṣṇuḥ; from /sthā
gatinvṛttau, to stand, to dwell. I.P. with Ka by Sūpi
sthāḥ (Pān. 3.2.4). A drops by āto lopa iṭi ca (Pān.6.4.64)
saha is replaced by Sadha by Sadha mādasthayeḥchandasi
(Pān. 6.3.96). The last syllable is accented by Thātha-
gān - (Pān. 6.2.143).

The god Viṣṇu, the sun, dwells, in all the three abodes
simultaneously, so he is called triṣadhasthāḥ.

Aryam - a gile, rinkle, from /ṛ gati prápanayoh, 'to
go, rise'; I.P. with nyat by Ṛhalor nyat (Pān. 3.1.124);
Vṛddhi takes place by Aco ṛṇiti (Pān. 7.2.115). Rechati
gacchati, jānati prapnoti asau āryah, 'one who goes, knows
and receives is ārya. According to Panini, there should be an independent svarita on ya by .......Titāwaritam ..... (Pan. 6.1.185), but it is accented initially by upasam-khyāna on Vṛsadīnām cā (Pan. 6.1.197).
RV. 1. 137.

Ṛṣīḥ - Dirghatamah. Devatā - Asvinau. Chandah -
Tristup, 3-4 Jagati. Svarah - Dhaivatah, 2-4 Niṣādah.

1. Ābodhyagnir jma ude ti suryo
   vyuṣascandra mahayāvā arcīṣa.
   Ayukstam asvina yatave ratham
   prasaṃvīḍ devāh savīṭā jagat pṛthak.

2. Yad Yuṇjaṭhe vrṣanam asvina ratham
gṛtena no mādhunā kṣatram uksatam.
   Asmakam brahma prṛtansu jinvatam
   vayam dhana sureṣṭā bha ṇemahi.

3. Arvah triacakro madhuvaḥano ratho
   jīraśvo asvinor yatu suṣṭutah.
   Trivandhuro māghava visvasaubhagah.
   sam na a vekṣad dvipade ca tuṣpade.

4. A na urjam vahatam asvina yuvam
   madhumatyaśaḥ kasyamimikṣatam.
   Prayustariṣṭam ni rapani mrksate.
   sedhatam dveśo bhavatam sa ca bhuvā.

5. Yuvam hi gārbham jagatiṣu dhattho
   yuvam visveṣu bhavaneṣvantaḥ.
   Yuvam avnim ca vrṣaṇavapascā
   vanaspatirasvināvairayethām.

6. Yuvam ha stho bhiṣajā bhṛṣajēbhīr.
   atho ha stho rathyaśārathyabhīṣ.
Atho ha ksatri adhi dhattha ugra
Yo vam havisman manasa dadasa.

TRANSLATION.

1. Agni is enkindled on the earth, the sun rises, the
great and resplendent dawn has shown forth, the As­
vins have yoked their chariot for (their) march and
the god sun has animated severally the living beings.

2. When, 0 Asvins, you yoke your fertilising chariot,
may you sprinkle our dominion with sweet (rain)
water. Urge on prosperity amongst our people. May
we acquire riches in which the heroes delight. (i.e.
in the strife or fight.)

3. Let the well-praised and water bearing chariot of
Asvins with swift rays and three revolutions, come
hither. May that chariot with three seats, bearing
riches and bringing all prosperity, secure happiness
for our people and cattle.

4. Bring to us vigour, 0 Asvins, you shower (rain) on
us with watery streak (of lightning) Remove (our)
disease, set right hostility and become (our) helpers.

5. You, 0 Asvins, place vertility in moving creatures.
you are inside all beings; you, 0 fertilisers, activ­
ate Agni, waters and the forest-trees.

6. You are the physicians with healing remedies, You are
on the march with rays; 0 mighty ones, give power (to
him) who, having gifts, devotedly makes an offering to you.

Grammatical and exegetical Notes.

Abodhi: is enkindled, is awakened 'is perceived or observed' i.e. visible, from /budh avagaman 'to know' to perceive to awaken, to enkindle, I.P.A. IV.A. Aor. Pass. 3rd per. sing. (of. Gk. pth for Phuth in Puntha-namai: Slav. Budeti, budru; lith budeti, Eng. Bid): cin by Cinc bhavkarmano (Pan. 3.1.66); ta of 3rd per. sing. drops by Cinc luk (Pan. 6.4.104); guna in budha takes place by Pugantalagphadhasya ca (Pan. 7.386). The augment at is accented by Luhanirnī (Pan. 6.4.71).

Jmaḥ. - of the earth; from Jamati gati-karma (Nigh. 2.10) to go, /jan adane, to eat, I.P. /jan pradurbhāve to appear IV.A.; /anju vyaktimrakṣana-kānti-gatiṣu, VIII. P. mrakṣanām secanam iti vr̥tiḥ; with the suffix 'kanin' by Svanukṣan (Un.1.115). Though this sutra applies when the root is preceded by an upasarga yet it may irregularly be derived without prefix also by Unadayo bahulam (Pan. 3.1.1). Adanti vasyam bhūtāni, jātāni mā svakāraṇāt, āyante vasyam oṣadhayaḥ. tatha copaniṣad, 'adhyāy prthivī, prthivyā oṣadhayah' (TaI. Up.2.1) iti. athavā vyakta sarvesam pratyakṣa na hyakṣadivad avyakta prthivi yathā - tisro maḥīr uparaṣ tathur atyā guha dve nihite darsy ekā (Rv.III.56.2) ye ke ca jma mahino ahimaya (Rv.
It takes the feminine suffix by Dābubhaṁyāṁ anuyatarasyāṁ (Pāñ. 4.1.13) See D.Y. Nigh.P.6) (H.G.W. jman from /gam P.502). The accent falls on the suffix kanin and remains on the same as 'dāp' is unaccented by Anudātta suppitau (Pāñ. 3.1.4).

In this verse, there is the description of a fine morning when the dawn comes what happens is said in different ways. Here agni denotes the light and heat on the earth at day break.

Candra - bright, resplendent, exhilarating; from jcadī ahlaḍane, to exhilarate, to shine, to be bright, to gladden, I.P. (Nir. XI.5) (of. Lat. Candeo) (Candela).

with the suffix rak by Sphāyit - candi - (Un.2.13) Candatī harṣayati dipayati vā sascandraḥ strī cet candrā uṣah, tāp by Ajdyaṭāṭap (Pāñ. 4.1.4) The accent on the suffix by Ayudattasca (Pāñ. 3.1.3).

Vi āvah-ḥas shone forth, or has become manifest from vi āvah was to shine forth (c.f. AV.1.113.13), Aor 3rd Sing. Vikaraṇa cī drops by Upasankh Yāna on (Pāñ. 2.4.76), t in ti drops by Halinya (6.1.66); the augment at comes by Chandasyāpi drṣyete (Pāñ. 6.4.73) Unaccented by Viṁnatīnaḥ (Pāñ. 8.1.28) cf. Goth. wirau; Germ Wersau, ge weren war; angl. Sax. Weran, Eng. was, were) or fr vi-ūvr, to uncover, display, manifest.

Sayana derives it from āv aukṣumkṣum rakṣane, when preceded by the prefix pra (see. sayana's commentary
on Rv. I.4.8; 33.7) and \( \text{Jas} \) when preceded by \( \text{vi} \) (see Rv. I.113.13). It may be derived in Pas \( \text{3rd per. sing.} \) as Sayana has suggested. But it is better to derive it in Lu \( \text{n} \) because at present the occurrence takes place in adyatana on account of the presence of adya in the mantra, whereas \( \text{La} \) is used in anadyatana (SRB. I.113.13).

**Arcisā** - with lustre. From / arc puja as an, to adore, to shine; I.P. with \( \text{isa} \) by Arci-suci-hu - (Un. 2.109). Arcati yena tat arci dīptir va, 'by which one adores or radiance'. The suffix is accented by Ayudattasā (Pañ.3.1.3).

It seems that the original meaning of the word 'arciḥ' was worshiping but later on the light with which worship was performed began to be called 'arcis'. Yāska has enlisted this word in the synonyms of 'jvalat', shining. (Nigh.1.17).

**Ayukṣatām** - have yoked; from / yuj yoge, to yoke, VII.P.Ā.; s-aor.3rd per. dual. Sic takes place exception-ally by Irito va (Pañ.3.1.56). The augment 'at' is marked accented by Luñla - (Pañ.6.4.71); the Sutra Tiññatiññāḥ does not apply because this word occurs in the beginning of a pada. (cf. Gk. Zeugnum, zugon; Lat. jungere, jugum; Lith.jungus; Slav.igo; Goth. Juk; Germ.Joh, joch; Angl.Sax. geol; Eng. yoke).

**Yatave** - to go; from / ya prāpane, to go,
proceed, move, set out; with the suffix tun by Kāmīnānīya-hībhyaśca (Un.1.73).

Yāti prāpayati iti yataḥ, 'one that travels'. The accent on the initial syllable by Nānī - (Pañ. 6.1.197).

**Jagat** - moving, living; from āgam to go; with the suffix kvip by Dyuti-gami-juhotīnām dvē ca (Vā.Pañ. 3.2.118). Reduplication by vārtika itself. 'm' drops by Gamāḥ kvaṁ (Pañ. 6.4.40). The initial syllable is accented by Abhyastānām ādiḥ (Pañ. 6.1.139). In this word, the intensive sense shows that the world is continuously moving. The earth is also called jagat because it is always moving.

**Prthak** - severally, separately, one by one; from āprath vistāre, to be extended; with the suffix ak by Pratheh kit samprasāraṇaṁ ca (Un.1.137); pratha-yati saṁghatād vistṛto bhavatiḥ prthak. Svarādipāthād-avyayatvam.

This word shows that all living beings are severally animated by the sun. At daybreak all beings become active.

**Kṣatram** - dominion, supremacy, power, might, (whether human or supernatural, especially applied to the power of Varuṇa) Mitra or Indra); from ākṣad raksane; I.A. (Śautro dhatu) with the suffix tra by Gṛ-dhṛ ... kṣadbhyas trāḥ (Un.4.167). Kṣadyante raksyante prāṁināḥ yatra tat kṣatram rastram, balam vā, 'that in which beings are protected'. The accent falls on the last syllable by Ādyudāttaśca (Pañ. 3.1.3).
Yaska has enlisted this word in the synonyms of dhana 'wealth' (Nigh.2.10) and udaka 'water' (Nigh.1.12). Sayana always explains ksatram as balam. But here ksatra is said to be sprinkled by sweet water, therefore, it means dominion or dwelling place.

Uksatam - to sprinkle; from उक्स सेचने, to sprinkle; I.P. in Impv. 2nd per. dual. Vikarana sap by Karttari sap (Pan.3.1.68). Unaccented by Tinnatirah (Pan.8.1.28).

Dhana - riches (neuter, Ved. acc.plu.) sas is replaced by si by Jassaso sih (Pan.7.1.20). The augment num by Napumsakasya jhalacaḥ (Pan.7.1.72); si drops by Seschandasi bahulam (Pan.6.1.70). The word dhana is derived from ध to possess; III. P.A.; with kyu by Kr-pr (Un.7.82). Dadhati yattad dhanam. Bahulakad kevaladapi dhanam. The accent on the suffix by Adyudattasca (Pan.3.1.3).

Surasāṭa - hero occupation in the strife or fight, in which the heroes delight. It is a B.V.Comp. Suranam sātih sambhajanam atrati surasāṭih, 'when there is a fight among the soldiers, it is called surasāṭih, viz., battle.' The accent on the initial syllable by Bahuvriha prakṛtya purvapadam (Pan.6.2.1). In loc. sing. hi is changed into cā by Supām suluk - (Pan.7.1.39); i in sāti drips by Ditvakaranasamarthyaḥabhsyāpi tērlopo bhavati (Va.Pan.6.4.143).
The word *sura* is derived from *su* (Sautro dE^a) to go with the suffix kran by Susi (Un.2.26).

Savati gacchati iti surah, vikramasīleḥ purusō va. (cf. savati gatikarma Kambojesu bhaṣyate - Mahābhāṣya of Patañjali). Initially accented by Ṇni- (Pāñ.6.1.197).

The word *sātiḥ* from *sān* sambhaktau; with the suffix ktin by Strīyām ktin (Pāñ.3.3.96); ātva by Jānaṃakhaṇāṃ saṅjhaloh (Pāñ.6.4.42).

Arvaḥ - hither, Ind. and accented on its last syllable. It may be connected with the word 'arvāc', from *aṃc* gatēpūjanayoh; with kvaṇ by Rtvik - (Pāñ.3.2.59); arvam aṃcatīti arvāk. The accent on the last syllable by Gati kāraṇo - (Pāñ.6.2.139).

Trīcakraḥ - having three wheels, hence three revolutions; B.V. Comp. Trīṇi caśraṇi vidyante yasmin rathe saḥ trīcakraḥ rathah. The accent on the last syllable by Antodattapraśkarane trīcakrādīnaṃ chandasyupasaṃkhyānam (Va. Pāñ.6.2.199).

The twin Asvins are the sun and the moon. Their own discs are their chariots. The light of the sun and the moon travels through out the three worlds, i.e., heaven, atmosphere and earth. These three abodes are said to be the three wheels of the twin Asvins. These three wheels are sometimes called three legs of the sun (cf. Ādiyās tripat tasye me lokāḥ pādāḥ (Go. Pu.2.8).

Madhuvahānāḥ - bearing or carrying water; from madhu- vah with nīc, to cause to carry; with lyuṭ in
instrumental by Karanadikaranayosca (Pan.3.3.117). Madhu uhyate anena iti madhuvahanah rathah. Here the suffix nic is in svārtha by Nyūta-presanad dhatoh svarte nij ucyate (Vā. Pan.3.1.26). Vṛddhi by Āta upadhāyē (Pan.7.2.116); nic drops by Neraṇīti (Pan.6.4.51). The accent on the syllable 'va' by Līti (Pan.6.1.193).

jiṃsvah - B.V.Comp. Jiṃh asvah vidyante yasmin rathe sah jiṃsvah rathah, 'having quick horses or rays'. The accent on the last syllable of the first member by Bahuvrihau - (Pan.6.2.1).

The word jirā is derived from /ju gatau/, to go; I.Ā.; with rak by Jori ca (U.2.24). Javate sukdāmo bhavatiti jirah, 'one that becomes subtle'. The accent on the suffix by Adyudattasca (Pan.3.1.3).

Yaska has enlisted it in the synonyms of kṣipra 'quick' (Nīgh.2.15). Devarāja Yajva derives it from /ju gatikarma/, which is enlisted by Yaska in the list of the roots which mean to go (Nīgh.2.14). Patañjali derives it from /jya vayohānu/, to decay in age; with rak by Raki jyā samprasāraṇām (Pata. Māhā. Pan.1.1.4).

This derivation appears to be better than the former because jira qualifies asva and asva is the rays of the sun, so the rays are quick according to Yaska and the rays are decaying in nature according to Patañjali. Here the sense is that the rays after they start from the sun they gradually become weaker and weaker and slower in speed.
Sūṣṭutah - well praised; from su-/-1 stu stutau, with the suffix kta. Sa sobhanam stuyate iti sūṣṭutah. The accent on the gati 'su' by Gātiranantaraḥ (Pāñ.6.2.49).

Trīvandhurāḥ - having three seats (the Āsvins' chariot, M.W., p.460). Trīni vandhurāṇī vidyante yasmin rathe sah trīvandhurāḥ rathah. B.V. Comp. The accent on the last syllable by Antodattaprakaraṇe tricakrādīnām chandasi upasamkhyaṇām tricakreṇa trīvandhureṇa (Kāśīkā on Vaṭ. Pāñ.6.2.199).

The three worlds are the three seats of the twin Āsvins, viz., the sun and the moon.

Viśvā - saubhagah - bringing all prosperity. B.V. Comp. Viśvāni saubhāgani yasya asau viśvasaubhagah rathah. The accent on the last syllable of the first member of the comp. by Bahuvrihau viśvam samjñayām (Pāñ.6.2.106).

The sun and the moon bestow all sorts of prosperity so their chariot is called viśvasaubhagah.

Avaksat - to bring; from a-/-1 vah prāpane, to bring; I.P. ; Sub. 3rd per. sing. Let by Liṅartho let (Pāñ. 3.4.7). h is changed into dh by Ho ḍhah (Pāñ.8.2.31); ḍh into k by Saḍhoḥ kah si (Pāñ.8.2.41); s into s by Āḍesāpratyayayah (Pāñ.8.3.59); i in ti drops by Itasca lopaḥ parasmaipadeṣu (Pāñ.3.4.97).

Dvipade - for two footed (i.e., men, people). B.V. Comp. Dvau pādaḥ vidyete yasya saḥ dvipād tasmai dvipade. The final a in pāda drops by Saṃkhyaśupūrvasya (Pāñ.5.4.140).
and pad is replaced by pat by Padāḥ pat (Pañ.6.4.130).

The accent falls on the last syllable of the comp. by Dvātrīḥhyām pādyanmūrdhasu bahuvṛhau (Pañ.6.2.197).

Catuspade - for four - footed or quadrupeds. B.V.Comp. Catvaresh pādāḥ vidyante yaśya saḥ catuspād tasmāi catuspade. Its formation is like 'dvipade'. The accent falls on the initial syllable of the first member of the comp. by Bahuvṛhau - (Pañ.6.2.1). The word catur is derived from / cat yacane; I.P.A. with uren by Cateruran (Un.5.58). The accent on the initial syllable by Ṇṇi - (Pañ.6.1.197).

Madhumatvā - along with sweet; from madhu with matup by Tadasyasti - (Pañ.5.2.94). Madhu asti asyāṃ kasāyāṃ iti madhumāt kasa; the feminine suffix āpi by Ugitasca (Pañ.4.1.6). The word madhu is derived from / man avabodhane; IV.A. with u by Phalipatīnami - (Un.118). Manyate viśeṣaṇa jānati va yasmin sa madhuh. The suffix u being nit by Anuvrtti, the accent falls on the initial syllable by Ṇṇi - (Pañ.6.1.197).

Kasāvā - with the whip, i.e., streak of lightning; from / kaś gatisāsanayoḥ, to go, move, punish; II.A. with ac by Nandi-grahipacādībhya - (Pañ.3.1.134). Kastesa asau kasaḥ stri cet kasa. The accent on the initial syllable by Vṛṣadānām ca (Pañ.6.1.123).

Yāska has derived it from / kāś; / kṛṣ; / kṣ; with kha; / krus (see. Asvājanī kasa ityāhuh, kasa prakāśayati bhayan asvāya, kṛṣyatervā mūbhāvāt, vākpunah.
prakasayatyarthanā, khasaya, krosater vā (Nir. 9.19).

Lashing rod is called whip. Whip is so called because it reveals danger to the horses. Or else it is derived from the root kṛṣ (to drag) on account of being small. Further speech is called because it reveals meaning, or it rests in space; or it is derived from kṛṣ (to make a noise).†

He has enlisted the word kāṣā in the synonyms of speech (Nigh.1.11). In spite of enlisting kāṣā in the synonyms of speech, Yāska has derived it from several roots, showing thereby, that the word has several meanings.

Here the word kāṣā is used in connection with the Asvins, i.e., the sun and the moon, and the metre Jagati of the mantra shows that the sacrifice is going on in the heaven. The word that qualifies kāṣā is madhumati watery, (as madhu is the synonym of water). Taking all this into consideration, it appears that kāṣā is nothing else but the streak of lightning. Lightning possesses sound as well as is associated with water in the form of rain. Therefore, it is both madhumati as well as pleasing sunrtavati during the rainy season. Moreover, when it flashes, it looks like the lashing of a whip. When it thunders violently it also inspires awe. (cf. Ya vām kāṣā madhumaty asvīna sunrtavati. Tāyā yajñām mimikṣatam RV.1.21.3). Also cf. Sayana's comment: iti udaka, madhu
purīṣam *( Nigh. 1.12 ), iti tannāmasūktatvāt. Kasayā
asvātadānena sighram āgatya vāṣṭirūpam phalam dasyataḥ
iti kasayah madhumattvam *( SRB.I.157.4 ).

**Mimikṣatam** - may desire to shed water or shower rain; from Desid. *mih secane, to shed water*; I.P. *( cf. Gk. omikhein; Lat. mingere, mejere; Slav. migla; Lith. mežti; Angl. Sax. migan; Germ. mist ). Loṭ 2nd per. dual *( cf. miha from mist, fog, downpour of the mist, M.W., p.818 ). Unaccented by Tinnatiṇah *( Pān.8.1.28 ).

**Prā-tāriṣṭam** - prolong; from pre-/* tṛ to prolong; I.P. *( rarely ṣ ). *( cf. tara, tiraḥ, tīrna; Lat. termo, trans; Goth. thairh ) Luṇ by Chandasi luṇālitāḥ *( Pān.3.4.6 ). 2nd per. dual Chandasi prārthanaṇāyāṁ iti Sayāṇah *( SRB. I.34.11 ). Čli in Luṇ by Čli luni *( Pān.3.1.43 ); Čli is replaced by Čic by Čleḥ sic *( Pān.3.1.44 ); the augment īḥ by Ārddhadātukasyēqvalādeḥ *( Pān.7.1.35 ); this īḥ should have been longed by Vṛto vā *( Pān.7.2.28 ) but is prohibited by Čic ca parasmaipadesu *( Pān.7.2.40 ); Vṛddhi by Čic vṛddhiḥ parasmaipadesu *( Pān.7.2.1 ), no augment by Bahulaṃ chandasyamāṇycogi *( Pān.6.4.75 ). The accent falls on the initial syllable by Ādih sico'nyatarasyām *( Pān.6.1.187 ).

Here Tinnatiṇah *( Pān.8.1.28 ) does not apply as is prohibited by Čādilopec vibhasā *( Pān.8.1.68 ). *( cf. Atra tāriṣṭam / mṛkṣatam ceti casabdārthapratīṣṭaḥ ca aprayogat, Čādilopec vibhasā iti niḥgātarpātīṣedhāh *( SRB.I.34.11 ).

**Rapāmsi** - bodily defects, injuries, infirmities, diseases; from / rap vyaktāyām vāci, to chatter,
whisper, I.P.; with asun by Sarvadhatubhyo'sun (Un. 4.189).
Rapyate kathyate adah rapah. It may denote sin also as sin
of a person is whispered everywhere. It may denote any bodily
defect also which is also talked about (see M.W.P. 867). The
accent falls on the initial syllable by Īnī - (Pān. 6.1.197).

Mrksatam - remove; from jmr. mārjane, 'to wipe,
remove; VI.P.; with Luṇ by Chandasi luṇāṇītah (Pān. 3.4.6).
Leodarthe luṇ iti sāy.in 2nd per. dual; ksa by Sala igupadhā-
danītah ksaḥ (Pān. 3.1.45); the absence of 'it' by Ekača upa-
dese - (Pān. 7.2.10); Ī is changed into ī by Vṛascbhrasj -
(Pān.8.2.36); ī into k by Saqhoḥ kāḥ si (Pān. 8.2.41); the
absence of at by Bahulam chandasya-(Pān. 6.4.75). Unaccented
by Tinnatiḥah (Pān. 8.1.28).

Sedhatam - set right; from j/sidh gatyām, 'to go, set
right, drive off; I.P. (in latter language also - te), with
Lot in 2nd per. dual. Atra kevalo pi īśishih pratipūrvasyārthe
vartate iti Sāyeṇah. The accent on the root syllable by Dhātoḥ
(Pān. 6.2.162). 'sap' is unaccented by Anudāttau suppitau
(Pān. 3.1.4) and 'tam' is unaccented by Tāṣya (Pān. 6.1.186).
(see also SRB.1.34.11).

Sacā-bhuvā - 'companions helpers, (Ved. Dual); the word
sacā is ind. in the sense of saha (Nir. 5.5). The word bhuvā,
from j/bhu sattayām, 'to be'; I.P.; with kvip by Kvip ca
(Pān. 3.2.76); sacā bhavataḥ iti sacābhuvāu. Here yaḥ takes
place by Oh supi (Pān. 6.4.83) but it is prohibited by Na
bhūsudhiyoḥ (Pān. 6.4.85); the termination au is replaced by
by Supam suluk-(Pan. 7.1.39). The accent on the root-
syllable by Gati (Pan. 6.2.139) and Dhatoh (Pan. 6.1.162)
The twin Asvins are praised to help the thirty three
gods to form the cloud. (see.
A nasatyabrihirkadasairihadevahyataammadhupe-
yamvasvin. P

Preyustaristam ni rapansi mrksatamsedhatamdveso
bhhavatam

Sacabhava (Rv. 1.34.11).

Vanaspatin 'the plants'; a gen. tatpurusa Comp. Van-
amapatihvanaspatih; the augment sut comes by Paraskara-
prabhtini cs (Pan. 6.1.157); the words pati and vana are
both initially accented by Natovisayasyanisantsaya (Ph.S.)
and Peterdatih (Un.4.57), the accent on the initial syllable
by Adyuatta the (Pan. 3.1.3) respectively. So the accent re-
mains on the same by Ubhe vanaspatyadisu yugapat (Pan.
6.2.140).

It may be derived as vanasapatihvanaspatih. The
word vanas is as independent one from / vansamahaktau,
with asun by Sarvadhatubhyosun (Un.4.189). It is ac-
ccented on its initial syllable by Nni (Pan. 6.1.197). The
use of the word vanas (Rv. X.172.1) confirms this stem.
Sayana explains the word vanasa as vananysena dhanena
tejasavasarham. (See. SRB.X.172.1).

The comp. vanaspatih means 'king of the wood', a
forest tree (esp. a large tree bearing fruit apparently
without blossoms, as several species of the fig, the jack tree and others but also applied to any tree (cf. also Karika on Pan. 8.1.6) *(Phalī vanaspatirjnayo vrksah puṣpaphalopagah. Ośadhyaḥ phalapakānta gulsma ca virudhah.)*

Yaska has enlisted the word 'vana' in the synonym of water hence the comp. may denote Agni the lord or waters or the protector of water. The accent is the same in this comp. also.

Airavethām - agitate, activate bring to life; from Caus आर gatikampanayoh, with nic the meaning is 'to agitate, throw, cast, excite; with Laṁ. in 2nd per. dual. The augment comes by Aḍājādīnām (Pan. 6.4.72); Wydhi, by Aṭasca (Pan. 6.1.90).

It may be preferably derived from आरay kṣepe 'to throw' X.A. Hence, the twin Asvins are praised to throw Agni and water to the plants (of. Āhutibhogayāmagam śvākṛtya ca vrṣṭyudakāṇi udakath ośadhivanaspātyādikam etanyasmadartham prairayethām- Sāy). This view is supported by the use of ca with Agni and Āpaḥ but not with Vanaspatih, so it appears to throw these two Agni and water to the plants.

Bhisaja- (Ved. dual) physicians; from भी bhī bhaye 'to fear' III.P. with aj by Bhiyāḥ sugghrasvasca (Un. 1.138). Vibhetti asau bhiṣak vaidyo vā; from भीṣak cikitsaẏām, 'to heal', Kaṇḍvādi. P. with kvip by Kvip ca (Pan. 3.2.76). Bhisajyati asau bhiṣak. The accent in the case of aj.
falls on the last syllable by Adyudāttasca (Pan. 3.1.3), and in the case of Kvip, on the last syllable of the root by Dnātoḥ (Pan. 6.1.162).

The twin Asvins are called Bhisajau because they heal the diseases of vegetable and animal creation, with their rays.

Bhesajebhīh - with medicines, from /bhisa3 cikitsāyām, 'to heal' Kaṇḍavāḍi, P. with gha by Puṣi saṃjñāyām ghaḥ - (Pan. 3.3.18). Bhisajyati anena iti bhesajām taṁh bhesajebhīh

The accent on the suffix is accented by Adudāttasca (Pan. 3.1.3).

Yāska has enlisted it in the synonym of water. So it seems that their bhēṣaja (medicine) is water, light and heat etc. and they may be called medicine. It is well-known that these are the best Nature Cure).

Rathvā - riding chariot, i.e. on the march; from 'ratha' with ī by Chandasīvanipau ca vaktavyām (Va. Pan. 5.2.109)
Rathāḥ āsti asya iti rathī'one that has chariot'. The accent on the suffix ī by Adyudāttasca (Pan. 3.1.3) Nom. dual āu is replaced by ā by Supām suluk-(Pan. 7.1.38). The independent svarīta on ā by Udāttasvarītasyorāṇah svarīto' mudāttasya (Pan. 8.2.4).

Rathyebhīh - with horses i.e. rays from ratha with yat by Tatra sādhūḥ (Pan. 4.4.98). Rathe sādhūḥ rathyāḥ taṁh rathyebhīh. The accent on the initial syllable by Yato 'nāvah (Pan. 6.1.213).

Ugrā - (Ved. dual. voc). mighty from / uc, to be fit,
IV.P. with ran by Bijendra (Uṣṇ. 2.29). Unaccented by Ṛamantritasya ca (Paṇ. 8.1.19).

It may be derived from /uj or /vaj from which also ojas, vāja, vajra, are derived of ugratara and ojiyas; superl. ugratama and ojistha. powerful, violent formidable (see. M.W. P.172). (of Zend. ughra; Gk. ugi-es, ugieia; Lat angeo; Goth. anka 'I increase'; Lith. Ug- is, 'growth, increase'; aug-u 'I grow').

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Rv. I. 158.

Ṛṣiḥ - Dīrghatamāh. Devaṭā - Asvinau. Chandah -
Triṣṭup, 3 Panktiḥ, 6 Anuṣṭup. Svarah - Dhaivataḥ
3, Pañcamah, 6 Gāndhārah.

1. Vasu rudra purumantu vṛdhantā
dasasyatam no vṛṣanavabhīṣṭau.
Dasrā ha yadrekna aucathyo vam pēva ya
pra yat sasrāthe akavābhirūti.

2. Ko vam dasat sumatyaye cidasyai
vasu yadhete namasa pade goh.
Jigatam asme rewāṭih purendhiḥ
kāmapreneva manasa caranta.

3. Yukto ha yadvam tāugryaya perur
vi madhye ārṇaso dhāyi pajar.
Upa vam avah saranam gameyam
śuro nājma patayaddhirvaiḥ.

4. Upastutir aucathyam urusyen
ma mamimē patatriṇī vi durgdham.
Ma mametho dasatayascindo dhāk
pra yad vam baddhas tmaṇi khādati kṣam

5. Nāmā garan nadyo mātrtāma
dasā yādīṁ susamubdham avadhuh.
Siro yadasya traitano vitakṣat
svayam dasā uro ansāvapi gdha.

6. Dīrghatamā māmateyo jyāvarvan dasame yuge.
Apan artham yatinam brahma bhavati sarathih.
TRANSLATION.

1. Inasmuch as obscurity is to be liquidated by you. O bright (Asvins), performers of wonderful deeds, full of wisdom, bestowers of strength, showerers and promoters (of bounties) favour us in (our) unity when you advance forward with (your) strength.

2. O bright ones, Prajapati, bestowed upon you this good disposition that you establish yourself in the region of the rays. May you, moving willingly like the fulfillers of desires, provide for us plentiful liberalties.

3. Inasmuch as your animated (Hiranyagarbha), strong and prominent, was placed in the ocean of space for Taugrya, I resort to your favour and protection like a hero to the battle with swift steeds.

4. May the invocation defend Dirghatamas (deep darkness), May the two-aspected (Asvins) not drain me out. May not the tenfold heat (in the Hiranyagarbha) which is confined in you (and) which consumes in itself the (very) existence, not consume me.

5. Let not the all-enveloping streams (of light) swallow me. That the malignant (streams of light) have directed themselves to (me), lying snug. That trātana (Agni) cut off his (of Dirghatamas) head, himself the destroyer ate away (his) chest and shoulders.

6. Dirghatamas, related to Mamata (Prakṛtih), wore away
in the tenth Yuga. For the sake of water, Brahmā (hira-
nyagarbha) amongst the strenuous (gods) became the
leader.

**Grammar and Exegetical Notes:**

*Vasūi*—Shining resplendent, fr. /vas to shine, or
pervading; II.P. with the suffix u by śṛṣr (Un.1.10).
Vaste acchādayati sarvam saḥ vasuh, vasanti prāṃino yasmin
saḥ vasuh, 'one that pervades everything; where all the
beings dwell'. The accent on the initial syllable by Ṛni-
(Pañ. 6.1.197) as the suffix is nit by the sutra itself.

Yāska has enlisted it in the synonym of rays (Nigh.
1.5). among the celestial deities (Nigh.5.6), wealth (Nigh.
2.10). He derives it from /vas, II. and from /vas VI.
(see. Vasavo yad vivasate saryam. Agnirvasubhirvāsava iti
sāmākhya. Tasmāt prthavisthānāh. Indro vasyubirvāsava iti
sāmākhya. Tasmāmadhyasthānāh. Vasava ādityarayamayo vivă-
sañāt. Tasmāt dyusthānāh. (Nir. 12.61). 'Vasus are (so
called) because they put on everything. On account of the
Vasus Agni is called Vasavah, this is the explanation, hence
they are terrestrial. On account of the vasus, Indra is
called Vasavah, this is the explanation; hence they are
atmospheric. Vasus are the rays of the sun, (so called)
on account of shining forth, hence they are celestial.

In the Brāhmaṇas, there are many interpretations of the
word Vasu:-

1. They who see are vasavah (Pasavo vasuh - S.B.3.7.3.11,12
Pasavo vai vasu - Tan. B. 7.10.17; 13.11.2)

2. The sacrifice is Vasuh - (Yajno vai vasuh - S.B.1.7; 1.9,14)

3. Agni is vasuh (sa eso (Agni) atra vasuh - S.B.1.1; 9.3,2,1).

4. Vasu dwells in the atmosphere (Vasurantarik̄ṣaṣat - VS. 12.14; S.B. 5.4.3.22).

5. Vayuh is vasuh and it dwells in the atmosphere (Vayur vai vasurantarikṣasat - S.B. 6.7.3.11).

6. The sun is vasuh and he dwells in the atmosphere (Eṣa Suryah vai antarikṣasat - Ait. B.4.20).

7. They are thirty three in number (Agnis ca prthāvī ca Vayus ca - antarikṣasam cādityas ca dyauṣ ca candramas ca nakṣatrāni caite vasava ete hiḍam sarvaṃ vāsayaante te yaḍ idaṃ sarvaṃ vāsayaante tasmād vasava iti - S.B. 11.6.3.6)

8. They are eight in number, they wish Soma (Aṣṭau deva vasavah Somayāsah - Tai B.3.1.2.6).

So from above quoted passages of the Brāhmaṇas, it appears that the word vasu is used for several gods (as the good or bright ones, esp. of the Ādityas, Maruts, Āevins, Indra, Uṣas, Rudra, Vayu, Viṣṇu, Siva and Kubera) See. M.W. P.930.

Rudra - bestowing strength or power; from /rud - vṛd- vṛdhu, to increase (M.W.p.883), also, 'horrible' or violently set on motion', from /rud asruvimocane, 'to shed tears'
II. P. with rak by Roderni luk ca(Un.2.22). Rodayati iti Rudrah, 'one that cause to weep' (cf. lat. rudere; Lith. rudis, rauda, raudoti; Angl. Sax. Roetan).

Yāska has enlisted it in the synonyms of praiser(Migh. 3.16) and among the deities of the atmosphere. He derives it from /ru; /dru with ru; Causal of /rud (see. Rudro rautiti satah. Roruyamaṇo dravatiti va. Rodayatervā. Yadurdattadrudrasya rudratvam iti Kāṭhakam. Yadaroḍīt tad rudrasya rudratvam iti Haḍidravikam - Nir. 10.4) (Rudra is so called because he hollows (rauti), or because he runs (dravati) vociferating (intens. of ru), or it si derived from the causal of the verb rud (to roar). There is a Kāṭhaka passage; because he has roared, that is the characteristic of Rudra. There is a Haḍidravika passage because he roared, that is the characteristic of Rudra).

This word is used for the gods Āśvins, Agni, Indra, Mitra, Varuṇa (see. M.W. P.883).

In the passages of the Brāhmaṇas, Rudra is differently explained:

1. Rudra is Agni. (Agni+rudrah - S.B. 5.3.1.10; 6.1.3.10).
2. Rudra is the moon (Yad rudrascandramāṇstena - Kau. B.6.7).
3. Rudra is the oldest and the superior among the gods (Rudro vai jyeṣṭhagā sresthasca devānām - Kau. B.25.13).
4. The mouse is the animal of Rudra (Ākhuṣte (rudrasya)
pasuḥ - S.B. 2.6.2.10; Tai. B.1.6.10.2) (cf. the mouse is the vehicle of Ganesa, son of Siva, the later form of Rudra).

5. The rudras are eleven. (Dasæme puruṣe prāṇā atmaikāda-saste yadasmāma martyāccharīradukramantyatha rodayanti tad yad rodayanti tasmād rudra iti - S.B. 11.6.3.7).

Thus, Rudra is not the exclusive epithet of the twin Asvins, but denotes many other gods. Rudra whether derived from ñ/ rud or ñ/ru and ñ/dru as an epithet of Asvins, it represents the two aspects of the sun's rays, viz. ferocity and violent speed.

Purumantu - full of wisdom, intelligent (M.W.p.636), also considered by many, known by many, understood by many; from man avabodhane, to think, believe, imagine, IV.P.; with the prefix puru and the suffix tun by Kamimani -(Up. 1.73)

Prurubhir manyate asau purumantu tau purumantu. The accent falls on the initial syllable of the second member of the comp. by Gati -(Pan. 6.2.139) and Nī -(Pan. 6.1.197). (cf. Zd. man; Gk. menu, memona; Lat. meminisse, menere; Slav. and Lith. meneti; Goth. ga-munan; Germ. meinen; Eng. mean) and (cf. Old. pers. paru; Gk. polu; Goth. filu; Angl. Sax. feolu; Germ. veil; Eng. very).

Visva Vāṇḍhhu takes it as a B.V. Comp. and accent by Upasankhyānta{(Pan. 6.2.199). He may expound Puravah mantavah yayoh tau purumantu. Anyhow the meaning will be the same, viz. known by many, or 'having many advisers'; mantu
means 'adviser'.

Vṛdhantā - increasing, causing to prosper or thrive from 
/vṛdh vardhane, 'to increase', I.Ā. (sometimes Ā in 
by Karttari sāp (Pān. 3.1.68); sāp. disappears by Bahulām 
Chandasi (Pān. 2.73); sātr is nī by Sārvadhatukam apit 
(Pān. 1.2.3); so guṇa does not take place by Kṛiti ca (Pān. 
1.1.5). The accent on the suffix by Adyudattasca (Pān. 
3.1.3) as Tāsya (Pān. 6.1.186) does not apply.

The participle sātr in paraśmaipada indicates that 
the sun and the moon swell for others and when it is ātman-
epada sānac it indicates that they wax in their own stren-
ghth.

Desā窨tām - bestow; Denom. from ṃ/dasas, 'to bestow 
upon, to favour, oblige, Kaṇḍvādi, P. Lot in 2nd per. dual.

Abhistau - in protection from abhi y is 'to seek 
for, long for (acc.) with kātin in karma by Strīyām kātin 
(Pān. 3.3.94), abhimukhyenaśyate iti abhiṣṭīḥ, phalam rak-
śanam iti, which longed for from all aspects. The augment 
ī prohibited by Titutrat (Pān. 7.2.9); progressive assim-
ilation by Eṃnādiṣu cchandasi (Va. Pān.6.1.94). The 
last syllable of the first member is accented by Tādau ca 
niti kṛtyatau (Pān. 6.2.50). The prefix abhi is finally 
accented by Upasargacābhivarjam (Pṛ.Ś.81) (cf. SRB.1.47.5)

Dr. Bhave is of opinion that it should be derived from 
abhi /as+ti, to overcome, be superior. For this he adopts
the comparative method. He says that 'The analysis abhịṣṭi, the latter being a primary verbal derivation from -s the zero grade of /as ti is often attested in the Rv. (cf. stin in 7.19.11); (10.148.4; 'the followers' or 're­
tinue'). The analysis is fully supported by comparative
evidence; Avestā aiwistis - 'study', being an exact phone­
tic parallel of the Vedic abhiṣṭi and Gk. apistos (which
phonetically corresponds to Vedic apasti - absence. In the
Vedic, however, upasti (10.97.23) is available. All the ren­
derings of the word, therefore, must take the root meaning
of abhi / as into consideration (see The soma hymns of
the Rv. Par. II, P. 105)."

Confirming all his parallel examples, being derived
from /as, no example of dropping 'aś in 'as' has been set
forth. For example, stin (Rv. 7.19.11) which he has cited
is not derived from /as and its meaning also does not con­
firm to that root /as. The word sti (Rv. 7.19.11) is de­
derived from /styaś sabda - sāṅghātayoh, 'to sound, to be
collected into a heap or mass, spread about,' I.P.A. with
ktin in karma by Strīyām ktin (Pān. 3.3.94). Styāyante
iti stayo grhaḥ, 'The augment 'it does not come by Titutra-
(Pān. 7.299). Ai is replaced by ā by Ādeca upadesē 'siti
(Pān. 6.145); ā drops by Āto lopa īti ca (Pān.
6.4.64). (cf. SRB. 7.66.3. Styāyante iti stayo grhaḥ.) In
that case abhiṣṭat would mean 'in assembling or uniting
together' unity.

On the other hand, sti from /as with ktin, anyhow,
cannot be derived by the *rules of Panini. There is no sutra to drop 'a' in 'as' followed by ārdhadhātuka suffix, nor is the problem of cerebralization of s in as is solved by Panini; and in ārdhadhātuka suffix as always replaced by bhū by Aster bhū (Pan. 2.4.52).

Some scholars are of opinion that abhiṣṭiḥ should be derived from / sthā with ki by Upasankhyāna on Upasarga gho kih (Pan. 3.2.92) but it cannot be accepted as neither the meaning 'abhitah paritaḥ ābhīmukhyena tiṣṭhati ti abhiṣṭiḥ' is appropriate nor the problem of tātva can be satisfactorily explained.

Pasrā - accomplishing wonderful deed, from /dams, to shine, to show, I.R.X.P.

Reknah- inheritance, that which is to be liquidated from /ric virecane, 'to empty, evacuate, liquidate, leave, give up, release, set free;' (cf. Zend. ric; Gk. leipu, loipos Lat.luquo, licet; lith. likti; Goth, leihwan; Angl. Sax. lean; Eng. loan, lehd) Germ.Lihan, leihan; Skt. rikta; emptied); with the suffix asun by Rice dhanē ghicca (Un.4.199) Rinakti vyayam karoti yat tat reknah dhanam suvarnam va, 'that makes to spend'. The accent on the initial syllable by Nni- (Pan. 6.1.197).

Yāska has enlisted it in the synonyms of welath (Nīgh.2.10). He derives it from /ric (ricyate prayataḥ, Nir.3.2).

Aucathvah - a descendant of Ucathya; Ucathya is
a form of ucatha with yat, which means praise, hence Ucatha is 'one deserving praise, viz. having a praiseworthy son; Ucatha from वैक paribhaṣane, 'to praise, speak, announce, declare, describe'; (cf. Gk. op. for ἔπει in epos. elpon, ops, ossa; Lat. vocare; fox; Germ. gi – waht, giwahennen, erwahnen); II.P.; with atha by Unādayo bahulan (Pān. 3.3.1). (cf. Ruvidibhyām kit (drn.396); samprasaraṇa by Varisvapi – (Pān.6.1.15). Usyate paribhaṣyate iti ucathaḥ, 'one that is spoken of or commended'. The accent falls on the initial syllable of the suffix by Ādyudattasca (Pān.3.13). It may be derived from उक samavaye, 'to be pleased, delight in, be fond of'; IV.P.; with the suffix atha Ucyati samavaiti prasīdati iti Ucathaḥ 'one that is pleased'.

The word Ucathya is derived from Ucatha with yat by Chandasi ca (Pān. 5.1.67) Ucathama arhatīti Ucathyaḥ, 'one that deserves the praise'. The independent svarita on the suffix by Titsvaritam (Pān. 6.1.85).

The word Ucathyah is derived from Ucatha with an by Tasyapatyam (Pān. 4.1.92). Ucathyasya apatyam pumāna Ucathyah, 'the offspring of Ucatha'. The accent on the suffix by Adyudattasca (Pān. 3.1.3). Ucathya is the name of Mrghatamas, the rsi of this hymn, Ucathya, therefore, means the offspring or product of deep darkness, hence obscurity.

The word Ucatha is used in Ṛv. for eleven times,
Akavābhīḥ - agreeable or bounteous from /ku 'to sound'; II.P. I.A.; IX.P.; with ac by Nandigrahi - (Pañ. 3.1.134). Kauti kavate kunāti asau striyām Kava, na kava iti akava, tābhīr iti akavābhīḥ. The accent falls on the initial syllable by Taptureṣe (Pañ. 6.2.2).

The meaning of akava is difficult to determine as it is a word of very rare occurrence in the Rv. It is used in connection with the deities Asvins, Agni and Indragnī, all of whom are luminous. Here the word akavābhīḥ qualifies utībhīḥ. Utī means strength or energy.

The dictionary meaning of akava is 'non-contemnible' not stingy' (M.W.P.2). M.W. derives it from 'ku' a pronoun, which as a prefix (as in Kukathā, etc.) denotes deterioration, contempt, reproach etc. Now uti being the strength of the luminous gods, it should, therefore, be light. It is evident that light dispels darkness which is the topic (Dirghatamas) of the present hymn. How can light be contemptible or stingy? Light is both agreeable as well as unstinted or bounteous.

Utī - with strengths, powers, mights; (Ved.instru) (see. notes on this word on Rv.1.144.6).

Kām - prajāpatiḥ, from /kam kāntu, 'to desire, IV.P.; / kram pādavikṣepe, 'to stride', I.P.; with da by Anyesvapi drṣyate (Pañ.3.2.101) Kāmyati kramati kramate va
asau kah. 'one that desires or strides'.

Sāyāna has explained it here as 'who' but it does not appear to be 'interrogative pronoun' as in Rv. generally a question is accompanied by its answer. But here there is no answer.

God Prajāpati is generally associated with description of darkness and light. This hymn pertains to deep darkness (Dīrghatamas). It seems that after the deep darkness was dispersed in the tenth yuga, Hiranyagarbha was formed, which was a combined unit of heaven and earth.

(see. Hiranyagarbhaśamavartatāgre bhūtasya jātah patir eka asīta. Sa dādhāra prthavim dyam utemām kasmāi devāy havīśā vidhema (Rv. X.121.1)). This Hiranyagarbha was later on divided into two by Vāyu, making the heaven and earth fall apart (see. Ante. varasasahsrasya vāyunā tad dvidha krtam (Vā. P.24.74). Brahmā is also called Prajāpati but there is a difference between these two Prajāpatis. The prajāpati of Puruṣa-sūkta is the description of the world comprising of all beings, the sun and the moon, etc. but in Tān. B.16.11 Prajāpati is said to move in pitch darkness when there was neither day nor night. (of. Prajāpatir vā idem eka asīta. Na har āśīn na ratrīr āśīt. So asminn andhe tamasi prāsarpat). This darkness appears to be Dīrghatamas. Therefore Kāh here certainly denotes Prajāpati and is not a pronoun of interrogation.

Pāsat - bestow upon; from J das' dine, 'to bestow'
I.P.; Let by Liharthe let (Pañ. 3.4.7). in 3rd per. sing. The augment at by Letō'qātāu (Pañ. 3.4.94); i in ti drops by Itasca lopaḥ parasmaipadesu (Pañ. 3.4.97). Unaccented by Tiñnatiṇaḥ (Pañ. 8.1.28).

Dhethe - sustain; from /dha dharane, 'to sustain'

III.P. A. Let in 2nd per. dual. The sap is not slu by Bahul-ām chandasi (Pañ. 2.4.76), ā in āthām is changed into ī by Āto nītaḥ (Pañ. 7.2.81); y drops by Lopo Vyor vali (Pañ. 6.1.66), guṇa by Ādguṇaḥ (Pañ. 6.1.87); ām in thām into e by Tita Ātmanepadaṇām tetr e (Pañ. 3.4.79).

Jigṛtam - to awaken, i.e. to provide, from /gr. 'to wake up' caus. red. aor. Imperative, 2nd per. dual (Mac. V.G., P.380). In this mantra Dīrghatamas requests the Asvins to provide plentiful liberalities, i.e. to be liberal in providing light to him.

Revatīḥ - Plentiful, abundant, fr. rayi-vat.

Purandhiḥ - liberalities, Kindesses (M.W.p.636).

from /dha dharane, to bear; with the prefix puraṃ and the suffix ki by Karmanyadhikarane ca (Pañ. 3.3.93). Puram dhīyate amena iti purandhiḥ, 'bearing fullness, abundance. Puram is accented on its initial syllable by Naṃṇa-syāṇisantasya (Ph.S.26) and the comp. accent is 'Purvapada- prāktisvara' by . Dāśībharānaṃ ca (Pañ. 6.2.42).

Yāska however, has explained puranadhiḥ as bahudhiḥ (Mir. 6.13). Dr. L. Sarup translate bahudhiḥ as very wise. With reference to this, who is very wise? Some consider it
to be an epithet of Bhaga, who is placed prior to it (in the
stanza); according to others; it refers to Indra as he is of
manifold activities, and most dreadful shatterer of cities.
Still others take it to mean Varuna i.e. who is praised for
his intelligence. (N.T. Dr. L. Sarupa. P.99).

Kamaprenah - that which fulfills the desires; from
pra purane, 'to fulfill, II.P. (cf. Gk. ple - res; Lat.
ple-nus) with the prefix kama and suffix ka by Ato 'nupasarge
Kah (Pan. 3.2.2). Kaman pratiti kamapraha 'one that fulfills
the desires'. The accent on the suffix syllable by Gatikara-
kopapadat - (Pan. 6.2.139) and Thathaghan (Pan. 6.2.144).
Sayana does not take iva in simile but in the sense of eva whi-
ch is the correct explanation because here there is no need of
a simile. The rays fulfill the desires of each and every cre-
ture. So the phrase 'Kamaprena iva manasa' signifies that the
Asvins work with the intention of fulfilling the desires of
all beings.

Carantā - entertaining (Ved. dual) from car gati-
bhakasanyoḥ, I.P. with satṛ. The accent on the root-syllable
by Datoh (Pan. 6.1.162).

Yuktā - Yoked, harnessed, i.e. activated or having
become animated.

Taugrīya - for taugrā; for water (cf. tugrīyaḥ,
waters Naigh. 1.12). from Tugra with nyā by Upasankhyāna on
Kuyādibhyo nyāḥ(Pan. 4.1.151) Tugrasya apatyan puman taugrāy
tasmaī taugrīyaya 'a descendant of Tugra'. The word Taugrya
is used as a descendant of Tugra. It is used as a patronymic
of Bhujyu in the Rgveda (see. Mac. V.I.P.326).

In this connection Ācārya Sayāṇa has quoted a legend which runs thus—Tugra was a Bṛājārṣi and was very dear to the twin Asvins. He was living in some other islands and was badly attacked by the enemy. In order to win the enemy he sent Bhujyu, his son by a boat. He went very far away in the ocean but due to violent wind his destination was diverted. He, from that place, praised the twin Asvins for assistance. The Asvins helped him and he was brought to his father with his army within three great days. (SRB.l. 116.13).

As matter of fact, the source of this legend is found nowhere else except in the Rgveda itself (see. Rv.1.116 and 1.117) Mac. writes about Bhujyu (the story most often referred to is that of the rescue of Bhujyu, son of Tugra, who was abandoned in the midst of the ocean (samudra) or in the water cloud (udāmegha) and who tossed about in darkness invoked the aid of the youthful heroes. In the ocean which is without support they took him home in a hundred-oared ship. They rescued him with animated, watertight ships, which traversed the air, with four ships, with animated winged boat, with these flying cars having a hundred feet and six horses, with their headlong flying steeds, with their well-yoked chariot swift as thought. In one passage Bhujya is described as clinging to a log (vrksa) for support in the midst of the waves (see. Mac. V.M. P.52).
There is also another legend which runs thus - The sage Rebha, stabbed, bound, hidden by the malignant, overwhelmed in the waters for ten nights and nine days, as dead, was by the Asvins revived and drawn out as Soma is raised with a ladle (See. Mac. V.M. ibid).

In like manner, many more legends are quoted by Mac. in his V.M. They have all to be taken into account for a correct interpretation of the phenomenon to which the legends refer. As this is a vast subject for research, here some aspects of the twin Asvins are considered in that connection.

As a matter of fact, all these legends give some key to the solution. There are some seers who are connected with Twin Asvins. In many places, the story of Bhujya is told in a fine manner. Regarding this legend, the important points to be taken into consideration are:

I. Who was Tugra, the father of Bhujya. 2. What was the relation of Tugra with previous horses? 3. What was their relation with Bhujya later on? 4. Which is the deep ocean? 5. Asvins with their chariot and the horses. 6. The duration of time within which Bhujyu reached his home. 7. The complicity of the twin Asvins into this affair.

Here Taugrya comes in the context of the twin Asvins and the dual deities are said to be under the influence of the seer Dirghatamas Aucathya.

Let the above points be considered one by one:
1. Bhujyu was the son of Tugra and was rescued from the Āpaḥ Samudra by the Asvins. (See. Tā bhujyum Vibhir adhyāḥ samudratā - tūgrasya sūnum āṇathu rajobjjih. Rv. VI. 62. 6). Here we have to ascertain what is adbhyaḥ which qualifies Samudra and who is Bharadwajo Barhaspatyah, the seer of the mantra.


3. As a dying man renounces the wealth, Tugra sent his son into the ocean. The twin Asvins rescued him with the boats made by himself surpassing the sky and without water. (see. Tugro ha bhujyum asvin - odamegeh rayim na kascin maṃrvam avāhā. Tam āṇathur naubhir atmavati - bhir antariksaprūdbhir āpodakabhīh(Rv. I. 116. 3). The boat was satarita(Rv. I. 116. 5).

4. The ocean from which he was rescued was 'anarambhaṇe', 'anāsthāṇa', 'agrabhāṇa' and 'samudra' (See. Anārambhāṇe tādvirayetamansthāṇe agrabhāṇe samudre(Rv. I. 116. 5).

5. The chariot of Asvins was flying in the sky like the birds. (See. Vacyante vam Kakushās jurnayamādhi viṣṭapi. Yaḥ vam ratho vibhīspatāt (Rv. I. 46. 3). It is sun-like (Rv. VIII 8. 2.) or golden (Rv. IV. 44. 4. 5.) and all its parts such as wheels, axles, fellies, reins are golden. (Rv. I. 180. 1; VIII. 5. 39; 22. 5). It has a thousand rays (Rv. I. 119. 1) or ornaments (Rv. VIII. 8. 11. 14). It is peculiar in construction, being threefold having three wheels, three fellies
and some other parts also triple. It moves lightly (Rv. VIII.9.8), is swifter than thought (Rv.I.117.2), or than the twinkling of an eye, (Rv. VIII.62.2). The asvins' car is the only one which is three-wheeled.

6. The duration of time was three nights and three days, in which Bhujuy was rescued. In order to cross the ocean, there were three chariots and satapadbhīḥ śaḍavāyiḥ (Rv. I.116.4). The sage Rebha, stabbed, bound, hidden by the malignant, overwhelmed in the waters for ten nights and nine days, abandoned as dead, was by the Asvins revived and drawn out as Soma is raised as a ladle (See. Dasa rātrī-nāsiṇeṇā nāva dyunāvanadham śrāthitām āpsvantaḥ. Viprutām reḥāmuḍāni pravṛttamunānīyathuḥ somamiva srucena (Rv.1.116.24).

two pervade (vas) everything, one with rasa (moisture),
the other with light. They are called Asvins on account
of their having horses (asvas) says Aurnavabhā, who then
are the Asvins? According to some they are heaven and
earth; day and night, according to others, some take them
to be the sun and the moon (while) the Historians regard
them as two victorious kings. Their time is after mid­
night, which in consequence, is an impediment to the app­
erance of light. The part in the dark is the atmosphere,
and the part in the light is the sun. It is with refer­
ence to their separate individual praise that the hemistich
is addressed to the two Asvins; who are mostly praised con­
jointly and whose time and functions are identical. One
is called the sun of night, the other sun of dawn (Nir.
12.1.2).

Nāsatyau caśvinau. Satyaveva nāsatyāvityaurnavabhā.
Satyasya prānetarāvityagrayānāh. Nāsikāprabhau bahūvatuva
riti va (Nir. 6.13). 'Nāsatyau are the twin Asvins. They
are ever true and never false, says Aurnavabhā. They are
promoters of truth, Āgrāyā. Or else they are (so called
because) they are nose born (cf. SBB VIII. 6.23; 42.4; also
1.3.13; 34.7).

From this statement of Yāska, we can know that there
is a difference of opinion amongst the seers about the
identification of the twin Asvins. Here it may be noted
that Yāska quotes a passage (Asvinau yad vyasmuvate sarvam'
The Asvins are (so called) because the two pervade everything. To this he adds his own remark 'rasenānyaḥ jyotisānyaḥ'. one with moisture and other with light.

A similar statement is found in the S.B. — Imēha vai dyāvāprthivī pratyakṣam asvināvime hīdām sarvam asnūvatam. (S.B.42.1.5.16).

Now in the Vedic pantheon the sun is connected with the light and moon with rasa. As the heaven does not give light, therefore, light cannot be connected with it. So according to Yāska and S.B. Heaven and Earth are the twin Asvins, which is also the suggestion of some other authorities — Dyāvāprthivavyavāḥ ity eke. Again we have 'Āśvinam dvikapālam purudāsam nirvapati, S.B. 5.3.1.8; Asvino dvikapālah (purodāsah), Tan B.21.10.23; Devasya tvā savitoa prasāve. Asvinorbahubhyām, Tal B.2.6.5.21). 'These passages show that the twin Asvins are composed of two sherds and the Agni is accepted to create the sun with the arms of the twin Asvins. It means that before the formation of the sun the twin Asvins existed. In this connection, we may consider an unidentified passage quoted by Yāska — 'Vasātisu sma caratho'asitau petvāviva. Kadedamasvina yuva-mbhī devāḥ agacchantam (Nir. 12.2). 'You wandered like two black clouds during the nights, 0, Asvins, when was it that you came to the gods'. Here the twin Asvins can never be the sun and the moon, because they are composed of the two black clouds. But themselves, they form an undevided whole.
Possibly the two kapālas mentioned above refer to the two asvins. The words 'vasatiṣu' nights certainly denotes the period of complete darkness i.e. Dirghatamas or Tamaḥ āsīt tamāsa guḍhamgre etc. At this stage the twin Asvins are completely dark. Moving on their own axis, the twin Asvins are going to attain the different gods for further creation. This view is supported by the epithets of Asvins used in the Vedic text such as 'Sayuja' conjoint', Ājātā divah' born conjointly from the sky (Rv. IV.43.3). Ḫāmunatam, having Ḫāhus' (Rv. VIII.35.15); which shows that at this stage the Ḫāhus were not separated from the conjoint Asvins; Cāvanā 'set on motion'(Rv.VI.62.7); Chardispau, 'protectors of a house', i.e. the undivided whole Hiranyagarbha; the Hiranyagarbha was in the state of formation.\[\text{(see, Yātām Chardispā utā nah paraspā bhutām jagatpa utā nastanupa. Vartistokaya tanayaya yātām (Rv.VIII.9.11); Jātā āpsu 'both the Asvins born In the āpah' (viz. pervading elements (Rv. 1.186.3); Divo napātā (Rv.1.117.12); Divo nara (Rv. X.143.3); Divya (Rv. IV.43.3); Prathama (Rv. VLI XXII.39.3); Mitravaruṇavanta (Rv.VIII.35.13); Hiranyavartanī (Rv. VIII.8.1); Hiranyapesāsā (Rv. VIII.8.2); Sūrya-tvaca, 'sun like cover' (Rv. VIII.8.2). All these epithets show the undivided wholeness of the twin Asvins.}

In The Rgveda there are different pairs that are called twin Asvins. But in the present mantra, viz. Rv. 1.158.3, there is the description of the undivided whole. In the
Rgveda and in the context of the twin Asvins, Atri, Kaksi-
van, Dirghatama, Rebha and Bhuju etc., are the names of Hi-
ryanyagarbha in its different stages of formation. After the
Tugra state, the twin Asvins attained the Bhuju state
within three days and three nights. The significance of the
three days and three nights requires investigation. They
attained the state of Rebha within ten nights and nine days.
Till this time the Rsi Rebha was bound up in the Apah or the
elemental state of the creation. (See. Viprutam rebham
udani pravṛktam unniyathuh (Rv. 1.116.24). Asvam ra gudham
asvina durevaih rsim nara vrśanā rebhamapsu. Sam tām rupi-
the viprutam dāsobhik na vām juryanti purvyā kṛtāni (Rv.
1.117.4). Here the phase 'nā vām juryanti purvyā kṛtāni'
is to be noted. Apsu should be compared to 'Tāmīd gārbha
prathām dadhram apo yatra devah sam agaṃchanta visve. Aja-
sya nabhavadhyekamarpitam yasmin visvābhuvanānī tattvah
(Rv. X.82.6). This is the initial state of Hiranyagrabha. The second stage is the birth of Agni. (See āpo ha yaś
brhati vr̥śvamāyan gārbha dadhānā janayantarājanām (Rv.
X.121.7). The third stage (Vṛśṇim Vṛśanābhāranapam
gārbham saumādriam. (VŚ. 11.46). The next stage 'Subhuh
svayambhuh prathama 'ntarmaha - tyraṇve. Dadhe ha gārbham
rtviyam yatāḥ jātah prajāpatiḥ (VŚ. 23.63). The next stage
'Hiranyavarṇane sūcayā pāvaka yasu jātāh kasyāpo yāsvindraḥ,
Agniṃ ya gārbham dathire visyadrupāṣṭa na āpaḥ sam syona bhav-
antu.' (Tait. S. 5.6.1).
These examples denote some of the stages in the evolution of Hiranyagarbha. The different stages of creation will be clear from the following verses:

\[
\begin{align*}
& \text{R̄tama satyam cābhiddhāt tapaso 'dhyaJayata } \\
& \text{Tato rātry ajayata tataḥ samudro arṇavah } \\
& \text{Samudrād arṇavādadhī samvatsaro ajayata } \\
& \text{Ahorātriṇi vidādhad visvasya mīśato vasi } \\
& \text{Sūryācandram-āsau dhāta yathāpūrvam ākalpayat } \\
& \text{Divam ca prthivīṃ cāntarikṣam ātho svāh.} \\
\end{align*}
\] (Rv. X.190.1,2,3).

The stages described in these mantras are from the very beginning to the very end of the creation. They are:


\[
\begin{align*}
& \text{Aram ityesa śighram tu nipātāḥ kavibhiḥ smṛtaḥ } \\
& \text{Ekarnavē bhavanty āpo na śighrastena te narāḥ } \\
\end{align*}
\] (Va. Pu. 7.5,58 ).

\[
\begin{align*}
& \text{Nānātve caiva śighre ca dhāturvai ara ucyeate } \\
& \text{Ekarnavē tada 'po vai na śighrastena ta narāḥ } \\
\end{align*}
\] (ibid. 100,183).

Here ' Taugryaya yuktah peruh ' denotes the Bhujyu stage of Hiranyagarbha when the twin Asvins, viz., the undivided whole Hiranyagarbha is under evolution. This state
remained only for three days and three nights. Here the word peruh is in singular and possibly signifies the whole of the creation. Therefore, the phrase 'yuktah peruh' simply denotes the motion which was possessed by the twin Asvins at the Bhuju state of the creation.

Peruh - prominent; from /pi pāhe, to drink; IV.Ā. with ru by Mipibhyām ruh (Un. 4.101). Piñate pibati va peruh, 'one that drinks'. The accent on the suffix syllable by Adyudattasca (Pan. 3.1.3). M.W. has derived it from /pi pyāy vrādhau, 'swelling' or 'causing to swell'; I.Ā. (cf. Pyāyah pi - Pan. 6.1.28) and Sayana from /pi carrying across, rescuing, delivering.

Whatever the derivation may be, the sense is the same. The seed of the creation was under development. The seed belonged to the twin Asvins. So 'vam yuktah peruh' means the seed of the twin Asvins began to increase after contraction in the Āpah. Peru is Apām-napāt (Rv. VII.35.13). Asvins come from the Apāh, so the twin Asvins are themselves peru.

Arnasah - of the ocean of air; from /ra gatau, to go; I.P. with asun and the augment nuṭ by Uda ṣe nuṭ ca (Un. 4.197). Rochati gacchati tad arṇah jalam. Yāska has put it in the synonyms of water. Indeed he means 'Āpah' the creative waters. M.W. gives the meaning of 'arnas' as wave, flood, stream. Rv: the word Arṇavah is also derived from this arnas. Arṇavah is the adj. of samudra. So 'Arṇavah samudrah' means the agitated ocean. Now it is
clear that at this stage the Apah are swelling. So it is said that 'pajra' is put in the middle of the arnas. Possibly at this stage of the twin Asvins some sort of specific strength may have been added by some natural phenomenon.

_Pairah_ - strong; from _paj_ or _panj_, to become stiff or rigid, with Amñadika ra (cf. Gk. pegnum; Lat. panjo). M.W. gives the meaning of this word as solid, stout, fat, strong. This word is very significant in the context of Cosomology. Solid is the most appropriate meaning of pajra. From this it seems that the creation of Hiranya-garbha was going on. The gradual development of Hiranya-garbha is from gaseous to the liquid and from the liquid to the solid state. 'Pajrah dāyī' means the solidity was put in the middle of the Apah, denotes that stage of solidification of Hiranya-garbha.

_Avas_ - favour; from _av_.
_Saranam_ - protection.
_Aima_ - battle; from _aj gatiksepanayoh_, to go, throw; with manin by Anyebhyo'pi dṛṣyate (Pan. 3.2.75).
The accent on the initial syllable by _Nni_ - (Pan. 6.1.197).

_Patatrinī_ - the two winged ones, i.e., two aspected (bright and dark); day and night; from _pat_, to fall; I.P. with atraṇ by Aminaksi - (Un. 3.105). Patati anena iti patatram. The accent on the initial syllable by _Nni_ - (Pan. 6.1.197). Again from patatra the matvarthīya 'in' takes
Here this word qualifying 'ime' shows that it is fem. dual. Sayana, Grassmann and others have translated it as 'Ahoratre', day and night. This explanation accords with the context with the twin Asvins. But the radical meaning shows that the ahoratre were in floating state.

According to (Rv. X.190.2) this stage of Ahoratre is final and just after this the sun and the moon were formed.

Vi-ducdham - may drain out; from vi- duh, to milk out, drain, exploit.

Edhah - heat; from indh, to kindle.

Dasatayah - ten times, tenfold; from dasa the suffix tayap takes place by Sankhyaya avayave tayap (Pan. 5.2.42). Dasa avayawah yasya iti dasatayah. The accent on the initial syllable by ñi - (Pan. 6.1.197) as the word dasa is derived with kanin.

In the context of Ahoratre, which are Aucathya, the word dasataya shows that at this stage of Ahoratre, the power of Agni was increased ten times and seemed to consume the whole of Hiranyagarbha. The next pada of the mantra 'Prajāyad vam baddhastmani khadati kṣam' shows that Hiranyagarbha is burning furiously. This is the stage of atomic conflagration which precedes the formation of the sun.
Mādhāki— Let not burn; from /dah bhaśmikarane, to burn consume by fire; I.P.Ā. (of. Lith. degu, 'I am hot'; Goth. dag-s; Old Germ. tah-t, 'a wick'); Luṅ by Luṅ— (Pān.3.2.110); sic by Cēh sic (Pān.3.1.44); i in ti drops by Nityam ītāh (Pān.3.4.99); the augment 'it' does not come by the prohibition of Ekāca upadēsa'nudattāt (Pān.7.2.10); vṛddhi by Vadavrājahalantasyācaḥ (Pān.7.2.2); t drops by Halnābbhyo — (Pān.6.1.68); a drops by Samyogāntasya lopāh (Pān.8.2.23); d into dh by Ekāco bāso bhaś- (Pān.8.2.37); h into dh by Ho dhāh (Pān.8.2.31); dh into k by Šaḥoh keḥ si (Pān.8.2.41); the augment 'at' does not come by Na mañyoge (Pān.6.4.74).

Baddhaḥ — Confined; from / bandh, to bind, imprison, confine.

Tmanī — (for ātmanī) in itself; a drops by Āno'nyatāpī chāndāsa lopāḥ drāyate (Vā-Pān.6.4.141).

Ksam — Existence; from / kṣi.

Garana — swallow; from/ gr nigarane, 'to swallow', VI.P. with let by Linarthe let (Pān.3.2.7) in 3rd. per. plu. Unaccented by Tiṁatiṁah (Pān.8.2.28).

Nadāvāḥ — streams; (of light); from/ nad avyakte sābe, to sound, thunder, roar, I.P.; with as by Nandigrahi - (Pān.3.1.134). Nadāti iti nadāḥ stri cet naddī, 'one that swirls is naddī'. The feminine suffix nip takes place bt ṭīt - (Pān.3.1.15).

The word 'naddā' is read in Nandi — (Pān.3.1.134) and naddā.
being a ātit, nip is added for making its feminine. The accent on the word nada is on the last syllable by Citah (Pān.6.1.163). But when nip comes the accent falls on nip by Anudattasya ca yatrodattalopah (Pān.6.1.161). X

Again when jas comes and 1 of nadi takes by Iko yaṣaṇi (Pān.6.1.77), the ārita accent falls on jas which is unaccented by Anudattau suppitau (Pān.3.1.4) by Udattas-varitayoryaṇah svarito nuddattasya (Pān.3.2.4).

Yaska has enlisted the root nadati in stutikarma (Nigh 3.14) Nada in the synonym of stotārah (Nigh.3.16) and Nadyah in the Nadinama.

These nadiś are asked not to swallow the Āgirgaḥamas which is denoted by the pronoun ma of 1st. per. in the accus.

Now we must see what nada means here. We have seen in the previous mantra that Agni is increased ten times in the twin Asvins. As the context does not refer to water in any form, nada, therefore, does not mean a river. We find that sometimes the general name 'nadi', viz, the rivers or river is mentioned in the mantras and sometimes the specific name of the river such as 'sindhu' is mentioned. One whole hymn (Rv.X.75) celebrates the Sindhu. Another entire hymn (Rv.3.33) is devoted to the invocation and praise of the sister streams Viṣṇu and Sutudri. The Sarasvati is, however, more enthusiastically celebrated than
any other river. Sarasvatī, Sarayu and Sindhu are called big streams (Rv.X.64.9). And elsewhere (Rv.x.75) Ganga Yamuna, Sarasvatī, Satudri, Paruṣṇī and others (altogether twentyone) are addressed. Sarasvatī alone of all the rivers is said to be pure, flowing from the mountain, from the celestial ocean. (Rv.VII.95.1,2) (cf. also Rv.V.43.11). She fills the terrestrial regions, and the wide atmospheric space and occupies three abodes (Rv.VI.61.11,12). She is invoked to descend from the sky, from the great mountain, to the sacrifice (Rv.V.43.11). The last three passages (cf also VII.95.2) seem to allude to the notion of its celestial origin. She has seven sisters and is sevenfold. (Rv.VI.61.10,12). She is one of seven, a mother of streams (Rv.VII.36.6), sarasvatī is even called the wife of the Asvins (VS.19.94). She is invoked often with other deities. Besides Pūsan and Indra, she is particularly associated with the Maruts. (Rv.III.54.13, VII.9.5;39;5;40.3) and is said to be accompanied by them. (Rv.II.30.8) or to have them as her friends. (Rv.VII.96.2) She is also once in the Rv.connected with the Asvins.

There has been much controversy as to the identity of the stream of which the goddess Sarasvatī is a personification. The name is identical with that of the Avestan river Haraquti in Afghanistan and it may have been the latter river which was first lauded as the Sarasvatī. But
Roth (Pw), Grassman (GW), Ludwig and Zimmer are of opinion, that in the Rv. Sarasvatī usually and originally meant a mighty stream, probably the Indus (Sarasvatī being the sacred and Sindhy, the secular name), but that it occasionally designates the small stream in Madhyadesa to which both its name and its sacred character were in latter times transferred. Max Muller believes it to be identical with this small river Sarasvatī, which with the Dṛṣadvatī formed the boundaries of the sacred region Brahmavarta and which loses itself in the sands of the desert, but in Vedic times reached the sea. According to Oldham a survey of ancient river-beds affords evidence that the Sarasvatī was originally a tributary of the Sutudrī (the modern Satlej) and that when the latter left its old bed of the Sutudrī. (see Mac.V.M., PP. 87, 88) Sarasvatī has a male correlative named sarasvat. In one passage (Rv. I. 164.52) Sarasvat, here apparently a name of the bird Agni, is spoken of as refreshing with rain. Roth (P.W.) regards him as a guardian of the celestial waters who bestows fortuity. Hillbrandt identifies Sarasvat with Aśapām napat' (Soma, moon and Hardy expresses a similar view (see Mac.V.M., P. 88).

All the above-mentioned scholars have unsuccessfully tried to identify the celestial Sarasvatī with the terrestrial river Sarasvatī. As a matter of fact, the celestial origin of the seven rivers shows that they represent some celestial
phenomena. The description does not pertain to a river Sarasvati on the soil of India or Persia. The number of the rivers is seven or twenty-one, they have their origin in the sky and are associated with the deities Agni, Indra, Puṣan and the twin Āsvins. This shows that they are the different streams called Gaṅgā, Yamunā, etc. In their origin, they do not have different names. Here they are "Maṭrātāmah nadyah" the most motherly rivers (i.e. enveloping), In other passage they are collectively spoken of as Sindhu:-

Sukham ṛatham yuyuje sindrasvinām tena vajam sanisadasminnājas

Mahābhāṣya mahimā panasyate dabdhasya svamvasaso
virapsinah.

(Rv.X.75.9)

Here Śāyana rightly interprets "āsvinaṁ ṛatham" as a chariot having horses. The word āsvinaṁ is in singular and the stem born meaning is 'having horses'. It signifies 'nothing else except what its actual meaning is, or perhaps the state of Hiranyagarbha, i.e. 'Ahorātre' when there was complete absence of any horse. The words nadyah (Rv.I.168.5) and Sindhu (Rv.X.75.9) are synonyms. Both the verses are connected with Āsvins. Possibly it is a prayer to the effect that Āsvins or the Ahorātre stage of the Hiranyagarbha should not be swallowed up by the rivers, i.e. the steams or waves of Agni generated in
the Hiranyagarbha. Later on these waves caused the birth of the sun. They are twentyone in number. Possibly they are described in 'Ye trisaptah pariyanti visva rupani bibhrata', Av.1.1.1). It is also possible that Ida, sarasvati, Bharati etc. are the names of the sound produced by the waves of Agni. In other words these waves are the asvah and so 'Ahoratre' are the 'twin Asvins' the undivided whole Hiranyagarbha. (Cf. Asvairasvinvatyaurnavabha). (Mlr.12.1. Originally these were innumerable waves, but later on they were divided into seven groups and again into twentyone. After the birth of the sun waves were called 'Saptarasyah, saptarasmih etc. The names of the rivers on the earth were given in imitation of the names of the heavenly streams or waves (Cf.

Sarveśantu namahi karmi ca prthakprthak.

Vedasadhebya evādu prthaksansthāsa ca nirmame. (Manu).

So the 'matramah nadyah' denote the waves of Agni increased ten times at the ahoratre stage of the Hiranyagarbha.

Dāśah — demons: from das upakṣaye, 'to suffer want, to become exhausted, with nīc by Hetumati ca (Pan.3.1.26) and then ac by Nandigrahi — (Pan.3.1.134). Dāsayate iti daso vrtrah, 'one that cause to become exhausted.' Nic drops by Neranāti (Pan.6.4.51). (Cf. Dāso dasyateh. Upa- dasayati karmi. 'Dāsa is derived from the root 'das' (to exhaust) he causes the works to be exhausted.
he causes the works to be exhausted (Nir. 2. 17). The accent on the suffix syllable by Cītah (Pān. 6. 1. 163).

This word 'dasā' is used in Rgveda several times, Dasa and its equivalent dasyu, are also used to designate atmospheric demons. The dasyus who, endeavouring to scale heaven, are cast down by Indra (Rv. VIII. 14. 14) (6f Rv. II. 12. 12). The dasyus whom he burnt down from heaven (Rv. I. 33. 7) whom he vanquished from birth (Rv. I. 51); VIII. 66, 1-3) or against whom he aids the gods (Rv. X. 54. 1) must be the demons. This is also the case, when Indra attacks the dasyu, scattering the mist and darkness (Rv. X. 73. 5) or wins the sun and waters after slaying the dasyus. (Rv. I. 100. 18), and when the gods and the dasyus are contrasted as foes (Rv. III. 29. 9) Dësā, who is the husband of the waters (Rv. I. 32. II); V. 30. 5; VIII. 85. 18) must mean a demon. By conquering Dāsa, Indra makes the waters, the wives of a noble husband. (Rv. X. 43. 8). The seven forts of the dasas, which like those of Vṛtra (Rv. I. 174. 2), are called autumnal (Rv. VI. 20. 10) are doubtless atmospheric (see. Mac. V. M., PP. 157, 158).

Now we have to consider whether this dasa is the same who is entangled with Indra or is something different from that. In our opinion, the word under consideration, is
quite different from Indra’s dasa. Here dasa signifies the state of darkness. In Hiranyakarbhâ, Agni is increased ten times and this Agni is changed into waves and the darkness is disappearing hence dasa means destroyer.

Susamubdham -- well covered, i.e. lying snug, from su-sam-ubh to confine, to shut up, cover up; IX.P. or VII.P; with kta. The accent on the initial syllable by Tâtpuruśe (Pâñ.6.2.2).

Avadhuh - turned to, directed towards; from ava- to turu (the mind) to III.P. Luni by Luni-(Pâñ.3.2.110) 3rd.per.plu. Sic drops by Gatistâghu-(Pâñ.2.4.77); jhi is replaced by ātâḥ (Pâñ.3.4.110) parampa by Uṣya-padaṁtāt-(Pâñ.6.1.96). Here Timatiṇâḥ (Pâñ.8.1.28) does not apply as it is prohibited by Yadvittamityam (Pâñ.8.1.66) hence the Â augment retains its accent. Again contraction of at with ava is also accented by Ebâdea udâttenodattah (Pâñ.8.2.5).

Traitanah - extended in three places (i.e. Agni); from tan vistāre, 'to extend'; VIII.P. with tri as a prefix and ac as a suffix by Nandigrâhi -(Pâñ.3.1.134). The accent on the last syllable of the comp. by Gatikarâko - ñ- (Pâñ 6.2.139) and Citâḥ (Pâñ.6.1.163). Again Tritanasya idem Traitanah, âñ by Tasyeadâm(Pâñ.4.3.120). The accent on the last syllable by Ādyudattascâ (Pâñ.3.1.3). (âf.Tritasti-
Ekato dvitastrita iti babhuvuh (Nir.4.6) "Trita was one most eminent in wisdom. Or else the word may have been intended as a synonym of number, i.e. ekatah, dvitah, tritah, thus the three were produced."

Here Traitana is used in the sense of Trita. It occurs only once here in the Rgveda and Trita for many times. Originally the Trita meant Agni who pre-existed Indra. The name of Trita was more popular than that of Indra. Indra is compared to Trita. When Indra in the Vrtra-fight strove against the withholder of rain, he cleft him as Trita cleaves the fences of Vala (Rv.1.52.4,5). Again the man who is aided by Indra-Agni pierces the rich strongholds like Trita (Rv.V.86.1). The flames of Agni rise when Trita in the sky blows upon him like a smelter and sharpens him as in the smelting furnace. (Rv.V.9.5) Trita eagerly seeking him (Agni) found him on the head of the cow (i.e. Rays); he when born in houses becomes a youth, the centre of brightness, establishing himself in dwellings. Trita enveloped (in flames) seated himself within his place (Rv.X.46.3.6). Trita blows or breathes in heaven. (Rv.V.9.5).

So Trita in the Rv.is Agni. The first hemistich of the present verse 'Na ma garam nadyah matramah' shows that the streams or waves of Agni have increased and Dirghatama (the deep darkness) prays not to be swallowed up. As a matter of fact Traitana is not a demon as Sayana says, but he is a god.
in the form of Agni. Dirghatama, in the opinion of Sayana, is a sage and because his head is to be cut off by Traitana, Sayana thinks Traitana to be an Asura (demon). But Dirghatama is a form of Hiranyagarbha. The darkness of Hiranyagarbha is to be finished because the waves of Agni has increased ten times. So Traitana is not a demon. In the beginning Agni was born at one place in the Dirghatama and then in the second place and finally in the third place. Hence it was called Trita or Traitana.

All these three places where Agni was produced (Viz. heaven, earth and middle region) were the three heads. Here traitana is said to cut off one head of Dirghatama or Hiranyagarbha was enlightened when Agni was produced. In like manner next two heads were cut off, i.e. two other places were enlightened. So one Trita is said to cut off the three heads of the undivided whole Tvastaa. (see.

Sa pitrayanyayudhâni vidvâinindresita âptyo abhyayudhyat.
Trisirsanam saptarasmin jaghanvantvâstrasya cinnih
sasrje trito gah (Rv.X.8.8).
Tvâstrasya cidvisvarupasya gomâ sacakrânstrini sirśa para
dvark (Rv.X.8.9).

How Agni came for the first time in the Hiranyagarbha and became Trita is a story told in the following Brâhmaṇa passage - 'Caturdhâ vihito ha va agre'gñirśa. Sa yamgre'gni
hotrya pravynata sa prâdhanvadyam dvitiyam pravynata sa
prâdhanvad yam trityam pravynata sa prâdhanvad atha yo yam
etarhyagnâh sa bhisa nililye so 'pañ prâvivesa tâm devâ
anuvidya sahasivaabhy a`minyu so 'po' bhitis'heva' vastra'y-
-
Ta Indrena saha ceruh. Yathedam brahma no rajanam amucarati
-
-sa yatna trisirshanam tvastram visvarupam jaghana tasya
-
Rajgadha' (darkness) is said to have burnt his shoulders and
-
chest, which means that the darkness is leaving the Rajghatam
Possibly the cutting off the head and the burning of the
shoulders and chest, shows that the Hranyagarbha was lighted
from top to bottom. And this is the background of the se-
paration of the heaven and earth from each other.

The use of ghas regarding shoulders and chest and
the cutting of head shows the gradual light in the Hranyag-
garbha from top to the chest which caused to separate the heaven and earth from each other.

_Dirghatamah_ - having deep darkness; B.V. Comp. Dirgham tame yasmin sah dirghatamah. The accent on the second syllable of the first member of the comp. by Bahuvrihau prakṛtya pūrva-padam (Pan.6.2.1).

As it is shown previously Dirghatamah is the name of Hiranyagarbha before, the birth of the powerful Agni. The son of Māmā or nature, i.e. Prakṛtiḥ Dirghatamah suffered decay in the tenth yuga, which means that the darkness was swept away, and the 'nadyah' streams or waves of Agni began to flow. In this mantra, Hiranyagarbha which is in the state of deep darkness, is said to be enlightened in the tenth yuga. It is very difficult to fix the exact date but it appears to denote approximately the end of the tenth yuga.

Creation has two sides 1. _srsti_ (manifestation) and 2. _pralaya_ (destruction) of the universe. The period of creation is called a day of Brahmā and that of destruction, his night. A day of Brahmā consists of one thousand 'deva-yuga'-(see. Saha saṃsya pramāsi sahasrasya pratimāsi-VS.15.65). (of. Sarvam vai sahasram sarvasya datāsi -S.B.7.5.2.13). The age of one creation is 4320000000 years. (see. Satam te Ayutam hāvanāndve yuge trini catvāri kṛṣṇa (AV.VIII.2.21). It is said that the day and night are of equal duration. It means that Brahmā's
night also consists of one thousand 'deva-yuga'. (cf.  
Daivikanāma yugānaṁ sahasraṁ parisankhyaya-  
Bṛhāmamekamaharjneyam ṛtavati ṛatrīreva ca (Manu.1.72).  
(also of Ekasahasram (1000) caturyugāni Bṛhadīnasya pari-
maṇam bhavati. Bṛhmyā ṛatrerapi ṛāvadeva parimeṇam vijneyam.  
Sṛṣṭer-varttaṁanasya dinasamjñāsti, pralayasya ca rātrisanā-
ṛṇīti. (S.D. R.B.B.P.24). But there is no evidence in the veda 
to support the statement that Bṛhma's day and night spread  
over two thousand deva-yugas. As a matter of fact, both the  
day and night of Bṛhma extend only to one thousand deva-yuga  
and it is within the period that both sṛṣṭi (creation) and  
pralaya (destruction) do occur. During creation the sun comes  
into existence and it is called the day and during destruction  
the sun disappears and it is called the night of Bṛhma.  
Though creation as well as the destruction go on side by side  
yet the creative process is more important in the beginning. In  
course of time the formation of the sun, the moon and the  
earth took place. In like manner a time will come when the sun  
will also end in hot and hot. (see:  
Sahasram yattu rasminam sūryasyehāvibhāsate.  
Te saptarasmayo bhūtvena hyaika ko jāyate raviḥ.  
Nirdagdhesu ca lokeṣu teṣu sūryaiṣtu saptabhiḥ.  
(Va.Pu.7.45.46,52.).  
At this stage though some sort of construction still  
goes yet mainly the destructive processes are at work. In  
this way the story of the evolution and dissolution of the
universe goes on.

In the present context of the creation of the Hiranya-
garbha, the tenth yuga has passed away. At the end of the tenth
yuga the Dirghatama has suffered and the stage of the end of
darkness has assigned. We can, therefore, calculate the time of
the beginning of the creation. One yuga is equivalent to the
earthly caturyuga consisting of Krtayuga, Tretayuga, Dwapar-
ayuga and Kaliyuga. The age of Kaliyuga is 432000 years, of
Dwapara is 864000, of Treta is 1296000 years and of Krtayuga is
1728000 years. The total period of all the four yugas is
4320000 years. Multiplied by 10, the product is 43200000 years,
a period that began with the product is 43200000 years, a
period that began with the first Manu. Here the years of Sandhi
also should be added.

Juruvan - decayed; from जरस vayohānau, 'to decay, to
make old or decrepti; I.P. with kvasu by Kvasusca (Pān.3.2.107)
utwa by Bahulam chandasi (Pān.7.1.103); reparatva by Uren
raparḥ (Pān.1.1.51); reduplication by Liti dhātoranbhyāsasya
(Pān.6.1.8); the augment 'iṭ' does not come due to the 'niyama'
of Vasvekā - jādghasām (Pān.7.2.67). The accent on the
suffix syllable by Ādyudattasca (Pān.3.1.3).

Brahma - Growth, expansion, evolution, development; from
brah vṛddhau, to grow; I.P. with manin by Brhermo'cca (U.1.146)
Brnhati vardhate asau Brhma, 'one that grows'. The accent on the
last syllable by Phisocnta Uddattā (Ph.S.1.1).
Parivṛdhām bhavati sarva-prāṇibhiḥ. Sarvābh bhujyāmānām- 
apya-nupakṣiyāmānatvāt svabhāvato vā parivṛdhām sarvasya jagato 
 bharaṇāt, varddhante anēna bhūtāni iti vā, jātānyannena var- 
ddhante (Tai. Up. 2.2.) iti srutiḥ (D. V. High. P. 176). 'Brahma- 
tatvam tapo vedo prihāma priśaḥ praśaḥ priśaḥ-Āmara-kosāh'. 'Brahma- 
tatvam tapo vede na dvayoh punsi vedhasi. Rtvig-yogabhido vipre-
Medini'.

The other words used for Brahma, are Hiranyagarbha, Vīśva 
Vīraṭ, Mahādāndah, Prajāpatiḥ and Viśvakaramā. In Rgveda all 
these names are used for the Hiranyagarbha, the Supreme god, 
from whom, the heaven and earth were created. It is only in one 
 solitory mantra (i.e., Rv. X. 121) the name of Hiranyagarbha occurs 
as the supreme lord of all beings. But in the AV. and the 
Brāhmaṇa, the name Hiranyagarbha occurs very often. In a 
passage of the AV. (IV. 2.8), it is stated that the waters produ- 
ced an embryo, which was enveloped in a golden covering. In 
the TS. (5. 5. 1. 2), Hiranyagarbha is expressly identified with 
Prajāpati. In the later literature he is chiefly the designat-
ion of the personal Brahma. (Mac. V. M., P. 119).

The word Brahma occurs twenty-four times in the Rgveda 
Brahma is traceable to Agni. (see, Rv. II. 1.2; 1.3; IV. 9. 4; 50; 8; 58; 2 
VII. 7. 5). From these passages, Brahma is proved to be Agni. 
Bṛhaspātir bṛahmāśi (Mir. 2. 12) Agnirvai Bṛahma (Sa. B. 1. 1); 
Bṛahma vai bṛahmanāḥ (Tai. B. 3. 9. 4. 2; S. B. 13. 1. 5. 3); Esa vā 
Agnirvaiśvānām, yad bṛahmanāḥ (Tai. B. 3. 7. 3. 2.).

Thus, on the one hand, Brahma is Hiranyagarbha and 
on the other hand he is Agni. It appears that when Brahma was
born in Hiranyagarbha, the Hiranyagarbha was called Brahmā, according to the maxim 'Mañcaṁkrosante'.

So Brahmā bhavati sārathih means, Hiranyagarbha was the chariot and Brahmā (Agni) became charioteer. After that Āpah (waters were produced from Agni - Agnerāpah adbhyah prthivī, etc. Yatīnām Brahmā, here the genitive case ending takes place by Yataśca nirddhāraṇaṁ (Pān.2.3.41). Brahmā is one of the gods, who was trying to create the universe. Here it is to be noted that Dīrgatamā suffered decay because of the appearance of Agni. As Agni swept away the deep darkness, he (Brahmā) became the charioteer. He also separated the two worlds, viz. heaven and earth. Therefore, Brahmā as Agni is called the 'purohitā' of the gods. (of. Agnimide purohitam Rv.1.1.1); (Yo devebhya ātapatī yo devahāṁ purohitah. Purvo yo devebhya ātoma nāma ōruvaya brahmaye -VS.31.20). So Brahmā is quite the opposite of Dīrgatamā.
Rv. I. 159.

Rṣīḥ - Dīrghatamāḥ - Devatā - Dyāvāprthivyau.
Chandā - Jagati - Svarah - Niśādah.

1. Prā ṣa ṣa yajñāḥ prthivī ṛtārvṛdhā
   mahī stūṣe vidātheṣu prācetasa.
   Devebhīrīyē devāputre sudāṃsasā
   āttha dhiyā vāryāṁi prabhūsataḥ.

2. Uta manye pituradrūho mano
   māturmahī svatavastadhavīmabhīh.
   Sureṭasa pitaraḥ bhūma cakratur
   uru praśyā amṛtam varīmabhīh.

3. Te sūnavah svapasaḥ sudāṃsaso
   mahī jaṅmātārā pūrvacittaye.
   Sthātūṣca satyaḥ jagatāṣca dharmāni
   putrāsyā pāthah padām advāyāvināḥ.

4. Te māyino mamire suprācetasā
   jami sayoni mithunā samokasā.
   Nāvyānnavyam tantumā tanvate divi
   samudre antah kavyāṁ audītyah.

5. Tadrādo adyaṃ savitur vareṇyam
   vayam devasya prasāve mañāmahe.
   Asmabhīyam dyāvāprthivī su cetunā
   reyīṁ dhattam vasantam satagvinam.

**Translation:**

1. I highly praise with sacrifices in the intelligent assemblies, the great and mindful heaven and earth which
promote (all) activities, (and) who accomplishing mighty actions, along with the gods, their sons, willingly bestow riches.

2. I esteem with invocations the intelligence of the benevolent father (i.e. heaven) and that great and inherently powerful (will) of the mother (i.e. earth). The potent parents with their generous consideration have created plenty of excellent and imperishable things for the people.

3. These offsprings (i.e. gods), skilful (and) accomplishing mighty deeds, forthwith recognised you as their great parents. You guide the true step of the sincere offspring, whether moving or stationary, in his function.

4. They (the gods) of supernatural power and very wise, traversed the two related pair heaven and earth, having the same birth-place (i.e. Hiranyagarbha) and same dwelling place (i.e. space). The wise and resplendent (gods) spread over new warp (i.e. create new luminaries) in the heaven (and) middle region.

5. Now we recognise that excellent success of the bright sun in procreation. May the heaven and earth graciously bestow upon us the brilliant wealth of countless rays.

Grammatical and Exegetical Notes.
Dyāvā-Prthivi - heaven and earth; the word div is substituted by Dyāvā by Divasascas prthivyām (Pāṇ. 6.3.30). The accent on the initial syllable. The word prthivi ends in the feminine suffix nīṣ. The accent falls on the last suffix syllable. Both the words retain their original accent by Devatāvdvandve ca (Pāṇ.6.2.141), and are read separately. In this connection Śāyāna says that the separation of the words of this comp. is due to the Vedic usage.

It is stated that first the heaven and earth were united with each other. Possibly the separation of the words was symbolical of the separation of the heaven and earth at the complete destruction of Dīrghatamas.

Rtavṛdha - those that augment sacrifices i.e. all activities (a Vedic dual); from Caus. / vṛdh vṛddhāu, 'to increase, augment, expand'; I.Ā. with kvip by Kvīp ca (Pāṇ. 3.2.76). Ṛtām Vardhayati iti ṛtavṛt ta ṛtavṛdha. Nic drops by Neraṇiti (Pāṇ. 6.4.51); The first member is lengthened by Anyesāṃpi drāyate (Pāṇ.6.3.137). The accent on the root-syllable by Gati - (Pāṇ.6.2.189) and Dhatō (Pāṇ.6.1.162).

Here the comp. is used as an epithet of the heaven and Earth, which shows that now the heaven and earth have been separated and all terrestrial and celestial activities increase.

Stuṣe - I glorify, I praise; from / stu stutau 'to praise'; II.P.Ā.; Let 1st. per sing. Exx. The vikaraṇa sip by Sibbhaulām leti (Pāṇ.3.1.34); at by Leṣoḍāṭau
After the separation of heaven and earth all the gods and other things were created. As the creative activity began with earnestness in the heaven and earth, they are called pracetās.

Devāputre - those whose sons are the gods, hence the parents of the gods, B.V.Comp. Devāḥ putṛāḥ yayoh te devāputre. The accent on the first member on the second syllable by Bahuviraḥau - (Pāñ.6.2.1). The word deva is accented on its last syllable by Citah (Pāñ.6.1.162) as it is derived with ac by Nandigrahi - (Pāñ.3.1.134).

Though all the gods are immortal by their nature, yet they came into power after the separation of the heaven and earth, so the gods are called the sons of heaven and earth.

Sudāṃsasā - accomplishing mighty or splendid actions, energetic, most active; B.V. Comp. Sobhanāṃ dansah svarūpāṃ karma va yayoh te sudāṃsasā "having good action or form".

The accent on the first syllable of the second member of the comp by Ādyudattāṃ dvayacchandasi (Pāñ.6.2.119). The word dansas
is accented on the initial syllable by Nni-(Pāṇ. 6.1.197) as it is ending in asun by Sarvadhātubhyo asun (Un.4.189). Ithā dhīvā - willingly (Mā. P.516).

Prabhūsataḥ - offer, present; for prabhūsato

Pituh - of father; from pā rakṣane, to protect; II.P. with tṛ by Naptr -(Un.2.97). It is an irregular form with the suffix. Pāti rakṣati iti pitā janako vā, 'one that protect.' The accent on the suffix syllable by Citah (Pāṇ.6.1.163). The heaven is called the father and the earth is called the mother.

Mannah - mind, intelligence, will.

Mātuh - of mother; from mā mane; with tṛ by Naptr - (Un.2.97). Mānayati satkarotiti mātā upādikā vā, 'one that produces offspring, one that generates.' The accent on the second syllable by Citah (Pāṇ.6.1.163).

Adruhah - benevolent; from druh jighānsāyām, to hurt; IV.p. with kvip by Sampadādibhyah kvip (Vā.Pāṇ. 3.3.94). Drohanam druṭ; B.V. Comp. by Naṅostarthānām bahuvrhirvā cottarapadalopasca vakatavyah (vā.Pāṇ.2.2.24). Avidyamānāh druṭ yasmin saḥ adruṭ tasya adruhah. The accent falls on the second member of the comp. by Naṅsubhyām (Pāṇ.6.2.172).

 Svātavah - self-strong, inherently powerful; B.V.Comp. svam tavaḥ yasya tat svatavas (manah). The accent on the first member of the comp. by Bahuvrīhau
Havimabhih - with invocations: from hve sparddhayam sabde ca, to call, invoke; with manin by Anyebhypo'pi drsyate (Pān. 3.2.75). The augment comes irregularly; samprasāraṇa by Bahulam chandasi (Pān. 6.1.34); pūrvarūpa by Samprasāraṇacca (Pān. 6.1.108) guna by Sarvadhatukārdhā -dhatukayoh (Pān. 7.3.84); av by Ec'yavāyāvah (Pān. 6.1.78). The accent falls on the initial syllable by ṇni (Pān. 6.1.197).

Suretasa - having much semen, potent, hence very productive; B.V.Comp. Su sobhanam retah yayoḥ tāu suretasau pitarau. The accent on the initial syllable of the second member of the comp. by Ādyuddattam- (Pān. 6.2.119).

Praiēvāḥ - of progeny; from pra/ jan prādurbahe, 'to generate, produce; IV.P.; with the suffix da by Upasarage ca saṁjñayam (Pān. 3.2.99). Pra-karsena jayate iti prajā. An j an disappears by ṇitvāk areṇasamarthyañdamahasyāpi terlopo bhavati (Upasarkhyānam) on (Pān. 6.4.143). It takes the feminine suffix ṭāp by Ajadyaṭaṣṭap (Pān. 4.1.4). (of Gk. gignomai; Let gigno; Hib 'I beget generate'.

After the separation of the heaven and the earth, all the gods etc. are called here prajāh.

Varimabhih - by expansions, vastnesses, i.e. generous considerations. / vr varane, 'to cover,
sorround V.P. with manin by Anyethyo'pi drsyate (Pān. 3.2.75). The augment ‘it’ comes irregularly. The accent on the intial syllable by (Pān. 6.1.197). Sayana has derived it with the suffix iman (SRB.I.55.2).

Sūnavaḥ - children i.e. gods from (sū praḥipraśa ve, ‘to bring forth; IV.Ā.; with nu by Suvah kit (Un.3.35) Sūyate utpadyate asau sūnuḥ anujah putrah sūryo vā 'one that is brought forth'. The accent on the suffix syllable by Ādyudāttasā (Pān.3.1.3). Here all the gods are called sūnavaḥ.

Swapasah - having good work, skilful; B.V. comp. sobhanam apah karma vā yeśānte svapasah sūnavaḥ. The accent on the initial syllable of the second memr of the comp. by Ādyudāttam - (Pān.6.2.119).

Pūrvacittaye - at the first notice,forthwith; Karm. tatpurusa comp. Pūrva casau cittisca iti pūrvacittih tasyai pūrvacittaye. The accent on the last syllable of the first member of the comp by pūrvapadāntodāttaparakarāṇe marudvṛddhiḥādīnam chandasyupsankhyānam (Vā.Pān.6.2.199). The word cittih from (cit sanjñāne with ktin in bhava, cetanam cittih.

As soon as the heaven and the earth came into exis­tence, the gods recognised them as their parent,because they were to function within them.
Advayāvinah - free from double-dealing or duplicity, hence frank, sincere, candid; from dvaya, the matvarthiya suffix vin by Bahulam chandasi (Pañ. 5.2.122). Na dvayavin iti advayāvin tasya advayāvinah. The first member nañ is accented by Tatpuruse - (Pañ. 6.2.2). This comp. qualifies the gods who are described as free from double-dealing that is to say that they deal with none else except the heaven and earth.

Māvinah - artful, skilled in art having supernatural power; from māya with in by Vṛidyādibhayaśca (Pañ. 5.2.116). Māya asti asya iti māyin tam māvinah. The accent on the suffix by Adyudatasca (Pañ. 3.1.3). Māya 'art, supernatural powr from mā māne with yā by Māchāsāsi-rūbhyo yah (Uṣṇ. 4.109). The suffix is accented.

Māsraire measured out, traversed; from mā to measure, traverse.

Here mayinah qualifies sūnavah which signifies gods. The gods are to use their supernatural powers for creating the universe.

-Janī - related to one another.

Sayoni - having the same dwelling place; B.V. Comp samānam ekam yoniḥ uppatisthānam yayoh te sayoni dyāvā- 

prthivih. Samāna is replaced by sa by Samānasya chandasi (Pañ. 6.3.84). The accent on the first member of the comp.

by Bahuvrihau (Pañ. 6.2.1).

The heaven and earth are called sayoni because they have the same birth place. Viz. Hiranyagarbha.
Mithuna - forming a pair, hence united with each other; from āmith medhā hinsanayor ity āke, 'to unite' I.P.Ā. with unan by Kṣudhipisimitibhyah kīta (Un.3.55).

Methati jānāti hinastī vā tat mithunāṃ te mithnā dyāvāprthi-vi. The accent on the last syllable by Phaṇṭa uddttāḥ (Ph.S.1.1).

Sāmokasa - having the same dwelling place. B.V. Comp. Samanām okas yayoste samokasā. The first member is accented by Bahuvrahi - (Paṇ.6.2.1).

Navyaṃ navyaṃ - new and new. Duplication by Nityavipṣayoh (Paṇ.8.1.4). The sense is that after the creation and separation of the Heaven and Earth, the different gods began to create new and new luminaries.

Sudīṭayaḥ brilliant, resplendent, shining brightly B.V. comp. Sobhanam dīṭiḥ yeṣānte sudīṭayaḥ, 'having bright flames'. The accent on the last syllable of the second member of the comp. by Naṇsubhyām (Paṇ.6.2.172) Dīṭiḥ from ādī 'to shine' III.P. (of Gk.Diatro. dealos, delos).

Rādhāḥ - success; from rādh sansiddhān, 'to be accomplished or finished; with asun by Sarvadhātubhyo asun (Un.4.189). Rādhuṃvanti iti rādhā. The accent on the initial syllable by Nni (Paṇ.6.1.197).

Yaska has enlisted it in the synonym of wealth. Rāvaḥ rādhāḥ (Nigh.2.10).

Vareṇyaṃ - Excellent.
Sucetuna - ind. graciously, with benevolence or favour (M.W.P.1233).

Vasumantam - possessing brightness, brilliant, vasu with matup by Tadasya-(Pāñ.5.2.94). Vasuḥ asti asminītī vasumān tam vasumantam rayim. The accent falls on the initial syllable of the word vasu by Nī (Pāñ.6.1.197).

This word qualifies 'rayi' wealth to be bestowed by the heaven and earth. The context here is of creation. So here these two words 'vasumantam' and 'satagvinam' are significant. The rays of the sun are the most prominently instrumental in the process of creation and propagation of life. The eight Vasus, i.e. the bright ones, accordingly to the Viṣṇa Purāṇa are -


Agniśca prthāvi ca vauścāntariṇām cādityaśca dyosca candramāsc ca nakṣatāni caite vauśa etc ādīṃ sarvam vauśayante te yaddām sarvam vauśayante tasmād vauśa iti - S.B.11.6.3.6) (Also Cf. Aṣṭau deva Vauśaḥ somyāṣah - T.B. 3.1.2.6). All these things are indicated by the word 'Vasuvaṭ'.

Satagvinam - consisting of hundred or countless rays; from satagu with matubarthiya 'in' by Bahulam
chandasi (Pāñ. 5.2.122). The accent is on the suffix syllable by Ādyudattasca (Pāñ. 3.1.3). (of Gk. e-katon, one hundred; Lat. centum; Lith. szimtas; Goth; (twa) hunda; Germ. hundred; Eng. hundred).

The word satagvin is an exclusive epithet of rayi in the context of the Heaven and Earth. This word qualifies rayi in this context of Indra and Brhaspati. (see Asmē indrā-Brhaspatī rayin-dhattam satagvinām. Asvavantam sahasrinām - Rv. IV. 48. 4). In the context of Indu - Soma (see A no indo satagvinām rayiṅgōmantamasvinām Bhara soma sahasrinām - Rv. IX 67. 6.)

Asva and go are the rays, so this word is related to some function of the rays. The heaven and Earth are said to have been separated by Agni. This Agni is possessed of a hundred rays.
1. Those two, heaven and Earth, beneficial to all.
keeping the water of the region of clouds, supporting the wise (gods), producing excellent things, energetic (and) resplendent — between (them) the bright, divine sun moves according to law.

2. Widely extending, great, mutually apart, the two very resolute regions (Heaven and Earth) protect all beings like those who are extraordinarily strong, when the father (i.e. heaven) covered her (i.e. earth) with outward phenomena.

3. The wise Drawer (i.e. the Sun), the purifying son of the parents (i.e. Heaven and Earth) purifies the beings, the variegated earth and the potent showerer (i.e. Indra or electricity) (and) always draws out its (i.e. Heaven) pure water. 

4. It is he, the most active amongst the active gods, who begat the Heaven and Earth, beneficent to all, who by his desire to perform good deeds, traversed the two regions (of Heaven and Earth) and supported (them with imperishable pillars.

5. They, the great Heaven and Earth, buzzing, bestow on us plenty of rainshower and vigour with which we always impose our cultivated lands. May you grant us wonderful vigour.

**GRAMMATICAL AND EXEGETICAL NOTES.**

Visvāsambhuva - beneficial to all. B.V.Comp. Visvaṃ sukhaḥ bhāvayitṛ yayoh te visvāsambhuva. The accent on the
last syllable of the first member of the comp. by Bahuvrīhau visvāṃ sanjñāyam (Pan. 6.2.106).

ṛtavari - keeping the water from ṛta with vanip by Chandasīvanipau - (Vār. Pan. 5.2.109). The feminine suffix niḥ by Vanoca (Pan. 4.1.7). The accent on the last syllable of the stem by Ādyudattaścā (Pan. 3.1.3.). A in ṛta is lengthened by Anuṣamapi drṣyate (Pan. 6.3.137).

Ṛḍīṣaḥ - of the region of Vapour or clouds - the wise.

Dhārayāt-kavī. svapati supporting or cherishing the wise B.V. Comp. Dhārayat kavyah yābhyānte dhārayatkavī, 'by whom the sages are supported'. The accent on the initial syllable of the first member of the comp. by Bahuvrīhau prakṛtyā pūrvapadām (Pan. 6.2.1) and Dhātoḥ (Pan. 6.4.2.). (see also. In the commonest type which almost restricted to the ṛv. the first member is a participle ending in at formed from transitive present stems in a, ā, or āya; i.e. ṛdhaḍ - vāra 'increasing goods', tārāḍ-duṣṇas 'over - coming (tārāt) foes; dhārayāt-kavī 'supporting the wise'; mandayāt sakha, 'gladdening his friend'. (Mac.V.G.P., 280).

This epithet denotes the power of the heaven and the earth, to support the sages, i.e. the other gods. All gods have been described as the sons of the two parents. They in the very beginning, were mortal but gradually, they became immortal. Hence the Heaven and earth are said to support the wise (gods).
Sujaumani - of auspicious birth; sustu janma yayos te sujanmanî; This word is also synonymous with 'Sujanmanî' which means 'producing fair or excellent things. The accent falls on the first syllable of the second member after the word su by Adyudattam-(Pāñ.6.2.119). Janma from Jjan with manin by Sarvadhātabhyo manin (Un.4.145). It is accented on its initial syllable by Nni - (Pāñ.6.1.197).

Dhisane - energetic zealous; from dhṛṣ pragalbhye, 'to be hold or courageous or confident or proud'; V.P. with kyu by Dhṛṣedhiṣa ca sānjaṇāyām (Un.2.83). Dhṛṣnoti pragalbhyaṃ dadāti sa dhiṣaṇāḥ stri cet dhiṣaṇā te dhiṣane dyaṇāprtihī. (cf. Zd. daresh; Gk. tharsos, tharseo; Lit. dristu Goth. ga-dars; Angl. Sax dors-te; Eng. durst).

Uruvyaçaśa - widely extending, widely capacious. Vyaça vyājikarane, 'to encompass, embrace, comprehend; VI.P. (cf. uru-vi - /aṃsto make wide extend) with asun by Sarvadhātabhyo'sun (Un.4.189). Uru vyaçaṭitī uruvyaçaḥ te uruvyaçaśa dyaṇāprtihī, 'those that extend widely'. The accent on the first syllable of the second member of the comp. by Gatikaraka - (Pāñ.6.2.139), and Nni - (Pāñ.6.1.197).

Sayana derives it from vaṣya with Anadika asī and the absence of samprasāraṇa because asī ad by Vyaceh kutsādiyamanasi iti vaktvyaṃ (va Pāñ.1.2.1). But in this case of the suffix asī, the accent is irregular by Parā dischandasi bahulam (Pāñ.6.2.199). But with asun, the accent is regular.
The heaven and earth are uruvyacasa as they are expansive. Sāyaṇa justifies the accent by Gatikārakā - (Pāṇ. 6.2.139), from this it appears that he has also suffix asun in his mind. (see. SRB.1.105.9). Mac. takes it as a B.V. Comp. which cannot be accepted because of the accent.

**Mahini** - great; from / mah pūjāyam, 'to elate, gladden, exalt, magnify; I.P.(cf. orig.magh; of also / mah) (cf. Gk.men-as ; Lat. magnus, mactus; Old. Germ.michel; Eng. Micle, much) with ac by Nandigrahi - (Pāṇ.3.1.134). Mahāti pūjāyati pūjyo vā bhavatīti mahah. Again taddhita 'in' by āta iniθanu (Pāṇ.5.2.115). Mahah asti asminniti mahī stri cet mahini; the feminine suffix īp by Rēnehyyo īp (Pāṇ.4.1.15). The nom. dual su takes pūrvasvarṇadīrgha by Supāṁ suluk-(Pāṇ. 7.1.39). The accent on the suffix 'in' by ādyudāttasā (Pāṇ.3.1.3).

**Asascatā** - not sticking, i.e. separate or mutually apart. The word sascat is derived from / saṣj gatau (cf. sac. sañj, sajj, sasc) I.P. with str by Lāṭa satr - (Pāṇ.3.2.124); j. is changed into c irregularly but it may be regularly derived from an independent root / sasc, to associate, accompany. B.V. comp. Avidyamānah sascat sahagamanam yayos te asascatā.

The comp. takes place by Naṅṣṭyarthānāṁ bahuvṛhiṁvā cotta-rapadalopsca vaktavyaḥ (Vā.Pāṇ.2.2.24).
Swāmī Dayānanda explains it as 'vibhāgam prāptaḥ '(DRB.I.13.6). The accent on the last syllable of the second member after nan and su by Naṅsubhyām (Paṇ.6.2.172). From this epithet, it appears that both of the heaven and the earth were united in the beginning but separated afterwards.

Sudhṛstama - very resolute; from su/dhṛs prāgalbye, 'to be bold, to be resolute'; V.P. with kvip by Kvip ca (Paṇ.3.2.76). Sobhanam dhṛṇotitī sudhṛt, Sarve ime sudhṛṣaḥ, ayaṃ esam atisayena sudhṛt iti sudhṛṣtamah, stri cet sudhṛṣtam te sudhṛṣtam dāyavāprthivī. The accent on the radical syllable by Gatikāraka - (Paṇ.6.2.139) and Dhātōḥ (Paṇ.6.1.162).

The superlative suffix tamap shows that many gods were born after the separation of the two worlds. All these gods were active but the Heaven and the Earth were the most resolute in their activity.

Vapusya - extraordinarily strong, i.e. having a strong body; from vapus with yat by Tadarhati (Paṇ.5.1.63). Vapuḥ arhatīti vapusyaḥ, stri cet vapusyaḥ, te vapusye. The svarita accent on the suffix by Tītsvaritam. (Paṇ.6.1.185).

Vapusya also means 'wonderfully beautiful'. Mac. compares the heaven and the earth with the two beautiful women, but in the text there is no word for women.

Rūpalī - with outward phenomena. Natural phenomena may be beneficial to the creation or may be harmful or destructive. Here probably the latter are implied.
Pita - father. The Heaven is called the father and the Earth is called the mother. (see. Dyospitaḥ prthivi mātah - RV.VI.51.5).

Vahniḥ - one that conveys or carries or draws from / vah prāpate 'to carry, convey'; I.P. with ni by Vahisri - (Un.4.51). Vahatīti yahniḥ. As the suffix is ni by anuvṛttih, the accent falls on the initial syllable by ṇī - (Pan.6.1.197). (cf. Gk.okhos for Fokhos, Okheomal; Lat. Veheere, vehiculum; Slav. vesti Goth.gawigan; Germ. wegan, bewegan; Eng. weigh.

Literary vahniḥ means 'a carrier, conveyer or drawer but it is used as an epithet of a charioteer or rider or to various gods, esp. to Agni, Indra, Savitṛ, and Maruts. Here 'sa Vahniḥ putraḥ pitroḥ' means that Vahniḥ is the son of Heaven and Earth, and that son is the sun. (see. putraḥ purutrāṭa, putrasthānīyāḥ ādityāḥ - SRB.I.160.3). In the previous stanza, the sun comes into being so here it is ṇaṁ said that the fire which was born, was the sun, the son of Heaven and Earth. The sun is the drawer in various senses, i.e. he draws up water, he draws other planets by attraction and is the centre of the zodiac. In the dvandva comp. of the pair pitṛ and mātā, only pitṛ remains by Pita mātṛ (Pan.1.2.70). The word pitṛ is accented on its last syllable and in contraction with the unaccented os, the suffix should be avarita by Udāttasvaritayoryañah svarito'udāttasya (Pan.8.2.4). But in the padatext, it has the udāttta accent of which the expla-
nation is baffling.

Pavitravān - purifying.

Punāti - Purifies, illumines.

Vṛṣabhāṁ - dyaus is called a bull in several other passages also.

Sureṣṭasam - having much semen potent, hence productive; (see. Notes on this word on Rv.I.159.2).

Dhúsāta - milked; aor. 3rd. per sing. from āduh prāpūreṇe, to milk II. I. P. Ā. with kṣaṇe by śāla iguṣād- 

śanītaḥ kṣaḥ (Pāṇ.3.1.45); h into dh by ḍhā (Pāṇ.8.2.31); dh into k by śāko kāḥ si (Pāṇ.8.2.41); s into ṣ by ādesa-prātyāyayoh (Pāṇ.8.3.59); d of the root is not changed into dh which should have changed by Ṛkāco bāso 

bhas jhasantasya adhvoh (Pāṇ.8.2.37) due to vedic irregularity.

Viṣyāṁ - always. It is a comp. adv. resulting from the juxtaposition of viṣa aha as an acc. of time. 
(cf. op. Mac.P.300,5) - for all days.

Apāśtameh - most active; from apās - karma with the supl. suffix tamap by Aṭiṣeṣyāne tamabhiṣeṣeṇaḥ (Pāṇ.5.3.55). Here matap has disappeared. (SRB unequal karmānahaita Tena tadvēn lakṣyate). The accent on the primary suffix by Adyudattasca (Pāṇ.3.1.3). Apās is derived from āp with as by āpah karmāḥkhyayām hṛṣvo nub ca vā (Un.4.208)

The supl. form signifies, that Agni is the most
active of all the gods engaged in the process of creation. In other words, Agni is the purohita and others are the sacrificers etc. The principal verb of Vahni is jajāṇa which means that both the heaven and the earth were produced by fire (Brahmanda).

Vimatā - traversed; from vi- mā to measure out, to traverse.

Sukratāya by a desire to perform good deeds. from sobhanah kratuḥ iti sukratuh, tam atmāna icchatīti sukratuyati. Sukratuyatī sukratuyah, stri cet sukratuyā tayā sukratuyayā. Kyac by Supa atmāna kyac (Pāñ.3.1.8) dīrgha by Akṛtsārvadhātukayoh - (Pāñ.7.4.24) Sukratuya takes dhatu sanjña by Sanādyanta dhatavah (Pāñ.3.1.32) the primary suffix 'a' by a pratyayāt (Pāñ.3.3.102); the feminine suffix 'ā' by Agyataśtap (Pāñ.4.1.4). The primary suffix is accented by Ādyudattāśca (Pāñ.3.1.3) and again with 'ā', the accent remains on the same by Ekādesā Udattōn odāttāḥ (Pāñ.8.2.5).

Aḍārebbhiḥ - undecaying or imperishable; Na vidyate avidyamano vā jaro yasya sa ajaraḥ taḥ adesturebbhiḥ skambhanebbhiḥ. B.V.Comp. by Naṅo'ṛṣṭyarthānām - (Vā.)Pāñ. 2.2.24). The accent on the initial syllable of the second member after Naṅ by Naṅo'ṛjaramaramitramrtah (Pāñ.6.2.116) The word jara is derived from ṇr with ā by Ādorap (Pāñ.3.3.57).

Skambhanebbhiḥ - with those that make firm. i.e.
pillars; from / skambh or skabh (Prob. a mere phonetic variety of / stambh, q, v.V, Ix.P. (Pañ. 3.1.82) (see. M.W.P. 1256). to prop, support, make firm, with lyuṭ by Karaṇādhikara - nayosca (Pañ. 33.117). Skabhyaṭe anena iti skambhanam taiḥ skambhanebhiḥ. Ais is not substituted in place of bhis by Bahuḷam chandaśi (Pañ. 7.1.10).

The propping of the heaven and earth with undecaying pillars means stabilising them with the gravitational forces. Śaṇaṇa explains the word skambhanebhiḥ as 'gati-pratibandh-sādhanaṁ sankubhiḥ'. He is right in his explanation, because all the planets etc. were set on motion and were in the danger of collision with each other. Therefore, they were made steady in their orbits. Here heaven signifies all moving bodies in the space. All these including the earth were made steady in their courses round the sun.

Sam-anarca - propped up; supported from / sam / rc to fix, establish, prop up, I.P. with Lit, 3rd per sing. ā; r in abhyāsa is replaced by a; a is lengthened by āta ādeḥ (Pañ. 7.4.70); the augment nūṭ comes by Tasamānuṇḍa dvihaltah (Pañ. 7.4.71) (Rkāṛākādeso) rephāhalprapenena grhyate. Tenehāpi dvihalo'ngasya nuḍā-gamo bhavati-anṛdhah anṛdhuh-Kāś 7.4.71).

Unaccented by Tīmātiṇāḥ - (Pañ. 8. 1. 28).
Grnane - singing, luzzing; from gr. to sing, with sanac.

Srâvas - stream, i.e. showers of Main; for srâvas from sru.

Dhâsatah - preserve, hence bestow; from dhâ dhârâna - poseñayoh, to preserve; III.P. Leṭ by Lînarthe leṭ (Pan. 3.4.7). Sip by Sibbahulam leṭi (Pan. 3.1.34); at comes by leṭoḍâṭau (Pan. 3.4.94). Unaccented by Tin-nâtînâh (Pan. 8.1.28).

Krsîñâ - cultivated lands, from kṛṣ vilekhane, to till, cultivate; I.P. with ktic by Kticâktu ca sanjñayy (Pan. 3.3.174); t into t by śûnā śûh (Pan. 8.4.41). The accent on the last syllable by Citâh (Pan. 6.1.163). (cf. Lith. Karszu; Russ. Ceszu; Let verro, vello; Goth. fâhl). It is acc. plu. (Originally the word may have meant cultivated ground, then inhabited land, next its inhabitants and lastly any race of men - M.W.P., 306).

Tatangâma - we extended; from tan vistāre, to extend; VIII.P.Ā.; lot by Loṭ ca (Pan. 3.3.162); slu by Bahulam chandasi (Pan. 2.4.76); reduplication by Salu (Pan. 6.1.10); the augment âṭ by Âduttamasya picca (Pan. 3.4.92) here Tin-nâtînâh (Pan. 8.1.28) does not apply due to Yadvârântityam (Pan. 8.1.66). Sâyâna is of opinion that âṭ is ardhâdhâ tuka by Chandasyubhayathâ (Pan. 3.4.117), so Abhyâstântâmâdih (Pan. 6.1.189) does not apply. Hence the
original radical syllable is accented (see SRB on this word).

\textit{Panāvavam} — admirable, wonderful; commendable; from \textit{pan vyavahāre stutau ca}, to be worthy of admiration, praise; I.A. with \textit{āyya} by Unādayo bahulam (Un.3.3.1) and \textit{Srudekṣi} — (Un.3.96). The accent on the suffix syllable by Ādyudattasca (Pan.3.1.3).

\textit{Sam-invatam} — you two bestow. Imp.2nd, per dual. from \textit{sam — inva vyaptau}, to impart, bestow; I.P.

\textit{xxxxx}
1. Kimu sreṣṭhah kim yavistho na ajagan
kim iyate dūtyamānādyaducima.
Na nindima camasam yo māhākulo
agne bhrātādṛṣṭa idbhūtimūdima.

2. Ekam camasam caturāḥ kṛṇotana
tādvo devā abruvan tādva āgamam.
Saudhanvanā yadyevā kariṣyathā
sākam deśavajñiyāso bhaviṣyathā.

3. Agnim dūtān prāti yadābravītanā
asvāḥ kartvo ratha utēhā kartvāḥ.
Dhenuḥ kartvā yuvasā kartvā dva
tāni bhrātārāṇu vah kṛtvemasi.

4. Cakrvāṇaḥ bhavastādāprachata
kvedabhūdyāḥ syā duto na ajagan.
Yadāvāḥ kṣaḍhāmaḥ kṛtvāh kṛtān
adīttvaśta gnaṣvantaṁyanaṇaṇa.

5. Hānamaiṇāḥ iti tvāstāyadābravīt
camasam ye devapanamanindīguḥ.
Anyā nāmāni kṛνvate sute sācā
anyāreṇāṁ kānyānāmabhīḥ sparad.

6. Indro hari yuyuje asvinā ratham
brahmapaitisvarupamupajata.
Rbhuvidhau vajo devam agacchata
svapaso yajñiyam bhāgamaitana.
7. Niscarmano gāmaripīta dhīti bhīr
ya jāraṇtā yuvāsā tākṛṇotana.
Saudhanvanā āsvādasvaṃ atakṣta
yuktva rathamūpa devaḥ syātana.
8. Idam dukkāṃ pibatetypa rakṣita
idāṃ vā ghā pibata muñjanejanam.
Saudhaṇavā yādi tannēva hāryatha
tṛtiye, gha savane mādayādhvai.
9. Āpo bhyisthā ityeko abravīd
Agnirbhūyisthā ityanyo abravīt.
Vadharyántīṃ bahubhyah praikō abravīd
ṛta va dantaṇasam apiṃsata.
10. Sronameka udakam gamavajati
māṃsakeha pīnsatī sūnayābhṛtām.
A nimṛcch saṅkṛdeko apāharaṁ
kim svitputrebhyah pitaḥ āpāvatuh.
11. Udvātsvasma akṛnotāṃ triṃam
nivatsvaśah svapasyāya nārāḥ.
Agohyasya yadasastana grhe
tādaḥde devaḥ nānu gacchatā.
12. Sāmalya yadbhūvanā paryasarpata
kva svitātyā pitaḥ va āsatuḥ.
Asapata yaḥ karasnam va adade
13. yah praabravit pro tasmā abravitana.
Susupvamsa rbhavastādaprochata
aghoya ka' idām no abūbudhat.
Svanam basto bodhayitaram abravit.
samāvasara idamadyā vyākhyata.

14. Divā yanti maruto bhūmyāgnir
ayām vāto antarikṣena yati.
Abhīryāti varunah samudrāir
yusmā icchantah savasō napatāh.

Translation:

1. Is this our senior or junior who has come to us; what kind of deed of messenger, is to be done by him, what is it should we proclaim? We should not revile the ladle, having a great generation, 0 brother Agni; we verily assert the dignity of the active (ladle).

2. Make the ladle into four, so the gods commanded you; for this purpose I came to you. 0 sons of Sudhanvan, if you accomplish this, you will be sacrificers along with the gods.

3. In answer to Agni, the messenger of gods, what they said was—a horse is to be made, and a chariot here is to be made, a cow is to be made and the two (old parents) are to be made young—
0 brother Agni, having done all these, we are coming after you.

4. The r bruises accomplished their work. Then you (0 R bruises) enquired where is that messenger who came to us. When Tvaṣṭṛ saw the split up four Camasas, he was immediately lost among the sound-waves.

5. When Tvaṣṭṛ said, let us slay those who have profaned the Camasa, the drinking vessel of the gods. Then they assumed other names at the time of pressing, and the maiden propitiated them by other appellations.

6. Indra yoked Hārī (the two horses), the Asvins harnessed their chariot, Brāhaspati accepted the omniform (rays); Rbru, Vibhva and Vāja, of good deeds, went to the gods and received them share of sacrifice.

7. Out of hide (dead light) you made the cow (rays) by yours skill, you made those aged (parents) young; 0 offsprings of Sudhanvan, you fashioned horse from horse, having yoked the chariot, you approached the gods.

8. They (the gods) said, drink this water or drink the water filtered by Munja. 0 offsprings of Sudhanvan, if you do not want to accept either, then by exhilarated in the third pressing.
9. Waters are the most predominant, said one (of them), Agni is the most predominant said another; the third said that this is the lightning (the hurler of the thunderbolt). Mentioning these facts they fashioned the Camasa.

10. One of them directs the accumulated rays towards the elemental waters, the other fashioned the water brought in a vessel; the third separates the impurities from the loosened waters, what else can expect, the parents (heaven and earth) from their children.

11. In the high places, you do the splitting (of the rays) for it (the cloud), and in low places 0 leaders, with your remarkable skill, you produce waters. Now 0 Rbhus, you do not enjoy that repose which you had in the abode of the unconcealable (sun).

12. As you glided along enveloping the regions, where, then, were your affectionate parents (heaven and earth) you cursed him who arrests your arm. You praise him, who praises you.

13. While reposing (in the solar orb) 0 Rbhus, you enquired, "who awakened us at that time"
"The wind is the awakener" said the sun;
after a year, you have opened your eyes
(i.e. shone).

14. Longing for you, 0 offsprings of strength
(the Rbhus), the Maruts operate in the heaven
Agni functions on the earth, this wind blows
in the atmosphere and Varuna moves along the
watery ocean.

Introduction:

Rbhus — Besides the higher gods of the Veda
there are a number of mythical beings not regarded as
having the divine nature fully and originally. The
most important of them are Rbhus. They are celebrated
in eleven hymns of the Rgveda and are mentioned
by name over a hundred times. They form a triad. Their
individual names are Rbhu or less commonly Rbhukṣan
(Chief of the Rbhu), Vibhvan and Vaja. Their names
are several times mentioned together, sometimes only
two of them, while occasionally Rbhu is referred to
alone. Sometimes the plurals of all three (Rv.IV.36.3
VIII. 48.1) or of only two (Vaja-Rbhukṣanah or Vaja -
Rbhavah) are used together to indicate the trio. Once
the combination Vajo Vibhavan Rbhavah also occurs
(Rv.IV.36.6). The three Rbhus are once distinguished
as eldest, younger and youngest (Rv.IV.33.5).
The rbhus are about a dozen times called by the patronimic name of Saudhanvana, sons of Sudhanvan, the efficient archer. They are also once collectively addressed in singular as the son(sūnu) of Indra (Rv. IV.37.4). In the same mantra they are invoked as the children of might (Savaso napāṭ), as if a play on the meaning of napāṭ (also grandson) were intended, in contrast with the epithet 'son of might' (savasah sūm) which is applied exclusively to Indra. In one passage (Rv.III.60.3) they are spoken of as children of Manu (manor napāṭha) and their parents (Pitarah) are several times mentioned. In one hymn they address as their brother. (Rv.I.161.1.3).

They are very frequently invoked to come to the sacrifice (Rv.IV.34.1.3; 37.1) and to drink soma (Rv.IV.34.4; 36.2; VII.48.1) Being high in heaven they are besought to come to the soma in the lower abodes (Rv.IV.37.3). In this they are generally associated with Indra (III.604.6; IV.33.3; 34.6; 35.7) a few times with the Maruts (I.20.8; III.4; IV.34.11) and once with the Adityas, Savitr, Mountains, and rivers (IV.34.8). In other respects also they are closely connected with Indra. They are indra-like (IV.37.5) and Ṛbhu is like a new Indra (I.110.7).
The references to the physical aspect or the equipment of the Rbhus are scanty (see Mac. V. M., p. 13). They are of sunlike appearance. Rbhu is a possessor of steeds. (asvin IV.37.5). They are frequently said to have acquired the rank of gods in consequence of their marvellous skill. Through their wondrous deeds they obtained divinity (III.60.1) and became gods and immortal, alighting like eagles in heaven (IV.35.8). They are the men of the air who by their energy mounted the heaven (I.110.6).

For their skilful services they went by the path of immortality to the host of the gods (IV.35.3). They obtained immortality among the gods and owned their friendship (IV.33.3, 4, 35, 3, 36). But they were originally mortals, children of Manu, who by their industry acquired immortality (III.60.3) I.110.4). The gods rejoiced so greatly in their work, that vāja became the artificer of the gods, Rbhukṣan of Indra and Vibhavān of Varuṇa (IV.33.9). They went to the gods and obtained the sacrifice, or a share of a sacrifice, among the gods through their skilful work (I.20.1, 8; 121.6, 7). They are thus sometimes expressly invoked as gods (IV.36.5, 37.1).

The word तक्स, to fashion, is generally used with reference to the manual skill of the Rbhus as to that of Tvastr. The five great feats or dexterity
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by which they became gods, are spoken of with pretty uniform frequency and are all or most of them mentioned in nearly every hymn dedicated to their praise.

1. They fashioned or made a car (I.111.1; 161 3; IV.33.8; 36f2, ) which is horseless, reinless three-wheeled, and traverses space (IV.36,1). The car which goes round, they fashioned for the Asvins (I.20,3,; 161,6; X.39.8).

2. For Indra they fashioned the two bay steeds (hari) which waft him (IV.33.10).

3. They further fashioned or made a cow (I.151,3; IV.34,9) which yeilds nectar (I.20,3) and is all stimulating and omniform (IV.33.8). This cow they formed out of hide (I.110,8; 161,7). They guarded her and formed her fresh (IV.33.4) that they formed this cow for Brhaspati may be inferred from the mantra (I.161,6) which states that Indra yoked the two bay steeds and the Asvins the car, which Brhaspati drove up the omniform (Cow).

4. A minor feat, only twice referred to and perhaps connected with the foregoing one, consists in their having re-united the mother with her ealp(I.110,8; 111.1).

5. The Bhhus also rejuvenated their parents
(I.20.4; II.1; IV.35.5) who were frail and lay like decaying posts I.110.8; IV.33.2.3). They made the two who were old young again (I.161.3,7). When they simply said to have fashioned their parents (IV.34.9) the same feat of making them young is doubtless meant. It was their laudable fame among the gods, that they made their frail and very old parents young so as to walk again (IV.36.3). In the first mantra of the same hymn this feat is referred to as the great proclamation of their divine power, viz. that they made heaven and earth (their parents) to thrive.

The exhibition of skill which is most frequently mentioned and appears to have been thought the greatest, as showing the Rbhus in the character of successful rivals of Tvastr, consists in their having made the one camasa, the work of Tvastr, into four (I.20.6; 110.3; IV.35.2,3; 36.4;). This camasa is the drinking vessel of the gods (I.161.5; IV.35,5) or of the Asura (I.110,3). The Rbhus were commissioned by the gods through their messenger Agni, to make the one Camasa into four, promising as a reward that they should receive worship equally with gods (I.161,1,2). Tvastr praised (Panayat) the proposal of the Rbhus to divide the Camasa into two, three or four parts, and acquiesced (avenat) when he saw the four shining parts (IV.33.5,6). But in another passage it is said that Tvastr, on seeing
the four parts, hid himself among the sound-waves and desired to kill the Rbhus for desecrating the drinking vessel of the gods (I.161.4,5), though the Rbhus in a previous verse of the same hymn disclaim any wish to desecrate it.

Another myth connects the Rbhus with Savitr. They are said to have sound the sky wind-speed the swift course (IV.33.1) cf.I.161.12). After much wandering they came to the house of Savitr, the Agohya who conferred immortality on them (I.110.2,3). When reposing they rejoiced in the hospitality of Agohya for twelve days. They made fair fields and directed the streams. The plants occupied the arid ground and water the lowlands (IV.33.7). By their skill they caused splitting on the heights (heaven) and waters in the depths (middle-region) I.161.11). Having reposed they asked Agohya as to who has roused them after a year they shone (ibid).

The word rbhu is apparently derived from the root J rabh the grant (cf.II.3.3) thus meaning handy, dexterous. It frequently occurs in the Rv. as an ajective and is several times thus used as attribute of Indra, Agni and the Adityas. Vaja from the root J vaj means the vigours one and Vibhwan (from vi and the root bhū), the eminent (artist). Thus both the names of the Rbhus and the account given of them in the Rv. indicate
that their essential character is that of skilful
artificers. (see Mac. V. M., PP. 132, 133).

In the hymn (Rv. 1.161) the Rbhus have twofold
functions. The earlier part of the hymn is related
to the Camasa and latter to the cloud. In the context
of cloud, the word Camasa occurs in its plural form.
It appears that in the very beginning of the creation,
purohita (i.e. Agni) was placed into it. At this
very first appearance, Agni was called Rudra. Hū Rudra
vai Āgni (S. B. 5. 3. 1. 10); Atha yatraitatprathamam
samiddho bhavati. Dhūpyate iva tarhi aisa (Āgniḥ)bhavati
rudrah (S. B. 2, 3, 2, 9). The patronimic epithet for Rbhus
is Saudhanvānaha. The word Sudhavan occurs only twice
in the Rv. Once as an attribute of Rudra and as again
as that Maruts. This shows that Maruts are in some way
related to Rudra. That is why they are
several times called Rudrāsah. As Saudhavanah the
Rbhus are the offsprings of Rudra (Āgni) who is
Sudhavanā. In the very beginning Rudra was generated
as Āgni in Hiranyagarbha. In course of time, he
assumed three forms of Rbhu, Vibhva and Vaja, who in
their incipient stage were susceptible extinction. Therefore, they were called mortal. Gradually they gained
strength and became immortal. As soon as they became
strong, they divided the Camasa (Hiranyagarbha) into
four parts, viz, Dhenuj—earth; Ratha—sun and the
moon (the twin Ashvins) and Hari—heaven.

Rbhus are the three forms of Agni—Rbhu—an the earth; Vibhvan in the middle region and Vāja
in heaven. They are the offsprings of Sudhanvan (Rudra
=Agni) who was generated in Hiranyagarbha. The Rbhus
were initially very weak and liable to extinction.
That is why they were called 'mortal'. Gradually as
they gathered motion and velocity, they became strong
and were called immortal. They then separated the
heaven and earth. Later on, they exerted in the for­
mation of clouds.

Thus Rbhus are nothing else but the differ­
ent forms of Agni.

Grammatical and exegetical Notes:

Sresthah—Senior; from prasasya with the
superlative suffix isthan by Prasasyasya srāh (Pan.
5.3.60). Sarve ime prasasyā ayam esām atisayena
prasasyah sreṣṭhah. The accent on the intial syllable
by īni (Pan. 6.1.197).

Yavisthah—Junior; from yuvan—young;
with the superlative suffix isthan by Yuvānapayoh
kananyataraśyām (Pan. 5.3.64). Sarve ime yuvānah
esām atisayena yuva yavisthah. The portion 'an'
in yuvan drops and yu takes guna by Sthula -dura -
yuva ---(Pāṇ.6.4.156). The accent on the first of the
stem syllable by Ñni - (Pāṇ.6.1.197).

Here the three Ṭbhavah could not decide
whether Agni was senior or junior to them. Hence their
question.

Ālagen - came; from ā/ gam to come; Laḥ,
3rd.per.sing. Šap becomes slu by Bahulam chandasi
(Pāṇ.2.4.76); reduplication by Salu (Pāṇ.6.1.10); i in
ti drops by Itasca (Pāṇ.3.4.100); t disappears by Halñyā-
bbbyo - (Pāṇ.6.1.68); m into n by Mo no dhātoḥ (Pāṇ.
8.2.64). Yāska has read it as igtikarmā (Nigh.2.14.
112). Unaccented by Tīnñatiñah (Pāṇ.8.1.28).

̆Lyate - goes; from ġ/ to go; IV.Ā. Lat 3rd
per sing.

Dutyam - the office of a messenger; from āuta
with the secondary suffix yat by āutasya bhāgakarmānī
(Pāṇ.4.4.180). Āutasya bhāgah karma vā āutyah dutyam vā. A in āuta drops by Yasyeti ca (Pāṇ.6.4.148). The svātā
ccent on the suffix by Titsvaritam (Pāṇ.6.1.185). Here
Yato'ñavah (Pāṇ.6.1.213) does not apply as 'sarve vidhayah
chandasi vikalpayante'?

Agni is well-known for the office as a messenger.

Kāt - what; Sayāṇa explains it as 'katham'.

Once he interprets it 'kada'. Dvau cāparau varṇavikāraṇaśau
Mac. appears to be right in taking it as an interpro.(see.Mac.V.G.113)
Here it is correlated with yat.

**Ucima** - we announce; from vac paribhāṣane, to announce, proclaim; II.P.; Lit, 1st.per plu.
Mas is replaced by ma by Parasmaipadānām - (Pān.6.4.82)
ma is kit by Asanyogālit kit (Pān.1.2.5); hence vac takes
samprasārana followed by Kit ma by Vācīsvapīyājādīnām
kiti (Pān.6.1.15); pūrvarūpa by Samprasārānācca (Pān.
6.1.108); reduplication by Liti dātoranabhyaṇasya (Pān.
6.1.108) In the state of uc-uc-ma, it comes by Ardhadhātu-
kasyeḍvaḷādeḥ (Pān.7.2.35); the first 'uc' is abhyāsa
by pūrvo'bhyaṣaḥ (Pān.6.1.4); c in abhyāsa is dropped by
Halādiḥ sēṣah (Pān.7.4.60) Now is the state of u-uc-i-
ma savarna dīrghatva takes place by Ākṣaḥ savarṇe dīrghaḥ
(Pān.6.1.101). The accent on the suffix by Ādyudāttasca
(Pān.3.1.3) as Tiṁatiṇṇah (Pān.8.1.28) is prohibited by
Yadvṛtānityam (Pān.8.1.66).

**Nindima** - we revile, we under-rate; from ∨
nind kutsāyām, to revile; I.P. (cf. Gk.o-neidos); Lit;
1st. per plu. Absence of reduplication is a vedic peculi-
arity. Sayana explains it by Chandasi veti vakatvyam.
Un accented by Tiṁatiṇṇah (Pān.8.1.28).

**Camamas** - cup, ladle; from cam adane, to
eat; I.P. with the suffix asac by Aṭyavicamitami-(Un.3.
117). Camati bhāṣyati yena saḥ camasah. The accent
Yaśka has enlisted it in the synonyms of cloud. (Nighet 1.10) Here this word denotes the undivided Hiranyagarbha in its sing. and clouds in plural.

**Mahākulah** - having a great family; Mahacca tatkum ca mahākulam tadasti yasya iti matvarthiyaḥ by Arsādibhyad (Pāñ. 5.2. 127). The accent on the last syllable by Citāh (Pāñ. 6.1.163). The Camasa is said to be born in high family, i.e. made from excellent materials.

**Drūnah** - of the tree, of moving, i.e. moving tree; from / druṇ hinsā-gati-kaṇṭilyesa, to make crooked, bend, go, move, hurt, kill; XVI P. with kvi by Kvip ca (Pāñ. 3.2.76). Drūṇāti iti druṇāsyasā druṇāḥ, 'of one that moves'. The accent on the radical syllable by Dhatāḥ (Pāñ. 6.1.162).

**Caturah** - four; from / cat yācane, 'to ask, beg', I.P.A. with uran by Cateruran (Un. 5.58). Caṭṭate yācate asau catuḥ saṁkhyāvāci vā. The accent falls on the suffix 'sas' by Caturah sasi (Pāñ. 6.1.167).

The word caturah is very important in this hymn of Rbhavah. The Rbhavah are said to divide the Camasa into four parts. It is also said that the owner of the Camasa is Tvastr, and no sooner did Tvastr see the Camasa divided into four parts, he hid himself.
among the sound-waves. Now unless the deities Rbhavah are identified, it is not possible to solve the riddle of this hymn. Tvaṣṭā is Brahma, and we have seen that Brahma became the charicteer. Brahma is 'catuh-śṛṅgaḥ', having four horns. He is also gaurah 'reddish'. In the first part of this mantra the gods are said to speak something about ghrta (light) (cf. ghrīṇih-light) from the same root ghr, which is used in the sacrifice of Brahma (see

Vayam naṁ praḥravamā ghṛtasyāsminayjñe
dhārayamā namobhiḥ.

Uparāhman srṇavacchasyamanaṁ catuḥśṛṅgadvamid
gaurā etat. (Rv.IV.5822)

After the descriptions of heaven and earth, comes the description of Camasa in a systematic manner. Brahma comes after the disappearance of Dirghatnā. Brahma has with him heaven and earth not divided into separate entities. This Hiranyagarbha is Camasa which was latter on divided into four parts by Rbhavah. The Rbhavah are nadyah (cf. Na ma garan nadyah mātrītamah I.158.5) or the rivers which signify the waves of light. Yāska explains Rbhavah as follows:

Rbhava uru bhāntiti vā. Rtena bhāntiti vā.
Rtena bhāntiti vā. Tenaṁ esā bhavati ---

Viṣṭīvi semi taranītvāna Waghato
martasah santo amṛtatvāmanasah.

Rbhur vibhva vāja iti Saudhanvana āngirasasya trayah putrā bābhūvah. Tesaṃ prathamottāmaḥ vyām bāhuvani-gamā bhaivantī na madhyamaṃ. Tad eṣāṃ rāhosca bāhuvacanen; camasaṃsa ca saṃstavaṃ bāhuṃ dasateyāṃ suktāṃ bhavantī. Ādityarasmayo 'pi rātha ucyāntā. ( Nir. 11.16 ). "Rbhuḥ are so called because they enlighten extremely; they enlighten by (their) motion; they are produced by motion. By doing deeds they became immortal from mortal. They were the sons of Sudhanvan. In Samvatsara, they mixed together. Sudhanvan was āngirasah and Rbhavah, viz; Rbhu, Vibhva and Vājaḥ were his three sons. In Rgveda, there are many hymns assigned to the Camasa and the Rbhus. The rays of the sun also are called Rbhus."

Samvatsara is related to the Rbhavah. Rbhavah are said to protect samvatsa go, adorn the samvatsa mothers, present the samvatsa light and become immortal. Literally the mantra may be interpreted as follows:—The Rbhavah protected the moving Hiranyagarbha for a samvatsa or samvatsara as Sāyana also explains; for a samvatsara they marked the organs of the Mothers (Heaven and Earth); for a samvatsa
they generated the light and these activities, they became immortal (cf.)

Yatsamvatsamrbhavo gamsaraksan
Yatsamvatsamrbhavo ma aparinsan.
Yatsamvatsambharan bhasso asyás
tabhih sambhiramrtatvam āsuḥ. (Rv.IV.33).

Sāyāṇa explains samvatsah as samvasanti bhuṭāni asminniti samvatsah samvatsarah samvatsaraparyantam (See.SRB.IV.33.4). But grammatically there is a difference between samvatsa and samvatsara. Samvatsam ratiti samvatsarah. From / rā dāne, to donate; with the suffix ka by Ātonupasarge kah (Pan.3.2.3). The accent on the last syllable by Gati-karako - (Pan.6.2.133) and Aḍyudattasca (Pan.3.1.3).

This word samvatsara which is often interpreted by the scholars as 'a year', is doubtful. If this interpretation is accepted then what would be the significance of Samvatsaro jāyata (Rv.X.190.2). Sāyāṇa's explanation of Samvatsaro jāyata, i.e. samvatsarah samvatsaropalaksitah sarvah kalo jāyata. Sruyate hi Sarve nimesa jahire vidyutah purusādhikalā muhūrtah kāṭṭhasca (Tai.Ā.10.1.2) cannot be accepted, because this explanation does not accord with the context. In the text (Rv.X.190), the Samvatsara state is the fifth one and in this stage there was no sun, so at that there could be no conception of time as Kāla etc. In. (Rv.X.190.2) it is clearly mentioned that samvatsara was born after the arṇava Samudra.
It appears that samudra stage of Hiranyagarbha was somewhat liquid. Yaska derives samudra as samabhidravanti āpah yasmāt yaśminniti. The āpah (elements) were in motion or in a liquid stage. The adj. armāve of samudra show; that this liquid state was changing into solid state and from that solid state, the samvatsara was born. Side by side the Rbhavah also were born from the Samudra in the form of ūrmih (wave). (see. Samudrādum mīmādhumā udarād—Rv.IV.58.1). Purusakrtih Hiranyagarbha as described in Rv.—as having four horns, three feet, two heads and seven hands. Being tied in three ways, it bellows. This great god or superhumanbeing entered into the mortals. (see. Catvāri śṛṅgā trayo asya pādā
dve śṛṅgē saptā hastāso asya.
Trādha baddho vrṣabho roraVīti
maho devo martyrāḥ a vivesa.
(Rv.IV.58.3).

In Vedic cosmology, anything that begins its life, is called mortal and when it comes into proper shape, it is called immortal. Here in this mantra, the great god is said to enter into the mortals. Here catvāri śṛṅgā refers to catuh śṛṅgah Brahmā in (Rv.IV.58.2). So the Hiranyagarbha has four horns. Indeed these horns were cut into four pieces by the Rbhavah. These four horns were the single camasa of Tvāstā. For this four horned Hiranyagarbha, the word caturdha is always used. These four pieces later on became heaven,
earth, sun and moon. The two heads were heaven and earth. Three feet were the three regions. Seven hands were seven rays as well as their waves (chandas). The great god was tied to the three regions in three ways. The god was vrshbha which rains bounty and is the fulfiller of all desires. This undivided whole Hiranyagarbha entered into the mortals. It was cut into four pieces which gradually assumed their proper shapes. This stage is called the attainment of the immortality.

The urmis which were born from the Samudra are said to jump like deer. These waves are related to ghṛta (light) and gradually they assumed the shape or rivers. (see. Etā arṣanti hṛdyātsamudraḥ

chatavrajā ripuṇā nāvachakṣa
gṛṭasya dhāra abhi cakasima
hiraṇyayo vetasō madhyā āśān. (RV.IV.58.5).

These urmis-waves came from the middle of the Samudra stage of Hiranyagarbha. There were hundreds of motions. The enemy (i.e. darkness) could do no harm to those waves. There were the streams of light, which were produced from amongst the Āpah. (see.

Samyak sravanti sarito nā dhena
antarḥṛdā mãnaśa puyamanah.

Etā arṣanti yuṁayo gṛṭasya
mṛgā iva ksipaporīṣamānāḥ.

(RV.IV.58-6).
So these waves were the Rbhavah and these Rbhavah made the Samvatsara state of Hiranyagarbha. As these Rbhavah were possessed of electricity (Indravantah), they made their parents (heaven and earth) i.e. in the undivided form of Hiranyagarbha) young, viz. they accelerated the speed of their rotation. (see.

Punar ye' cakruh pitara yuvana
 sana yupeva jarena sayana.
Te vajo vibhva rbhur indravanto
 madhupasaraso no'vantu yajnam.

(Rv. IV. 33.3.).

Now in the Samvatsara state of creation the Rbhus retained their rays inact and marked Hiranyagarbha to be divided into four parts. Till then there was Agni in Samvatsara which not being powerful, was easily extinguished. But now Agni in the forms of waves and light began to sustain itself. Hence the Rbhavah were said to be immortal.

We know that from the Samvatsara stage of Hiranyagarbha, followed the 'Ahoratra'ni' which denote the 'arddhamahasvarasa' stage of Brahma, partly bright and partly dark. The bright part became heaven and the dark became the earth after the splitting of Hiranyagarbha. According to the instructions of Tvasta to divide Hiranyagarbha, the eldest Rbhu proposed to divide the Camasa into two parts, viz. heaven and earth; the younger proposed to divide it into three parts (heaven, earth and middle region), and the youngest
proposed to divide it into four parts.

(see.

Jyeṣṭhā āha camasa dvā karēti
   kāṇiyan trīn krnavāmetyāha.
Kaniṣṭhā āha caturaskareti
tvāsta rbhavastatparyadvavo vah.
   (Rv.IV.33.5).

At this stage the Hīranyagarbha is called 'Camasa' because of its shape which is no longer round and resemble a standing ladele.

The four parts into which the Ṛbhus divided it were known as —

1. Asvah.
2. Rathah.
3. Dhenuh.
4. Yuvasa.  (see.

Agnim dūtaṁ prāti yad abravītana
      asvah kartvo ratha uteha kartvah.
Dhenuḥ kartvā yuvasa kartvā
daṁ tāṁ bhratarānu vah kṛtvemasi.
   (Rv.I.161.3).

In this mantra there is reference to the twofold, phases through which Hīranyagarbha had to pass. The one is that of making it young and the other that of its division into Asva, ratha and dhenu. Now it should be reme
mbered that Agni is called Sudhanva in the first stage and Saudhavanah in the second. These Rbhavah are said to make the parents young, i.e. when the original Agni had exhausted from Hiranyagarbha and the latter lost its motion, the Rbhavah activized it.

Now, we turn to the second condition of Hiranyagarbha viz. its division into asva, ratha and dhenu. Here there is no emphasis on the first division of Hiranyagarbha, viz. heaven and earth, except that it has been activized by Agni. But the more important division was the second one consisting of Asva, Ratha and Dhenu. Asva represents heaven, ratha represents the discs of the twin Asvins, i.e. the sun and the moon and dhenu represents the earth. As a matter of fact, these were the four divisions of Camasa.

The Ratha (chariot) which was fashioned by the Rbhavah was horseless reinless, three-wheeled and traversed the space. (see.

\[ \text{Anasva jato anabhiserukthyo} \frac{1}{2} \]
\[ \text{rathas tricakrah parivartate rajah.} \]
\[ \text{Mahat tad vo devyasya prevacanam} \]
\[ \text{dyem rbhavah prthivim yacca puryatha.} \]
\[ \text{(Rv. IV. 36.1).} \]

The chariot (sun and the moon) without asva, signifies merely their discs. Dhenu which represents the earth is also a synonym of rays like asva. Thus the one Camasa was divided into four parts, viz. sun, moon, asva, and dhenu. The description of asva is given in (1.162,163) where it will
be discussed in due course.

Krnotana - to do; from / kr to do, IX.P.A. Lt, 2nd
per plu. Ta is replaced by tanapa by Taptanap - (Pān. 7.1.45)
Unaccented by Tinnatiñah (Pān. 8.1.28).

Agamam - to come; from a / gam to go with; 1st
per sing. The luñ Vikaraña an by Puṣādi -
(Pān. 3.1.55). Unaccented by Tinnatiñah (Pān. 8.1.28).

Saudhanvanah - the offsprings of Sundhavan; from
sudhanvan 'having a good bow' with the suffix an by Tasyā-
patyam (Pān. 4.1.92). The initial vowel is lengthened by Taddh:
tevacāmādeh (Pān. 7.2.117). The accent on the initial sylla-
ble by Amantritasya ca (Pān. 6.1.198).

This word is used as the exclusive patronymic of
Ṛbhavah in the Ṛv. Why Ṛbh, Vibhva and Vāja are called Saudha
Vānah is not discussed anywhere in the Ṛv. Wherever, this
word is used, it denotes the three Ṛbhavah. From the gramm-
atical form Saudhanvānah, it may be inferred that the
father of the three Ṛbhus was Sudhanvan. The word Sudhan-
van is used twice in the Ṛv. (V. 42.11 and V. 57.2). In (Ṛv.V.
42.11) Sudhanva occurs as an adj. of Rudra. In this con-
nection another adj. svisuh which appears in the same mantra
is also significant, because it supplements Sudhanva (see.

Tamu śtuhi ye svisuh sudhanva

ye visvasya kṣayati theṣajāsya.

Yākṣva mahe saumasasya rudrem

namobhir devam āsaram duvasya. (Ṛv.V. 42.11)
Just after this praise of Rudra, the next mantra refers to the Ṛbhavah, who are said to be devoted to the house to be active, to possess good hands, and to fashion the rivers, the wives of Hiranyagarbha. In another mantra (Ṛv. V.57.2) the word Sudhanvānā is used for Maruts because they are the offsprings of Rudra who is Sudhānva. (See. Eṣā stōmo marutam śārdho accha

\[
\text{rūdṛasya sūnūr yuvanyurudasyāḥ (Ṛv. V.42.1)}
\]

Maruts are said to bring forth the impetuous king, i.e., light which was fashioned by the middle Ṛbhu and Vibhāvā. According to Śāṅkara this newly produced offspring goes from the Maruts to kill the enemy. He is accompanied by good horses and excellent warriors. (see.

\[
\begin{align*}
\text{Yūyām rājānam iṛyām jāṇāya} \\
\text{vībhvaśṭam jāṇeṇathā tajatrāḥ.} \\
\text{Yusmādeti mūṣṭinā bāhujuto} \\
\text{yusmāt sādvo maruteḥ suvīraḥ.}
\end{align*}
\]

(Rv. V.58.4).

Rudra is Agni who was kindled for the first time. (See. Agnirvai rudraḥ-Ś.B.5.3.1.10); (Rudro'gniḥ-Ta.B. 12.4.24); (Yo vai rudraḥ ut so'gniḥ-Ś.B.5.2.413); (Athā yatraitat prathamaṃ sämiādho bhavati. Dhūpyate iva tarhi haṣa (Agniḥ) bhavati rudraḥ, S.B.2.3.2.9). Rudra is the eldest and the superior most among the gods. (Rudro vai jyeṣṭhasca sreṣṭhascdevanām. Kau.B.25.13). Rudra generated prajāpati. (see. (Rudraḥ) tam (Prajāpatiḥ) abhyaṣatyavidiḥ-
Rudras came into existence from weeping. He (Rudra) was hundred-headed, thousand-eyed, hundred-arrowed and had his bow strung. All the gods were afraid of him. (see. Tadyad ruditat samabhavanstasmad rudraḥ so'yaṁ sataśīka ṛudrāḥ sahaśrakṣaśaḥ sateśudhir adhijādhanvā prati hitāyā bhīṣayamāno atiṣṭhad annam icchamānas tasmād deva abibhāyuh. S.B.9.1.1.6).

Rudra is besought not to destroy the revolving 'Puruṣ i.e. Hiranyagarbha or prajāpati. (see. Mā hiṃsi pūruṣam jāgat. VS.16.3). Rudra is said to kill his enemy with his bows and arrows (see. prāmuṇca dhānuṇas tvām utbhāyor ążratnyor jaṁ. Yāśca te hasta iṣavaḥ pāra tā bhagavo vapa. VS.16.9). Rudra is rightly called Sudhanvā because of his bows and arrows. He is besought not to harm the father and mother. (see. Mā no vadhīḥ pitarām mātā mātārām. VS.16.15)

He is mentioned as having thousand eyes and hundred bows (see. Nāmaḥ sahasrakṣāya ca satādhanvane ca. VS.16.29). He is the eldest, the youngest and is the earlier born. (Nāmo jāyeṣṭhāya ca kaniṣṭhāya ca nāmaḥ pūrvajāya ca. VS.16.32)

The Rudras are innumerable. (Āsaṃkhyātā sahaśrāṇi ye rudrā adhi bhūmyām. VS.16.54).

From above quotations, it appears that the Rudras were born in the Samudra stage of Hiranyagarbha. The Rudras next appear as the three Rbhus. In the first stage the Rudra...
is Agni and is called Angirah. As soon as Rudra was born in the Hiranyagarbha, he began to extend his light and heat. In the beginning their light and heat were so meagre that they appear to be extinguishing. In this form of Agni, the Ṭbhus were called mortal. But later on they became immortal. As rudra is Sudhanvā, their offsprings, the three Ṭbhus, are called Saudhanvanaḥ. As Rudra is Agni, the Ṭbhus are also Agni. The Maruts and the Ṭbhus are the borther, both being the offsprings of Rudra and therefore Saudhanvanaḥ.

Kartvaḥ - to be done; from / kr karane, to do.

VIII.P.Ā. with twan by Kṛtyārthe tavaikena - (Pan.3.4.14) cf. Hīb. cārīm, I perform execute; ceard, an art, trade, business, function; surīdh, easy, Old. Germ. karawan, to prepare; Mod. Germ. gar. prepared (as food)1 Lat. Creo, ceremonia; Gk. krain, kronos). The accent on the initial syllable by Šni - (Pan.6.1.197).

Yuvasa - young; from yuven with sa by Lomadi-pāmādi - picchādibhyah sanelacah (Pan.5.2.100). Yuvāna vidyante yayostau yuvasa. Vedic dual with 'ā' by Supām suluk - (Pan.7.1.39). The suffix is accented by Ādyudattasa (Pan.3.1.3).

Krtvī - from / kr karane, to do; VIII.P.Ā. wit tvi by Snātvyādayaśca (Pan.7.1.49). The accent on the last syllable by Ādyudattasa (Pan.3.1.3).

Emasi - to come; from ā / i gatau, to go; II.P. lat 1st. per sing. Masi by Idanto masi (Pan.7.1.46).
Cakrvansah - did; from \( \sqrt{kr} \) karane, to do, VIII P.A. with vas by Kvasuca (Pan. 3.2.107). Reduplication by Liti - (Pan. 6.1.8). The suffix is accented by Adyudattasca (3.1.3).

Syah - he, that. Nom of tyad (often used like an article, i.e. tyat paninam vasu, 'that' i.e. the wealth of the panis, Brv.IX.8.2; sometimes strengthened by cid; often put after another demonstrative in the beginning of a sentence. (cf. Old Germ. der). It is mentioned in the group of Sarvadi by Panini. Here it comes after the demonstrative 'yaś'.

Akhvat - observed; from \( \sqrt{caks} \) vyaktayam vaci, ayam darsane\( \pi \)i, to describe, observe, II.P.A.Luhn 3rd per sing. The root caks is replaced by Khy by Čeksinah Khyān (Pan. 2.4.54). The Vikaraṇa (of luhn) an takes place by Aṣyati-

Tvasta - Brahma, Agni; from \( \sqrt{tviṣ} \) diptau, to shine, I.P.A. with trc by Naṭr-neṣtr-tvast-tr (Un.2.97) Tvīṣyate. asau Tvasta Sūryo Vā. I. in \( \pi \) tik\( \pi \) becomes a irregularly.

The word Tvasta can be derived from \( \sqrt{tvakṣ} \) tvacane, to creat, produce (Nir.8.13), to pare (Dhāṭupātha), to skin, ib. to cover, ib; (cf. pra-tvaksena ; Æd thwekhaḥ; Gk.Tvk, tvkh) with trn by the same (Un.2.97). According
to this derivation Tvāstā is so called because as soon as 
he assumes his shapes he begins to create. (cf. Brahmā bhavet 
sarathīḥ—Rv.I.158.6). Thus there is no distinction bet-
ween Tvāstā and Rbhus. Primarily, Agni is Tvāstā but with 
advancement of creation, he is divided into three Viz. Rbhu, 
Vibhva and Vāja, according to his functions. This is, per-
haps what is intended to be expressed by the Phrase "Tvāstā 
gnāsu antarnyānaje". It means to say that Tvāstā disappeared 
among gnā, i.e. he resolved into Rbhu, Vibhva and Vāja. 
As Agni developed during the process of creation, there 
looked like a covering as it were. In this connection the 
etymology of Tvāstā for tvaks tvacane assumes another sig-
nificance. Sayāṇa concurs with the drivation (vide Rv.I.13.2 
10) and explains Tvāstā as Agni.

Gnāsu— in sounds; from ā gam gatau, to go; I.P. with 
na by Dhāpī—(Un.3.6) iti bāhulakāt na prayāyāḥ. Gacchati 
jānāti iti gnā. The feminine suffix ṭāp by Ajādyatstāp (Pān. 
4.1.4). The suffix na is accented by Abhyattāsca (Pān.3.1.3 
Yāska has enlisted it in the synonyms of sound (nigh1.2.). 
Sayāṇa explains gnā as wife, which can not be accepted. Gnā 
means sound, because there was a sound, produced by the 
three Rbhus or Tvāstā was divided into sound in form of three 
Rbhus.

Ny-anāje— concealed (himself among the sound waves) 
from ni—ānj, to sink; Lit 3rd per sing. The augment 
mut by Tasmānnu dvidhalah (Pān.7.4.71); the nasal drops
as in the case of Vedic use. Unaccented by Tīṁnatīnāḥ (Pāñ.8.1.28).

Bahama - let (us) slay or kill; from / han hinsātya to strike, smite, kill; Lot 1st per plu. Pūjārtham Dhatōḥ bahuvacanam iti sāyaṇāḥ. The root is accented by /Tāsyāḥ (Pāñ.6.1.162). The plu. suffix ma is unaccented by Tāsyāḥ (Pāñ.6.1.186) as han is anudattet by Dhatupāṭha.

Devapānām - drinking vessel of the gods; from Pā pāne, to drink; with the suffix lyut and the prefix deva by Kāraṇādhi-karaṇāyosca (Pāñ.3.3.117). Devāṅ pīyate yasmin tat devapānāṃ camasam. The accent on the root syllable by Liti (Pāñ.6.1.193) and Gatikārako - (Pāñ.6.2.139). Hence the contracted ā is accented by Emādesā udāttttenodattāḥ (Pāñ.8.2.5).

Anindīṣāḥ - profaned; from / nind to profane; Luṅ 3rd. per plu. The augment at is accented because Tīṁnatīnāḥ is prohibited by Yadvrāṇnītyam (Pāñ.8.1.66).

Kravyate - assumed; from / kr hinsāyam. V.P.A.1 Let 3rd per. plu. jh is changed into at by Ātmanepadesvanāth (Pāñ.7.1.5). Unaccented by Tīṁnatīnāḥ (Pāñ.8.1.28).

Sparat - propitiated; from / spr prītīsevanayoḥ, to gladden, propitiate; Let 3rd per sing. The augment at by Letoṭāṭau (Pāñ.3.4.94); i in ti drops by Itasca lopah parasmaipađeṣu (Pāñ.3.4.97), Unaccented by Tīṁnatīnāḥ (Pāñ.8.1.28).
Hari - the name of two horses of Indra; from āra hara to carry on; I.P. with in by Hr-pisi—(Un.4.119) Haratiti hariḥ sarpa manduko asvah śīrhasaḥ sūrya vā (cf. Gk. Kheir). The root is accented by ṇni (Pān.6.1.197).

Yāska has mentioned the name of hari as the Ādiṣṭopayo janāni with Indra (Nigh.1.15).

Visvā-rūpāḥ — omniform (go-rays). B.V. comp. Visvāni rūpāḥ yasyāḥ aś visvarūpā tam visvarūpām. The accent on the last syllable of the first member by Bahuvarīḥa visvam sājñayām (Pān.6.2.106).

Here the comp. visvarūpā is used for gau of Brāhaspati in (Rv.1.13.10) the word visvarūpa is used for Tvāstā, hence Tvāstā is Brāhaspati. The next form of Tvāstā is the three Rbhus. This represents the manifestation of Agni in so many forms. In the present mantra four names are mentioned, the two hari, ratha and gau. The two Hari belong to Indra, ratha to Asvins and go to Brāhaspati. The ratha of Asvins is drawn by the rasbhau (see. rasbhavasvinoḥ-Nigh.1.15). All these four are, therefore, horses yoked by four different gods, Indra, the two Asvins and Brāhaspati. These are the four forms of Tvāstā (Agni) otherwise called the splitting of camasa into four or the fashioning of horse from horse. These are the different rays or waves present in the four parts of camasa or Hiranyagarha.

Vibhāva — far reaching, penetrating, pervading; from vi bhā dipatua, to shine forth, appear, II.P.; with
kvanip by Āto maninkvanipvanipasca (Pan.3.2.74). Visāsenā dhātiti vibhva, 'one that shines brilliantly'. Ā in bha drops by Āto lapa iti ca (Pan.6.4.54). Ājādyārdhadhātuке ālopo bhavati chāndastvāt anajādaśāpi lopa bhavati. Or it may be derived from / bhā with ṅe (Aunāda). In this case ā in bhā drops by Ąītvakaraṇasamarthyaśuḥsa - syāpī terlopo bhavati. The accent on the suffix syllable by Gati-kārako -- (Pan.6.2.139) and Amudattasya ca yatra - dāttalopaḥ (Pan. 6.1.161).

The use of the word in other case - forms shows that it ends in van (cf. Vibhvaṭṭam - Rv.II.49.1; V.54.4) and Vibhairana - X.76.5; vibhvan - Rv.VI.61.13). This shows that it cannot be derived from / bhū with ṅu or ṇun as Sayana has done (see. SRB.I.113.1) assuming it to be instrumental sing. of vibhū but here the word is vibhvan and not vibhū, they being different words with different significance.

Vajah - strength, vigour, energy, speed; from / vaj gatau, to go I.P. with ghaḥ by Akartari ca kārake sanjñayaṃ (Pan.3.3.19). Vajyate gamyate aneti Vājaḥ. Ājivrajyoścā (Pan.7.3.60) iti cakārasyānuktasamuccayarthvāt kutvābhavaḥ. Tatha ca tatra nyāsakāraḥ cakārasyānuktasamuccayarthvāḥ vajer-api kutvapratisedah siddho bhavati vājaḥ iti ). The accent on the initial syllable by Nni - (Pan.6.1.197). Sayana always explains accent by Vṛṣadīnānc which is not necessary because it is accented in a regular way. (cf. Vājam, Vṛṣadītrād adyaśāṭtah SRB.1.5.9).
It is to be noted that in the Vedic text vājī is horse and is related to Indra. The word vāja is also related to Indra. (see. Rv.1.5.9).

It appears that Ṛbhu is the first stage of Rudra, Agni, secondly is the Vibhva and third is the Vājah. Ṛbhu is related to Asvins, Vibhva with Brahma, later with Dhenu or earthly part of the Hṛṣyagarbha and Vāja with Indra. In course of time these three became the rays or Agni of heaven, middle region and earth. Vibhva in the heaven, Vāja in the middle region and Ṛbhu on the earth. Originally it was only Rudra or Agni in the Hṛṣyagarbha.

Svāpasaḥ - having good deeds, B.V.Comp. Sobhanāni apānsi karmāṇi yeṣānte su-apasaḥ tān devān svāpasaḥ. The accent on the first syllable of the second member of Ādyudattam - (Pān.6.2.119).

Yajñīvam - related to sacrifice; from yajña with gha by Yajñārtīvabhyaḥ ghatanaḥ (Pān.5.1.71). Yajñam arhati iti yajñīyāḥ, 'one that deserves sacrifice'. The suffix gha is changed into iya by Āyane (Pān.7.1.2).

Aitana - to go; from ā ḥ to go, lot 2nd per plu. Ta is replaced by tanap by Taptanap - (Pān.7.1.46).

Nis-, ind. out, forth, away, (rarely used as an independent word (i.e. AV.VI.18.3; VII.115.3; XVI.2.1.) but mostly as prefix to verbs and their derivatories (cf. nih - ā/ kṣi etc.) or to nouns not immediately
connected with verbs, in which case it has the sense of 'out of', 'away from'. (see, M.W.P.543).

Here निस्त् occurs before carmaṇaḥ and therefore it means 'out of the hide'.

carmaṇaḥ — from hide; from ज car gatau, to go
I.P. with manin by Sarvehaṭubhyo manin (Um.4.145)
Carati gacchati yena tat carma ṣhide' (cf. Gk. pelma; Lat. corium; Hib. croicionn) The accent on the initial syllable by ṣna — (Pṛṇ.6.1.197).

Sayana interprets the mantra as 'He Saudhanvānāh
yūyan niścarmanāḥ mṛtāṇāḥ goḥ sakāṣat utkṛttaccarmaṇaḥ
gāṃ nūtaṇāṃ niḥ arinīṭa niragamayata utpāditavanta it-
yarthaḥ. Sayana has taken niḥ both with carmaṇaḥ and
arinīṭa, but it cannot be taken twice. As a matter of
fact, go means rays as bright as the sun (sūryatvacā-
sūryasya iva tvak yasya tena (see. Rv.VII.52.11; VIII,
91.7). In the process of formation of Hirayaṅgarbha, निस्त्व there comes a time when it loses its radiance and is
rejuvenated again. This is what is called the death of
Agni or Rudra and the rejuvenation of the parents. The
degree of light differs from one stage to another. The
light at the Rudra stage is dim, but due to increasing
activities, electricity is generated and the light
becomes intense and Hirayaṅgarbha is rejuvenated by the
three brothers Rbhu, Vibhva and Vṛṣa.

Thus, 'niścarmanāḥ gāṃ arinīṭa' means the making
of the gāṃ (rays) out of carman (the covering of light
which had died out.

Udakam - water; from und kledane, to flow or issue out, spring (as water); to wet, bathe, VII.P. (cf. Gk. udor; Lat. Unda; Goth vat-o; Old high. Germ. waz-ar; Mod. Eng. water; Lith. wand-u) with the suffix kvun by Udakaňca (Un.2.40). Unatti kledayatīti udakam jalam vā, 'one that wets'. Visvabandhu thinks the suffix kvuc (see P.294 S. Bhag, II.). Hence the accent on the last syllable by Citah (Pāñ.6.1.163).

Yāska has enlisted the word udaka in the synonyms of water (Nigh 1.12). He explains udakam as unattīti satah (Nir.2.24).

Here the Rbhus are asked to drink udaka, or munjanejana and if they do not want either of the two they are asked to be exhilarated in the third savana. From the phrase 'ṛṣṭīye savane' it appears that the first two alternatives represent the two earlier stages of a process in the formation of water. The first stage is udaka, the second munjanejana and the third is water which is not directly mentioned. Here there is no mention of Soma. Not only the Rbhus, but Agni and Indra are also connected with the first, second and third savana. Even in the ritualistic explanation the gods are said to drink soma and not udaka - water. Here the functions of the Rbhu, Vibhā and Vāja, are described, and the three regions are allotted to them. The first savana is the gaseous state of water or udaka, the
second savana is the mujanejana stage of water i.e. cloud and the third and the last stage of water is the pouring down of water, because this stage the soma is brought from the heaven by the syena, i.e. rays of the sun, which are called vajas (see.)

Iha bravītu ya īmanga veda
asya vāmasya nihitem padāpyaḥ.
Sīṣṇāḥ ksīrem duhrate gāvī asya
vavṛim vasāna udakam padāpyaḥ.

Sayana interprets this mantra as - Gavāḥ kecana vārgākīnāh rasmayaḥ ksīrem udakam duhrate kṣarantī. Rūpam ācchādayanteh ativistareṇa tejasā tapantah kecana asya gavo rasmayaḥ udakam svasrṣṭam pada sṛṣṭenaiva margena āpuḥ pibanti bhūmim nirudakām kuruṇti ityarthāḥ.

Thus in the present verse the functions of the three Rbhus are described.

Munjanejanam - purified by strength; from nij suddhaḥ. II.1. with the upapada munja and suffix lyut by Karanādhika - raṇayosca (Pañ. 3. 5. 117). Munjain niṣyate adāh munjanejanam. The accent on the root syllable by Gati-kārako- (Pañ. 6. 2. 139) AND LIṬI (Pañ. 6. 1. 193).

It is very difficult to ascertain the meaning of this comp. as it occurs only once in the Vedic Texts. The word munja occurs several times. In the Brāhamānas the word munja is explained as follows:

1. Agnir devebhyā udakrāmat sa munja prāvisat tasmāt
4. Yajñīyā hi munjāḥ - 12.8.3.6.

From the above quotations, it seems that Agni is born from Munja, and Munja is uṛk - strength, hence munja is nothing else except strength of Agni by which the formation of cloud takes place. And this munjenejana is the second stage of the formation of the cloud before pouring down on the earth.

**Hṛyātha** - (you) desire; hṛyatiḥ kāntikarma (Nigh. 2.6.) Lat, 2nd per plu.

**Mādavādhyai** - (you) be exhilarated; from Caus - mad with Leṭ 2nd per plu. Unaccented by Tiṁstāṇah (Pāṇī. 8.1.28).

**Bhūyisthāḥ** - most predominant, having anything as its chief part or ingredient; from bhūyas with iṣṭan by Atiṣyane tamabisthanau (Pāṇī.5.3.55). The ti of bhūyas drops by Teh. (Pāṇī.6.4.155). The accent on the initial syllable by ṇni - (Pāṇī.6.1.197).

Pāṇini has derived the word bhūyistha from bahu and bahu is replaced by bhū and y is inserted with the superlative suffix iṣṭan by Isthasya yit ca (Pāṇī.6.4.159). But here the sense accords with the former derivation.
Vadharyantim - desiring bolt, casting bolt (Prob) lightning (M.W. P.916) Vadhār atmanah icchatiti vadharyat to hurl a thunderbolt (M.W. ibid). Vadharya takes dhatu sañjña by Senādyanta dhātvah (Pān.3.1.32); satr by Laṭah satr (Pān.3.2.124); 'śep by Kartari 'śep (Pān.3.1.68); para rūpa by Ato gune (Pān 6.1.97), the feminine suffix nip by Ugitasca (Pān.4.1.6); num by Ācchinadyornum (Pān.7.1.60)
The accent on the denominative suffix by Dhātoḥ (Pān. 6.1.162).

Here all the Rbus state the different constituents of Hiranyagarbha. All of them are right because at that time Hiranyagarbha was composed of the elements of water, Agni and thunderbolt.

Sronām - collected, accumulated; cooked (M.W.)
from sron saṅghāte, to collect, go, move (Nir.4.3. to move) with ac by Nandi-grahi -- (Pān.3.1.134). Sronyate iti sronah stri cet sronā, ्ṭēp by Ajādyataṣṭāp (Pān.4.1.4). The suffix is accented by Citaḥ (Pān.6.1.163).

Now the word sronā is feminine acc. sing. and qualifies gām in the same case but Sayana has wrongly taken it with udaka which is neuter. As a matter of fact, sronā gauḥ means the accumulated rays. Here we have the description of the formation of water in the cloud in three stages. 1. sronā gauḥ, 2. mānsa and 3 sakṛt, which is to be departed from the cloud (nimruc). The finite
verb here is 'avajati' which means to dive down, to direct
So first there is the accumulation of rays (śroṇā gauḥ) which forms the water (māṇsa). That water which is going to rain down (nimruṇ) is freed from the atmospheric impurities (sakṛt) in the third stage.

Māṇṣā - flesh. i.e. in palpable state, hence water; from  man avabodhene, to think, imagine, VIII. A. with sa by Maneḍīrghasca (Un.3.64). Manyate jñāyate anena tat māṇṣam sarīropacayo vā, 'by means of which something is known'.

Yaśka has derived māṇsa from the following root
1. Māṇṣam māṇanam vā "flesh is traced to  man to regard socalled because 'people have a regard for it (for everyone loves his own flesh). Indo-Eur. memso- 'flesh'; Old. Irish. mir, a bit of flesh (memsro) S.V.Y.E.P.91). 2. Māṇṣam vā felsh is tred to mānas, lit, belonging to heart, viz. 'the hearts like it. But Indo-gur memso-flesh; Old. Irish. mir, ' a hit of fles'. 3. Mano asmintsidatītī vā - is traced to manas / sad, so because 'the heart goes to it' i.e. it is liked by all. "māṃṣam māṇanam vā māṇasam mano'asmintsidatītī vā (Nir. 4.3.).

In the Brāhmaṇa Māṇsa is explained as:
1. Etadu ha vai paramam annācyam yamāṃsaṃ; (S.B.11.7.1.3).
From the above it becomes abundantly clear that 'मांस' in the Veda cannot mean flesh. The word is also used for the pith of tree or pulp of fruits. (see.

Sam te majja majja bhavatu samu te parusā paruḥ,
Sam te mānsasya visrastam samasthyapi rohati.

(ĀV. IV. 12.3).

Here the pith of 'Rohini' or 'Arundhati' is said to increase the flesh of the body.

In the Rigveda, the uncompounded form of मांस occurs here only. Elsewhere we have it in the compounds-मांसभिख्यातम, मांसप्रात्य (ṚV. I. 162. 12, 13). In all the four Vedas, मांस should not be taken to mean flesh or meat, as meat was never used as food.

In this stanza we have the formation of the cloud. The accumulated rays are driven down by one of the Ṛbhus to form the element of waters. The other Ṛbhu (Ṛbhwā)
effects the consolidation (Māṇa) of those waters with the help of electric energy (Sūna) which is also called Indra. And the third Rbhu (Vāja) pours it down in the form of rain.

Sakṛt - excrement, hence impurities (present in the atmosphere); from / sak sēktəu, V.P. with rt by Sakerṛtim (Un.4.58). Saknotīti sakṛt. (cf. Gr. skur. skatus; according to some; kopros and Lat. Cacare).

Udvatsu — in the high places; ut (a particle and prefix to verbs and nouns, as implying superiority in place, rank, station or power) up, upwards; upon (cf. Zd. Uz. Hib. uas and in composition cs, ois, i.e.os-ear, a leap bound; others with v'at by Upasargachandasi dhatvarthe (Pān.5.1. 413). Uda aircacchatsu iti udvatsu pradesēsū. The accent on the suffix by Ādyudattasca (Pān.3.1.3).

Trnam - that which is cut or bruised; from / trḥ hinsayam, to cut, bruise; VII.P. with kna by Trhe kno halopasca (Un.5.8). Trhyate hanyate yat tat trnam. The suffix kna is nit, so the root syllable is accented.

Yāska has derived from / trd to cleave, to pierce; (see. Tardanam iti trnam-Nir.1.12). Sayānā explains 'asmai' as prānijātaya tadupakārātham. But this explanation does not accord with the context. In the context of rain 'asmai' can only mean 'cloud'. The word is closely connected with Aśva (rays) (See. Yādva ghāṣya prābhṛtām āsyē trnam -Rv. I.162.8). Here the Rbhus are splitting themselves for the
cloud-formation.

_Akrnotana_ - split; from _kṛ hiṁsēyām_. V.P.Ā. Laú. 2nd. per plu. The suffix ta is replaced by tana by Šaptanarp (Pāñ. 7.1.45). Unaccented by Tīṅatīṅaḥ (Pāñ. 8.1.28).

_Nivatsu_ - in the lower places; from _nī_ (ind. down back) (cf. Zmix Zd nī; gr. e.nī; slav. ni-zu; germ. ni-der; nieder; Angl. Sax. ni-ther; Eng. ne-ther, be-neath) with the taddhita suffix _vati_ by Upasargāchandasi ṛtātvarthe (Pāñ. 5.1.118). Niḍāṅā pradesēṣu nivatsu. The suffix is accented by Ādyudāttasca (Pāñ. 3.1.3).

Here nivatsu is related with the _stā_-waters. So possibly it denotes the middle region. In the middle region, the formation of water is described in the mantras.

_Svapasyāvā_ - with a desire to promote good works, hence with remarkable skill; from _svapas_, kyac by _Supaḥ_ ātmanah kyac (Pāñ. 3.1.8). Svapasaḥ ātmanah icchatīti svapasyaṭi, svapasyatīti svapasyā taya svapasyā. The suffix _a_ takes place by _Pratyayat_ (Pāñ. 3.3.108). Tāp by Ajādyataṣṭāp (Pāñ. 4.1.4). The accent on the suffix by Ādyudāttasca (Pāñ. 3.1.3).

_Harah_ - leaders; from _nī_ prāpane, to lead, conduct direct; I.P.Ā. with the suffix _r_ by Nayaterdicca (Un. 2. 101) Kāryāḥī nayanīti ṛtā narah. Unaccented by Āmantritasya c. (Pāñ. 8.1.19).

The Rbhus are leaders or pioneers in the phenomenon
of cloud.

Agohvasya - not to be concealed or covered, bright;
Naḥ tatpur. comp. Na gohyam agohyam tasya agohasya, 'one that is not to be concealed'. The accent on the first member of the comp. by Tatpuruse - (Pāṇ.6.2.2).

The sun is called Agohya because he is not to be concealed.

Asastana - reposed; from sas svapne, to sleep (Nigh.3.22.) to be inactive or idle, R.V. with Lāṇ 2nd per plu. The plu. suffix ta is replaced by tana by Taptanap (Pāṇ.7.1.45). The augment at is accented as Jīṇmatīnāḥ is prohibited by Yadvīttānnityam. The Rbhus or the rays of the sun (Rbhyah ādityarasmaya ucyante). They were first inactive in the sun, but they become active when they start from the sun. The rays (Rbhavah) are the cause of rain. (Adityaj jayate vrṣṭih). (Manu.3.76).

Bhuvaṇā - regions (Vedic plu. sec.). The suffix si drops by seshandasi bahulam (Pāṇ.6.1.70).

Tātvā - fatherly or affectionate from tan vistāre to extend (in affection the heart expands). VIII.P. with ktic by Kṭicktav ca sānjñayan (Pāṇ.3.3.174). Tanyate vistāryate iti tātiḥ tam tātvyā. From tāti the dual suffix am is replaced by ā by Supam suluk - (Pāṇ.7.1.39), yan takes place by Ika yañaci (Pāṇ.6.1.77). The accent on the last suffix syllable by Citāḥ (Pāṇ.6.1.163).

Sāyaṇa derives it from tan vistāre as well as
from tat.

Asapata - cursed; from अपक्रोऽ to curse.
I.P.ए. 2nd. per plu. Sayana explains as ‘नसयाथा’ to destroy. But as a matter of fact, in the very beginning of the creation of the heaven and earth, the र्ब्स were not so powerful in order to destroy evil forces, so merely the explanation should be curse but not destroy.

Karasaṇam - the forepart of the arm, karasnaun bāhū (Nigh.2.4.).

Susuvānsah - sleeping, reposing; from स्वये to sleep. II.P.; (cf. Gk.up-nos; Lat.Somnus for sop-nus sopor, sopire; Slav. Sapati; Lith. Sepnas; Ang. Sax. sevem, to sleep) with the suffix kvasu by Kvasusca (Pān.3.2.107). Swap takes samprāsāna by Vaci-svapi-yajādini m kiti (Pān.6.1.15); reduplication by Liti dhatorena-bhyāṣasya (Pān.6.1.8). The accent on the suffix syllable by Ādyuātatasca (Pān.3.1.3).

Abūbudhat - awakened; from Caus.वु-budh avagamane, to wake, wake up, be awake, I.P. with caḥ by Nisri - (Pān.3.1.48); reduplication by Āni (Pān.6.1.11) dīrgha in abhyāsa by Dīrgho laghoḥ (Pān.7.4.94). (cf.Zd.bud; Gk.puth for (phuth) in punthanomai, puthsthai; Slav. budeti budru; Lith, budeit budrus Goth. biudan; Germ. biotan, bieten; Angl.Sax. beodan; Eng. bid). Unaccented by Tinhatiṇāṭh (Pān.8.1.28.)
Svānam - wind; from śvī gati ārdhyoh, to swell, grow, increase, I.P. with kanin by Svan (Unī.163).
Svayatī gacchati varddhate asau svā kukkure vā, 'one that grows or increases'. (cf. Zd.spa; Gk.kuen; Lat. Canis Lit.szu; Goth, hunds; Engl bound; Germ.hund).
Sayana correctly explains svānam as 'antarikṣa svasantam Vayum'. The legend of svā is very important in Rgveda, which requires a separate chapter on it. Still it can be said that as it is generally connected with the formation of water, so it denotes the wind.
Bastāḥ - sun; from vas niṣāse, I.P. with ta (Auṇādika). Sayana explains Bastāḥ sarvasya vāsavitā Adityah vasaṇādikastapratyayah bavayorabhedat batvam.
It is derived from the Causative (nic) form of īvas and nic drops by Neranti (Pān.6.4.51).
Bodhayitāram - awakener; from budh avagamane, to wake with nic and hence trc by Nyultrcau (Pān.3.1.133)
The augment comes by Āydhadhatukāsyedvalādeh (Pān.7.1.35)
The accent on the suffix syllable by Citaḥ.(Pān.6.1.163).
Vi-akhyata shone; from caks vyaktivāṃ vāci.
Luh 2nd per plu. caks is replaced by Khyān by Cakṣiṇāh Khyān (Pān.2.4.54). Sic is replaced by an by Asyati-vakti-khyātibhyōṇ (Pān.3.1.52). Ā in khyā drops by Ātolopa iti c. (Pān.6.4.64) unaccented by Tiṃhatiṇāḥ (Pān.8.1.28). Here the Rhus are said to light up.
Diva - from heaven; from div, to shine, be bright IV.P. with Aunadika adhikaraṇe div. Divyate asminn-iti dyah tena divā. (cf. Gk. zeus; Lat. jupiter joivies, jovi and others- dyavas, dyavi; O.E. Tiev; O.H.G. Zin; O.N. Tyr). The accent on the instrumental suffix অ by উদিত-(Pān. 6.1.171).

In this last verse the main gods who take part in the formation of clouds are praised. The respective abodes of Maruts, Agni and the wind are heaven, earth and middle regions. All these gods assemble in the middle region in order to form the clouds.

Samudralh - undulating; from.

1. Sam-ud / dru with đa by Anyesvapi dasyate (Pān. 3.2.101). iti apādāne dapartya. Samudravanti saṅgata ṛūddhavam dravanti gacchantyasmadapo rasmibhir ākṣyamāpā ādityamandalam.

2. Sam-abhi undare the / dru with đa in karma saṃghat abhidra-vantyenam āpo bhaumaraśalakṣaṇā vayunā preryamāṇah āditya -mandalād va varṣakāle rasmibhīr pravarttamānāḥ.


4. Sam iti ekibhāve, udakat ucchabdah ro matvarthiya Ekibhūtam udakam asmin vidyate varṣāsu iti uñ̄akasabdasyadh- bhāvaschāndasah.

"Tatra samudra ityeta pārthivena samudreṇa sandhyate. Samudraḥ kasmāt. Samudderavantyasmād āpah. Samabhidravantyenam āpah. Sammodante asmin bhūtāni. Samudako bhavati. Samunattītī vā (Nir.2.10). "With reference to this, the word samudra (atmosphere) is confused with samudra (which means terrestrial ocean). From what (root) is samudra derived? From it water flows up (sam-ud^stee Jdru), or waters flow towards it (sam piti-e abhi p^ts Jdru), beings take delight in it, or it is a great reservoir of water, or it moistens thoroughly (sam - ud)”.

In this connection (cf. Saṭṭarsmad adharam samudram apo' divyā' asrijad varsya abhi (Rv.X.98.5). Samudra is the name of both the atmospheric as well as earthly ocean.

The god Varuṇa (oxygen) is connected with Samudra. The oxygen comes to the earth from the sun as well as from the ocean. In the formation of the water as well as the cloud the most important element is oxygen and in this process the gods āgna Agni, Wind and the Maruts take part.

Icchantah - desiring, seeking, longing for; from is icchāyam; with satr in acc. plu.
Savasah nepatash - sons of the strength (Abhavaḥ)

savas is derived from / svi gativṛddhyoḥ, I.P. with

asun by Sveh samprasaranam ca (U.P. 4.193) Svayati
gacchati vardhate asau savaḥ 'strength'.

X________________x
Brāhmaṇa Sūtra

1. Ma no mitrār varuna aryamāyur
   indra yāyukṣā marutāḥ pari khyāt.
   Yādvajino devajātasya saṃteh
   pravakṣyāmo vidāthe vīryati.

2. Yāmīśvarajā rekhas prāvṛtasya
   ratiṁ gṛbhītaṁ mukhato nāyanti.
   Supraṣa ṇajō māmyadvisvarūpā
   indrapūṣnoḥ priyam āpyeti pāthaḥ.

3. Eṣacchāgah puṣo āśveṇa vājina
   pūṣno bhāgo niyate viśva-devyāḥ.
   Abhipriyam yatpūḍaśaṁ ārava
   tvāstēdanaṁ saurasvasaya jinavi.

4. Yāddhavisyaṁ rtuṣo devaśeṣam
   triṁahāḥ pāryasvam nāyaṁi.
   Atran puṣṇaḥ prathamaḥ bhāga eti
   yajñaṁ devabhyaḥ prativedayannājaḥ.

5. Hotaṁhāyurāvayā agnimindho
   graṇagrāhā uta saṣṭā suviprah,
   Tenā yajñaṁa svarāṅkṛtena
   svāstena vakṣanāṁ a praṇadhvam.
6. Yupavrasaka utsa ya yupavahas
   casalam ye avayupaya taksati.
   Ye carvate pasaman sambharanty
   uto teram abhigurtir na invatu.

7. Upa pragat suman me'dhayi mana
   devanam asa uppa vitarprsthah.
   Avanam vipra raya madami
   devanam pustekakrama subandhum.

8. Yad vajino dama sendenam arvata
   ya sirhanya rasana rajurasya.
   Yadva ghasya prakritem asyetram
   sarva ta te api devasyastu.

9. Yad avasya kraviso madikasa
   yadvam avarau svadhitau riptamasti.
   Yaddhastayoh samituryanakhesu
   sarva ta te api devasyastu.

10. Yad uvadhyam udarasyapavati
    ya avasya kraviso gandho asti.
    Sukrtva taschamitareh krvanta
    ita madham srtepam pacantu.

11. Yatte gatrda agnina pacyamad
    abhi sulam nihatasyavadhavati.
    Muta dham bhunyam a srijanma tyasa
    devbhyyastad usadbhyo ratam astu.
12. Ye vājīnam paripāṣyanti pavaṃ
yā inahūḥ surabhīrīnirharī
eye ca rvato māsvabhikṣaṃ upasate
uto tesaṃ abhigūrtir na invatu.

13. Yānīksane māṃspacanyā ukhaya
ya patrāṇi yuṣmā aṣeṣamāṇi.
Umaṇyāpiddhā väraṇasamakāḥ
sunaḥ pari bhūṣantyaśvam.

14. Nīkramanam nīṣadanaṃ vivartanam
yacca padvīdām arvataḥ.
Yacca papaṃ yacca ghāsin jaghāsa
sarva tā tāte api deveṣvastu.

15. Mā tvāgniṁ dvamṣayiddhūmacandhir
mokha bhrājantyabhi vikta jagriḥ.
Istaṁ vitāṁ abhigūrtam vaṣaṭkṛtam
tāmāvaśāḥ prati grhṇantyavam.

16. Yadāvaya vasa upṭaṣṭaṇty
adhivasem ya hiranyoṣyaśmañ.
Sandhaṃ arvantaḥ padvīdām
priya deveṣaḥ yamayanti.

17. Yatate sāde mahāṣā sūkṛtasya
paṁśyaṃ vā kasyaṃ vā tutoda.
Srṇecyā ta haśīḥo adhvaṃśu
sarva tā tāte brahmaṇa sūdayanti.
Mitra, Varuna, Aryama, Ayu, Indra, Bhuksa and Maruts, should not censur us, when we announce the heroic deed of the swift horse produced for
the gods in the sacrifice.

2. When the gods receive the oblation (energy) caught in mouth of him (i.e. inherent in asva) who is enveloped in his intrinsic brilliance, the advancing variegated Aja (light) making a loud report, becomes an agreeable material for the consumption of Indra and Puṣan.

3. This light, the portion of the sun (Puṣan), desired by all gods, is brought forward by the encompassing rays (to the middle region, so that Tvasta may urge this light (Purodāsa), brought by the rays, on to rapid flowing (i.e. in the form of water).

4. When the rays of the sun lead forth Asva (heat), fit for offering, received by the gods, thrice, according to the seasons, then the light, the portion of Puṣan, goes first announcing the sacrifice to the gods.

5. Hotā (Agni), Aдвaryu (minister of the rite, i.e. dynamic force, Avasah (young, i.e. fresh energy), Agnimindhe (the kindler of fire, the igniting force) — (all of them) the seizors or makers of the cloud as well as the wise Sasta (i.e. intelligently working directive energy). By that well-furnished and well-performed sacrifice may you all make the streams flow.
Whether, they are the chiselers of the pole, 
bearers of the pole or those who fashion the top 
of the pole of the Asva and those who prepare the 
receptacle for Ajava to cook; let song of praise 
invigorate us.

The horse (rays) has come himself. My wish has been 
granted, (as well) the expectations of the gods. 
The bright-backed (horse, i.e. rays) has come. The 
inspired Rsis (i.e. the leaping flames) rejoice. 
For the prosperity of the gods, we have made good 
friend.

Whatever the rein and the fetter of the swift 
steed and the head-rope and girth and the grass 
that has been put into his mouth--may all these 
be among the gods.

Whatever the maksika absorbs of the kravis of 
Asva, whatever surrounds the bright svadhitI and 
whatever sticks to the hands and nails of samitra, 
may all these be among the gods.

Whatever unconsumed matter falls out of the 
interior (of Agni), whatever the smell of kravis 
let the samitarsh (different forms of Agni) do 
the whole thing well and make the oblation into a 
thorough preparation (i.e. turn it into water).

Whatever of thy sacrificed body, which is being
prepared by Agni (for the formation of water)
runs towards the pole—let that not fall on the
earth or the grass (i.e. let that not be wasted).
That may be given to the longing gods.

12. Those (gods) who observe the prepared Vājin (i.e. rain water about to fall) and those who say it
reeks, let it fall out. And those who solicit the
water of the cloud as alms, let their prayers come
to us.

13. Whatever observation of the trough in which the cloud
is formed, whatever the regions containing the vapour,
whatever the envelopers of hot vapour (or steam) and
whatever the hollows and poles carus (all of them)
adorn the Asva on all sides.

14. Whatever the coming down, settling down, transforming
and capturing of the electricity and whatever absorbed
and consumed, may all thy activities be among the gods.

15. Let not the smoke-smelling Agni cause the (electricity)
to thunder. Let the bright and redolent saucer (like
space) shake. The gods capture that electricity which
is desirable diffused, heaved and emitting sparks.

16. Whatever covering and glittering receptacle they (the
gods) supply for it (electricity), all those desirable
things—splitting, capturing and the electricity it-
self they (the gods) put under the control of the gods.
When he (Agni) impels thee, who art hissing violently, with impetus or thrust in thy abode, I shall manage all thy (effusion) by expansion as the raw material (is managed) with electric current in the sacrifices.

The lightning unites with thirty-four waves of the powerful ray (of the sun) related to the gods. Make the conducting paths flawless (i.e. sound), (and) having thundered aloud split every part of the sky.

There is one (force) that splits the rays of the sun and two (forces, viz., negative and positive) that control it according the proper time. Whatever conducting paths of thine do I make according to time, them en masse do I consign, to Agni.

Ley not thy mild form make thee hot while thou art passing. Let not thunderbolt stay in thy form. Let not the hasty and gawky splitter, overlooking the flaws make the conducting paths wrongly with a flash.

Here, surely, thou art not extinguished nor cramped while thou art passing over to the gods by suitable paths. The two forces (of Indra) and the two variegated rays (of Maruts) are united and the might ray (of the Asvins) is present at the head of the thunderer.

May Vājīn (celestial rays) make the Sa and Asvā rays beneficent for us, offsprings for men and (make his) affluence nourish the universe. May Aditi (the perfect sun) make us
flawless and appulet Asva (rays) secure for us (gods) a dominion.

Grammatical and Exegetical Notes.

Rbhuh = great. The word Rbhuh is derived from / bhā diptan or / bhū sattayām with the prefix uru and ṛta and suffix ku by Megayvādayasca (Un.1.38). Uru vistirpara bhāti. Ṛtena yajñena bhāti bhavatiti vā rabhuh. Purvapadasya Rbhavanca nipātyate. The word Rbhukṣah is derived from kṣayatirāsvaryakarma or / kṣī nivasagat-yoh. Tēṣam īște iti rbhukṣah yadvā teṣu nivasatiti rbhukṣah. The prefix is rbhuh and the suffix is ॐ in ॐ by Upasapkhyāna on pateṣtathā-(Un.4.12). (See SRB.I.63.3. and Pan.7.1.85).

Yaska has enlisted this word in the synonyms of mahat (great) Nigh.3.3.). The word Rbhukṣah means great, because all the three Rbhuvah pervade the three regions, hence its literary meaning is great.

In the previous hymn, the Rbhuvah are said to have divided Camasa into four. They have fashioned horse from (Asvādasyam). In this hymn the Rbhuvah proclaim the heroic deeds of Asva (rays) in the sacrifice. In the previous hymn the Rbhuvah also fashioned rays for the different gods. Here the mention is made of Asva (rays) which is more important and belongs to heaven. Here the
significance of Asva in all his activities will be described. It is important to note that only the names of Mitra, Varuna, Aryama, Ayu, Indra, Bhuvah and Maruts are mentioned in the mantra. Only these gods are asked not to censure the heroic deed of the Asva. According to Sāyana, Mitra is the god of the day, Varuna, the god of the night; Aryama (i.e. Āditya), the god of both day and night; Ayu (i.e. Vāyu), the always moving wind (the initial vakāra having dropped from the word vāyu; Indra is well known; Bhuvah, the dwelling place of the gods; i.e. Prajāpati. Although Sāyana has given this interpretation of the gods, yet he has not explained why they alone should not censure Asva.

As a matter of fact, this (Rv.I.162) and the following (Rv.I.163) are the only hymns which due to their misinterpretation have given rise to the later institution of horse-sacrifice.

The clue to the correct interpretation is given in the next hymn in which Asva is described as having sprung from Samudra (middle region) and Purīsa (waters). He has golden horns (Hiranyakṣīga) and iron hoofs (Ayāḥ pāḍah). This description can be no stretch of imagination, be applied to the animal Asva who lives on this earth. This can only refer to a phenomenon in the heaven and middle region. It has been said that the Bhavah fashioned Asva from Asva which means that
they fashioned the rays of the sun out of the incipient rays always present in the heaven and earth (vide. Agni hymns Rv.I.141 - 150).

After the formation of heaven and earth, the Sun came into being. Then waters were produced. (cf. Ākāśād vāyuh, Vayoragnih, Agnerāpah). The hymns of Dirghatamas (Rv.I.162-163) represent the stage of water-formation., otherwise called Asvamedha or Horse-sacrifice. The previous stages have already been described in his earlier hymns (Rv.I.140 - 161).

In the present mantra the gods have brought Asva (rays) from the sun in order to produce water. They have requested Mitra, Varuṇa and others not to censure them but cooperate with them, for without their cooperation and the presence of Asva, water cannot be produced. The heroic deed of Asva consists in its indispensability in the formation of water. The sacrifice of Asva in this hymn refers merely to the formation of water, for Asva is not the horse inhabiting this earth. His identity is described in the next hymn.

Sayana is wrong in taking Ḫhukṣah as an epithet of Indra. As a matter of fact, Ḫhukṣah is used as a general term for other great gods whose cooperation is necessary in the formation of water.
Pārī-koṭhvaṇa— censure; from pari/ khyā to censure. Lun 3rd per; plu. The vikarana sic is replaced by an by Astivāsakhyatibhyo' n (Pān.3.1.62). Unaccented by Tinatīnāḥ (Pān.8.1.28).

Devajātasya— produced for the gods (Mitra, Varuṇa and others who are connected with Asva); Caturthī tattpuruṣa, Devebhya jātah devajātah tasya devajātasya. The accent on the last syllable of the first member by Kte ca (Pān.6.2.45). The word deva is accented on its last syllable by Citaḥ (Pān.6.1.163) as it is derived from/ div with ac by Nandi-grahī — (Pān.5.1.134).

The compound qualifies vajin.

Nirāpā— brilliance; from nir/ ni to wash off; cleanse, with the suffix kvip by Kvip ca (Pān.3.2.76). The accent on the radical syllable by Gati—(Pān.6.2.139) and Dhatōḥ (Pān.6.1.162).

Yaska has enlisted in the synonyms of 'form'
(Nigh.3.7).

Reknasa— inherited possession, any property or valuable object, wealth, gold. From_ric virocane, to leave, empty, evacuate, give up; VII.P.Ā. (of. Zd.ric; Gk.leipu, in loipos; Lat. linquo, licet; Lith;liktį; Goth. leiwhan; Angl.Sax. lion; Eng.loan; lend; Germ. lihen, leihen) with asun by Ricerdhane ghičca (Un.4.199). C in ric is changed into k by Cajoh ku shirvatch (Pān.7.3.52). The initial
radical syllable is accented by Nni-(Pañ.6.1.197).

Yāska has enlisted in the synonyms of wealth (night2.10). He has also explained it as 'īdryate prayastah (Nir.3.2).

The word nirnik is used as the adj. of Reknas which means shining property. The horse (rays) of the sun are comprised of shining properites.

Grābhitam- caught; from/ grah upādāne, to take away; IX. P.A. (cf.Zd. geres, geyr; Goth.greipa) Germ. greite; Lith. grebju; Slav.grablju; Hīb.grabaim, * I devour, stop) with the suffix kta. h is changed into bh by Hṛgahor- bhaschendasi (Va.Pā.3.1.84, ?). Samprasārana by Grahijā - (Pañ.6.1.16); pūrvarūpa by Samprasāreścaca (Pañ.6.1.108); the augment *iti* by Graho'liṭi dīrghah (Pañ.7.2.37). The accent on the suffix by Adyudattasca (Pañ.3.1.3).

It is to be noted here that Asva is enveloped in his shining properties and he brings the oblation or raw materials in his mouth and the gods received him.

Nāśanti - receive, get, acquire; from/ nī pṛapāṇe.

Sārāṇā - going straight forward, advancing. Susthu prakārsena anacati asau sārāṇā, 'one that goes straight forward', or advances. The accent on su by Tatpuruṣe - (Pañ.6.2.2).

Saptah - of the horse; from/ ēṛp gatau, to go; I. P. with the suffix tip (saṃśadika). Sarpati asau saptiḥ tasya saptah. Here r drops irregularly. (cf. Gk. sebomei, sebas).
The accent falls on the radical syllable by Bhâtoh (Pâ.6.1.162) as the suffix tip is unaccented by Amudâtta suppitum (Pâ.3.1.14). Bhojadeva derives it from / sap samavâye by Sapinâvasipadi -abhastip. SaPati saâgrâmeçu saha samavâti. Gatikarma â va septih. Madhava from / sap sparse. Sâyana has correctly explained as sarpaasâlah.

Vâjinâ - of the horse; from vâja with the suffix in by Ata inithanau (Pâ.5.2.115). Vâjaâ asti asminniti vâjī. The vâja is the third among the Âhûs and belongs to the heaven. The birth place of Vâja is the heaven (see. Rv.I.163.1.)

Vidatethi - in the sacrifice; from / vid labhe to get, acquire VI.P.Â. with the suffix atha by Ruvidibhyân nit (Un.3.119). Vidyaâ labhyate yatra iti vidatathâ tasmin vidatethi, ' the place where Asva is received, i.e. the sacrificing place'. The accent on the first syllable by Adyadattasca (Pâ.3.1.2).

It is used for Ajaâ. It is shown in (Rv.I.139.4) that Aja is light and Asva is heat. These belong to Pûsána Pûsána is the sun, the store-house of the heat and light. Here in the context of Asva Aja is mentioned as both are the properties of the sun. As Aja is the light, it comes directly (Suprán ) from the sun.

Mevat - from / mā to make sound; III.P. (see. M.W. also). The suffix yâ by Dhâtorekaâco - (Pâ.3.1.22);
yañ drops by Yaṇo'ci ca (Pan. 2.4.74); mà into mī by Chu-
maṭhāgāpājahātīsām hali (Pan. 6.4.66); gūna in abhyāsa by 
gūna yaślukoh (pān. 7.4.82). Menī takes dhātusahajānā by 
Saṁdhyantā dhātavah (Pan. 3.1.22); Satr by Lāṭah saṁsanacau 
(pān. 3.2.124). Yan by Eranakṣo-(Pan. 6.4.82). The accent on 
the intial radical syllable by Abhyastāmāmādīh (Pan. 6.1.188) 
Pathah—food, material for consumption; from/ pā 
pāne; II.P. with the suffix asun by Anne ca (Un. 4.205), 
Pāti rakṣati iti pāthah annam,⁴ one that protects⁴. 
The Aja is received as material for consumption by 
Indra and Pūṣan (for the formation of water). Light and 
heat come to the middle region and are changed into elec­
tricity. Thus Aja is the food of Indra. But why pūṣan is also 
mentioned? Sayana explain Pūṣan as "Pūṣa poṣako devo Agni." 
Pūṣan is the god of the heaven but here pūṣan seems to be in 
the middle region, where the cloud is to be formed. So pūṣan 
seems to be Agni which transforms into electricity.

Chāsah—light; from/ chā chedane, to cut, pierce; 
IV.P with the suffix gan by Chāpūkhadibhyāk Hit (Un. 1.194). 
Chāyati chinatti asun chāsah. The accent on the radical 
syllable by Ṛni — (Pan. 6.1.197). (cf. Sk. Skazo, a he-goat).

Light is called chāsah because it pierces or passes 
through atmospheric starts.

Visvadevyah—Dear to all gods or desired by all 
gods. According to the accent the compound is B.V. and may 
be dissolve as "Visve devyāh yasmin saḥ visvedevyah, "that
which contains all things (visve) desired by gods (devyaḥ) but the sense appears to be as we have translated it, because the light is desired by the gods for the creation of water. The accent on the last syllable of the first member of the comp. by Bahuvrihau visvaṃ saṁjñāyaṃ (pāṇ. 6.2. 106). The word devya is derived from deva with the suffix yat by Tadarhati (Pāṇ. 5.1.63) Devaṃ arhati iti devyaḥ.

As a matter of fact, light stands for rays which possess both light and heat. 

Purodāsaṃ - here refers to chāgah, i.e. light. From dāś dāne, to offer, to send forth; with the prefix pūras and the suffix nvin by Māntre śvetavahā-sākhasāsās purodāsaṃ nvin (pāṇ. 3.2.71). Puro dasante enam purodāḥ tam purodāsaṃ. The accent on the radical syllable by ṇu (Pāṇ. 6.1.197).

Light is purodāsa because it is sent forward.

Susravasya - for rapid flowing; karmatapuruṣa comp. Su sobhanaṃ śravah (stream) iti susravah. Susravaseḥ idem susravaseḥ tasmā susravasya, the suffix an by Tasyedaṃ (Pāṇ. 4.3.120). The accent on the suffix by dyudattasca (Pāṇ. 3.1.3).

Havisyaṃ - fit for offering; from havih with the suffix yat by Tadarhati (Pāṇ. 5.1.63). Havirahati iti havisyaṃ. The svarita accent on the suffix by Tītsvaritam (Pāṇ. 6.1.185).
Devyānāma - received by the gods; devaḥ yīyate pṛṇyate yat tad devyānām haviṣyam. From ya prāpene, to lead; II.P. with the prefix deva and the suffix lyāt by Karṇādhi-
karaṇayos ca (Pāñ.3.3.117). The accent on the radical
syllable by Gati-(Pāñ.6.2.139) and Liti (Pāñ.6.1.193).

The oblation in the form of light is received by the
gods in the middle region.

Trīb - thrice; from tri with the suffix sac by
Dvitiṣatūrbdhyah sac (Pāñ.5.4.18).

Manuṣha - the rays of the sun; from Manu with the
suffix an by Manorjātān - (Pāñ.4.1.161). The accent on the
initial syllable of Manu by Ṛni (Pāñ.6.1.197).

Manu is the sun and the offsprings, i.e. rays are
manuṣha.

Prativedaṇa - announcing; from prati vid jñāne
with nic and satr. The accent on nic as satr after sap is
unaccented by Tasyanu - (Pāñ.6.1.136).

Ṛtusah - according to the seasons or time; from ṛtu
with the suffix sas by Sankhākavacanācca - (Pāñ.5.4.43). Ṛtu-
au ṛtāu navantī iti ṛtusah navantī. The suffix is accented
by Adyudattāsa (Pāñ.3.1.3).

Hotā - invoker, sacrificer; from ḍu dānādānayoh,
to offer or present an oblation; or ḍu, to call, sparddh-
āyaṁ sabde ca; with the suffix trn by Naptā - (Un.2.96).

Juhoti évayate iti hotā. (cf. Gk. khy in Kheo for Khe Po, ḍu
Khuloa, Khumos; Lat. futis, "water pot"). The accent on the radical syllable by Ḥni- (Pān. 6.1.197).

Ardhvaruḥa - the minister of the rite or dynamic force; from ṣya prāpana, to get, acquire; II.P. with the suffix ka and the prefix adhvara by Ṭṛgavā (U. 1.37).

Ardhvaram yajñam yati prāṇoti iti adhvaruḥ. Ā in ā drops by Āto lopa iti ca (Pān. 6.4.64). The accent on the suffix by Ādyudāttasca (Pān. 3.1.3).

Yaska has derived it from adhvara - ṣya; adhi = ṣya with ṣya (see Adhvaruḥ. Adhvaryaḥ adhvaruḥ. Adhvarasm yunakti. Adhvarasyanetā. Adhvaram kāmayate iti vā. Api vādhiyāne yurupabandah. Adhvara iti yajñanāma. Dhvaratirhinkākarmā. Tatpratiṣedhah (Nir. 1.8). The Adhvaru is so called because he institutest an adhvara; any officiating priest; a priest of a particular class (as distinguished from the Hotr, the Udagātṛ and the Brahma classes). The Adhvaru priests had to measure the grounds, to build the ground altar, to prepare the sacrificial vessels, to fetch wood and water, to light the fire, to bring the animal and immolate it; whilst engaged in their duties, they had to repeat the hymns of the Yajurveda. (M.W.P. 24)

This above-mentioned description of the different priests belongs to the rituals but as a matter of fact Agni is Hotā, Adhvaru, udagātā and brahma. (see

Tvam adhvaruṛuḥa hotāśi pūryaḥ
prasāta potā jamiśa purohitāḥ.
Viśvā vidvā artvijyā dhīra puṣyasy
tagne aakhye ma riṣāmā vayaṁ táva.

(RV. I. 94. 6).

Although Agni has multifarious functions yet generally he is described as Hotṛ and the wind is described as Adhvaryu.

(see.)

1. Ayam vai vāyuro ayam pavate esa va idam sarvam
   viyakti yadidam kiṇca vivicyate - SB. 1. 1. 4. 22.

2. Vāyurvā agnēḥ svo mahīma - Kau B. 3. 3.

3. Vāyuradhvaryuḥ - Go. B. Pu. 1. 3.


Therefore, in the present mantra Vāyu is represented by the word Adhvaryu who is dynamic force in the formation of water.  

Āvayaḥ - the youthful one, i.e. fresh, active, B.V.  

Comp. Āgamanīdād vayāḥ yasya sa āvayaḥ. The accent on the first member of the comp.

This word Āvayaḥ (in the voc.) is used for Indra (electricity). (See. RV. VII. 45. 38). The verbal form āvayat is also used for Indra (RV. X. 113. 8.) Here the word Āvayaḥ represents the god Indra or the fresh electric energy.

Agniṁindāḥ - the kindler of the fire. Indhanam indhāḥ bhāve ghan. Agnerindāḥ agnimindāḥ; the argument mum by Evastra-āgnayorindher mum vaktavyaḥ (Va. Pan. 6. 3. 70). The accent on the last syllable by Samāsaṣya (Pan. 6. 1. 223). In RV. and elsewhere this word is used for Dadhyāṇ (see.
Notes on Dadhyān on RV.I.139.9.

Gravagrābhah - one who handles the Soma stones (M.W.P.374); one who seizes or makes the cloud; Gravynah meghān grañati iti gravagrābhah, From / grah upādāne, to catch, to seize; IX.P. with the prefix grāva and the suffix an by Karmayān (Pan.3.2.1). It is changed into hh by Hṛgrahorbhaschandasi. The accent on the last syllable of the second member of the comp. by Gati-(Pan.6.2.133) and Adyudattasca (Pan.3.1.3). The word graven is enlisted in the synonyms of mekh megha (cloud) (Rig.I.1.10). He has derived it from / han; / gr; / grah (Gravino hañtervā grañterva graññtervā (Mīr.9.8).

Now 'gravagrābhah' refers to the aforesaid gods (Agni and others).

Suviprah - good sage, wise, intelligent. Sobhanah viprah suviprah. The accent on the first syllable of the first member of the comp. by Tatpuruse - (Pan.6.2.2). Here suvipra is the sañstā, (one that directs, i.e. directive energy). This word suvipra occurs once only here. Vipra is a state which has to be acquired (for the proper performance of the act). Priyamedha is said to have acquired the state of Vipra. Generally Vipra occurs in the context of Agni. Agni, when he rises to the requisite degree of heat necessary for a certain phenomenon is called Vipra.

But here the word suvipra refers to Brāhaspati. Brhaspati was the priest of the gods. (see.)
Devasrutilam vrśtivāniṁ rāmāṁ brhāspatirvācām
asma āyacchat.

(Ṛv.X.98.7).

Devasrutam deva enam śrūyanti (vrśtivāniṁ) vrśityāścinām.
Rāmā rātībhyaśtaḥ. Brhāspatir brahāmā āṣīt. So asmai
vācaṁ āyacchat (Mīr.2.12).

Brhāspati is a form of violent Agni. (See Notes
on Brhāspati on Ṛv.I.139.10). When starting from the
sun, Brhāspati is very violent and produces sound, and
therefore, rightly called śanṣā. Sayana has also ex-
plained suvipra as Brhāma (Śrī.Ś.X.71.11).

Svarūkṛtena - Well arranged or furnished. From
kr karane to do; VI. P. with the prefix aram and the
suffix kta. (cf. alam and Gk. ara). The root with aram
means to prepare (M.W.P.87), to furnish and arūkṛta
means prepared, furnished, made. Su sūbhānam arūkṛta
ten/araūkṛtena, 'well prepared or furnished. The accent
on the first member of the comp. by Tatpurusā - (Pāṇ.6.2.2
Svīstena - well performed; from/ yaj to perform
I.P. with kta. Svāprasāreṇa by Vacisvapiyajādāṇāṁ kiti
(Pāṇ.6.1.15). J is changed into a by Vṛācchhbrasja-(Pāṇ.
8.2.36). Sūbhānam istam svīstam tena svīstena, 'well
conducted'. The accent on the first member of the comp.
by Tatpurusā - (Pāṇ.6.2.2.).

Vāksaṇaḥ - streams, rivers; from

1. / vākṣa roṣe, to grow, swell, be strong
or powerful; Ṛv. to be angry, I.P. (cf. Gk. Aexo, Anxano; I
Lith. engti; Goth. waksjan; Germ. washan, wachsen; Angl. sax. waxan; Eng. wax) with the suffix yuc by Krudhanan- 

darthebyasca (Pan.3.2.131). Vakṣanti krudhyanti iva hi 
tāḥ varṣasanas vṛgana gacchantyaḥ.

II. 

vah prāpane; to carry, to flow; RV.(cf.Gk. ὁχασ 
for Fokhos, okheomai; Lat. vehere, vehiculum; Slav. verti; 
Lith. veziti; Goth. gaargan; Germ. wegan, bewegan; Eng. 
weigh) with youc by Yuc bahulam (Up.2.71). The augment 
suk. Svaɣam pravahanti hi tāḥ.

III. Vakṣatiḥ prāptikarmaṇaḥ syāt - iti Mādhavaḥ. Prā- 
pyate hi tāḥ prāntibhiḥ prapnusantī va samudram nimnam vā.

Yāśka has enlisted it in the synoms of nadi (river) 
(Nigh.1.13). When the cloud is formed, it pours down on 
the earth and the rivers flow in full swing. It is clear 
that in this mantra, some of the gods who are engaged to 
form the water in the cloud, are enumerated.

āpaṇadvam - replenish, fill. From / prāpane, 
to fill; VI.P. (A.in RV.) Lý 2nd per. plu. The gods are in- 
volved to fill the rivers by producing water in the cloud 
and pouring it down on the earth.

Yupavraskāḥ, chiselers of the post. From / vrasc 
chedane, to cut down or off or asunder or above; VI.P. 
with the suffix an by Karmāyaḥ (Pan.3.2.1). Yupam vrscatd 
iti yupavraskāḥ te yupavraskāḥ. Chandastväc ajhalādvyapī 
kutvam by ŚK coh Kuh (Pan.2.2.30). The accent on the last 
syllable of the second member of the comp. by Gati -
Svami Dayanand dissolves this component as Caturthi Tatpurusa and Sayana Sasthi Tatpurusa but in both cases the accent and meaning are the same. The word yupa is derived from yu misraya misrayayoh, to unite, attach, harness, Rv., II.P (Veda also A.Yute) with the suffix pa by Kuyubhya ca (Un.3.27). Yauni misrayati iti yupa, 'one that mingle'. The accent on the suffix syllable by Adyudattasca (Pam.3.1.3).

According to the Devata-sud of Rigveda Samhita Vol. V. (Indices published by V.S.M.Poona, the deity of (Rv.I. 36.13.44; III.8.1-5; 8.6,7,9,10; 8.11; 8.8) is Yupa. Sayana has also taken Yupa as the deity and has always mentioned it as Agni also. It is rather surprising that in all the hymns, of which Yupa is the deity, mentioning of Yupa does not occur in any mantra. Sayana has quoted the authority of the A.S.Sm. to corroborate the statement that Yupa is the deity of all such hymns. It appears that relying on the max 'Anarthaka hi mantrah', A.S.Sm. arbitrarily assigned these hymns to Yupa. As a matter of fact, all the srauta Sutras have consistently distorted the meaning of the mantras in order to adjust them into their preconceived ideas of sacrifice. It may be noted that in these mantras Vanaspati is always mentioned. Even at the time of Yaska, there was difference of opinion as regards the significance of Yupa.
The word yupa is used in Rv. for five times (Rv. I.51.14; 162, 6; 162.6; IV.33.3; V.2.7). In (Rv. I, 51.14) and IV. 23.3) only for comparison and here (Rv. I.162.6) it occurs in compound. Its independent mention is found only in the following mantras:

Sunascicheckam niditam sahasrasad
yupadamunno asamista hi sa
Evasmadagne vi murugdhi pasan
hotascikitva iha tu nisadya.
(Rv. V. 2.7)

Here Agni is hota and is said to have freed Sunah-sepa from a thousand poles. Here the metre is Triśūp, therefore Agni belongs to the middle region. Consequently Sunah-sepa also should be in the middle region. In mantra 9 of the same hymn Agni is asked to destroy the demon (of darkness) with his sharp horns (i.e. bright flames). (see, Rv. 5.2.9). Here srūga is the same thing as yupa in the seventh mantra.

The poles are possessed of Cakra and Svaru (Rv. III.8.10). Here the word ārthihī (denotes the middle
region (vide Nigh. 1.3). This may even be inferred from
the interpretation of Sayana who places the poles in the
middle region (SRB. III. 8.10). although he does not explains
prthivi as referring to middle region. Further Sayana's
explanation of Svaru also supports the view that Yapas are
in the middle region (see.

Hansa iva sreniso yatana sukrah vasah svaravo
na aghu.

Unmiyamanah kavibhih purastad deva devamapi yanti
pathah.

(Rv. III. 8.9).

Here Sayana's posts are luminous and in the middle region.
(SRB.).

From the above, it is abundantly clear that the
Yapas (poles) are luminous and are not on the earth but are
in the middle region. These are, therefore, the rays of the
sun. They are said to be chiselled by Agni, Vayu, Maruts
etc. as described in the (Rv, I. 162.1, 5,6). who are Yupas
vraskah. Their action of chiselling only signifies their
manipulating the rays in the formation of the cloud.

Yupavahah - the bearers of the poles, i.e. conveyers
of the rays. Yupan Vahanti te Yupavahah. From vah
prapea, to carry; bear, with the suffix an by Karmanyvan
(pam. 5.2.1). The accent on the last syllable of the second
member of the comp. by Gati - (Pam. 6.2.139) and Adyudatta-
sca (Pam. 3.1.3).
Casašāla - a ring on the top of the pole; from Jocā bhaksane, to eat; I.P.ā with the suffix āla by Sānasivaraṇaśi - (Un.4.107) Cusaṭi bhaksayaniti iti cašālaḥ. As Yupa is nothing else but rays, cašāla may therefore indicate the state of the rays surcharged with electricity at the time of formation of the cloud. Cašāla also means the snout of a hog. In Mait.Ś. (I.6.3) the body of Prajāpati (i.e. waters) is said to be of the size of the snout of a hog in the beginning. Therefore cašāla is the volume of water formed at the top of electric pole, equal in size to the snout of a hog. Otherwise the mentioned of Cašāla in the middle region would be meaningless.

Pacanam - vessel; from J pac pāke, to cook. I.P. with the suffix lyut by Karaṇadhikaraṇayosca (Pān.3.3.117) Pacyate asminniti pacanam, in which (something) is cooked. The accent on the radical syllable by Liti (pān.6.1.193).

Here pacand means the place where water is generated by the combination of Oxygen and Hydrogen.

Abhigūrītiḥ - song of praise; from abhi J gr, to praise; IX.P.ā with the suffix ktin in bhāva by Strīyām Ktin (Pān.3.3.94). Abhitāh garanam abhigūrītih. The accent on the last syllable of the first member of the comp. by Tādau ca niti kṛtyatau (pān. 6.2.50) and Nipāta ādyudattāh, Upasargasabāhivarjām and Gatisca (Pān.1.4.60).

Invatu - to impel, invigorate; from J inv.I.P. Lot 3rd per sing.
The song of praise (abhigūrtih) of the gods other than those mentioned in the first mantra may invigorate us (i.e. Mitra and Varuna and others engaged in the formation of water).

**Sumat** - himself (Sumat svayamityarthah - Nir.6.22).

**Adbhāyā** - to be granted; from / dhā dharamapoṣanayoh to sustain, nourish, grant. Lui pass.3rd per sing. Cin by Cīndhāvaṅkaṁṇaḥ (Pān.3.1.66). The augment yuk by āto yukeṁkṛtoḥ (Pān.7.2.23), the suffix ta 3rd per sing. disappears by Cīn lūk (Pān.6.4.104). Unaccented by Tinnatīṇāḥ (Pān.8.1.28).

**Vīta-prsthah** with bright back. E.V.Comp. Vītaḥ Kāntah prsthah yasya saḥ vīta-prsthah. The accent on the last syllable of the first member of the comp. by Bhuvrīhau prakṛtya pūrvasanah (Pān.6.2.1).

Sāyana explains it as Vīta-prsthah sādhupoṣanena pra-prtpaḥcād ṛgah kāntaprsthoh va. M.W. explains 'straight backed' (as a horse). But the word vīta is derived from / vī gati-vyāptiprajana-kānti-asana-khādāmesu, to go, approach; II.P. with kta. and here in the context of Āsva (rays) the comp. denotes the rays which are coming from the sun towards the middle region. These rays are very bright and violent, so they are called to be bright backed.

**Vīprah** - leaping; from / vip to tremble, to move.
Hsayah- Hewa it refers to the flames of Agni, is vipra.

Madanti- rejoice; from / mad hargasalepanayoh, to rejoice.

Subandham- closely connected, good friend
Susthu sobhanam badhnati iti subandhuḥ tam subandham. From su - / bandh to connect bind; IX.P. with the suffix u by Sṛṣyvat (Un.1.10). As the suffix is nit by the sūtra itself, so the radical syllable is accented by Ṛnī- (Pāṇ. 6.1.197). In the comp. the accent remains on the same by Gati - (Pāṇ.6.2.139).

Sandānam- fetter. Samyag avacchedakam bandhakam pādabandhanam iti sandānam. From sam _/ do bandhane with the suffix lyut by Karanādhikaranyeoscā (Pāṇ.3.3.117). The accent on the initial syllable of the second member by Gati (Pāṇ.6.2.139) and Liti (Pāṇ.6.1.193).

Sīrṣayā- being round the head. From sīras with the suffix yat by Bhaveschandasi (Pāṇ.4.4.110). Sīrasi bhavā baddhā rajjuḥ iti sīrṣayā rajjuḥ. The word sīras is substituted by sīrṣaṇ by Ye ca taddhite (Pāṇ.6.1.61). The svarita accent on the suffix by Titsvaritam (Pāṇ.6.1.185).

Sarva- all (Ved.Nom Plu.). Si drops by Seschandasi bahulam (Pāṇ.6.1.70).

Tā- (Vedic Plu.). Those. Si drops by Seschandasi bahulam (Pāṇ.6.1.70).
Kravisah. = Raw flesh, elemental matter; from J kru hinsayam with the suffix 1st by Upaśanghyāna on (Uṣy.2.108) tattvarasceti vimrasyam (V.B.P.S.S.III., P.1130). The accent on the suffix by Ādyudattasca (Pan.3.1.3). (cf. Gk. Kreas; Lat. cœor, cruentus, crudus, caro; Lith. Kranja-s, blood; Russ. krovj; Hib., crue; Old Germ. hreo).

The idea conveyed by the words kravisah, maṣikā, svadhitau, samītuḥ, āmasya kravisah, srtapākam, agnimā pacyamanāt etc. in this hymn leads one to suppose that a horse was sacrificed and its flesh offered as oblation in the sacrificial fire. It should be noted that the flesh and strappings, fetters etc. of the horse are said to be among the gods, i.e. should belong to the gods and to none else.

One thing that strikes the reader is that there are only six or seven mantras in this hymn that there are in this strain. Otherwise in the remaining part of the hymn and in the next hymn (Ṛv.I.163) there is nothing to indicate that there is any reference to the terrestrial animal called horse. These six or seven mantras have led the people to believe that there existed the institution of horse-sacrifices in which a horse was cut. As a matter of fact (S.B.10.6.41) gives the true interpretation of horse sacrifice. (see.

"Ūṣā vā astasya medhasya tirah. Sūryasacakṣur vātah prāno vyattam agnir vaisvānaraḥ savatsara ātma āvasya medhasya dyapram tāntarāsam udāram pṛthivī pājasyan disah pārśve avāntaradīsaḥ pāṃsava ṛtavo aṁgani māsā-
scārddhamāsāsca parvānyahorātānī pratiṣṭhā naksatrāyaṇyasya
thīṇī nabho mānsāni uvadhyam sikatāh sindhavo guḍā
yakṛca klomānasa parvata oṣadhayasa vanaspatayasa
lomāni ś udyan pūrvārdho nimlocaṇaśaṅghānārāddho
yadā vyḍībhastad vidyotate yad vichūnte tatstanayati
yanmehati tad vaṁśati vāgeva asya vagaharva asvam purastān-
maṁaṁvajāyata tasya pūrve samudre yoni rātrireṇam pascān
a samudre a mahima anvajāyataśyāpare yonireṇau vā asvam maṁmaṁvajāyata
sambabhuvatur hayo bhūtvai devān avahat vājī gandharvān arvā
asurān asva manuṣyaṁantamudre evaṁya bandhuh samudro yoniḥ
(S.B. 10.6.4.1). The dawn, verily, is the head of the
sacrificial horse, the sun the eye, the wind the breath,
the open mouth the Vaiśvānara fire; the year is the body of
the sacrificial horse, the sky is the back, the atmosphere
is the belly the earth the hoof, the quarters the sides,
the intermediate quarters the ribs, the seasons the limbs,
the months and the half-months the joints, days and nights
the feet, the stars stars the bones, the clouds the flesh.
the food in the stomach is the sand, the rivers are the
blood-vessels, the liver and the lungs are the mountains,
the herbs and the trees are the hair. The rising (sun) is
the forepart, the setting(sun) the hind part, when he yawns
then it lightens, when he shakes himself, it thunders, when
he urnates then it rains, voice, indeed, is his voice. The
greatness of horse first as the day which origin was in
the first sea, viz. heaven and then after the day, the
The greatness of the horse was night, which origin was the next sea, i.e. earth. They were the two greatness of horse, who were on his all sides. Becoming a haya (steed) he carried the gods, as a vājī (stallion) the gandharvas, as a arvā (runner) the demons, as a asva men (the rays of the sun) The sea, indeed is his (bandhu) relative, the sea is his source*(cf.Yo vā asvasya medhyasya sīre sīrasyān medhyo bhavati -- Asvasya yonih samudra (bandhu) Tatr.Ś.7.5.25).

In this connection some verses from Rv. and Vs. should also be noted:

The birth place of the horse is either the middle region or waters, or heaven (see. Rv.1.163.1; Vs.11.12.20; 23 40,39,42,41,43,44,15,17).

As a matter of fact, Aśva is not an animal the one that was fashioned by the Rbhus from Aśva (i.e. rays)(cf. Aśvādāsya). After the formation of Hīranyagarbha, the Rbhus divided the heaven and the earth. They also divided the Camaśa (Hīranyagarbha) into four parts (heaven, earth, sun and moon). In these four parts there were four kinds of rays (Asva). (cf.Vs.23.2,4). Here (Vs. 23.2) tvā refers to Aśva whose greatness is present in the sun, in the Samvatsara, night, earth, Agni, etc. There is no injunction in the Vedic texts for the actual cutting of the horse into pieces--nor even in the present hymn (Rv.1.162). The natural phenomena in terms of earthly objects and vice versa. Unfortunately this comparision led to the later institution of horse
sacrifice evolved by those who failed to appreciate the simile and the spirit of the poets. There arose a school who refused to delve deep into the real significance of the mantras and proclaimed that they have no sense and that they are meant only for performing sacrifices (cf. Anarthaka hi mantrah bhavanti, Sarve mantrah yajnartham pravṛttah). This tradition continued for so long during the ages that it became impossible to eradicate it. That is the reason why even the scholars cannot extricate from the sacrificial bias. We draw the attention of all the scholars to some crucial mantras in the hymn of Dirghatamas (Rv.I.164) in which Gauh (cow) is said to be the rays and Pitarah to denote Agni. The Veda itself says:

\[ 'Kavyahamah ka iha pravocad devam manah kuto 'adhi prajatam' who is there on the earth claiming himself to be a poet, who can explain this? Whence is born such a divine mind? \]

Now as regards the word `kravis which is usually translated as `aman mansam' (raw flesh), we refer to the word `mansa' which means a 'cloud' (cf. Rv.I.161.10). Therefore, kravis must denote the early stage of cloud-formation. In this connection the gradual evolution of the universe, is also to be considered. (i.e. Ākāsād vayuh vayoragnih, Agnerāpah, Adhyah prthivyah osadhayah etc). This shows that waters (āpah) came into being
after the birth of Agni (Asva). These waters fell on this earth for thousands of years and created the oceans. This phenomenon of primeval clouds is explained in the Veda by the allegory of horse-sacrifice.

Now, this raises the question of the interpretation of Maksika which is said to have eaten the kravis. The answer is quite easy. Maksika is the dust particle, which absorb the kravis, i.e. on which the initial vapour formed by the combination of Hydrogen and Oxygen settle to form the clouds. This is further supported by the following mantra in which the word maksika occurs for only the second time. (see.

Uta sya vam madhuman maksikarapan
made somasyasijo huvanyati.
Yusam dadhico mana a vivasatho
atha sirah prati vam asvyam veda.

(Rv.I.119.9).

Here the maksika is said to hum moisture fully intoxicated with Soma, i.e. water.

Maksika - (dust) particle. From / mas sabde rosha ca, to him, buzz, make a noise, I.P with the suffix sikan by Haninasi = bhyam sikan (Un.4.154). Masati sabdayati rosam karoti va sa maksika. The accent on the initial syllable by Nni - (Pān.6.1.197). It may be also derived from / maks (6f marks) to collect, heap with the suffix ghan by Bhave (Pān.3.3.18). Maksati asau maksā sanjña cet maksikā, the taddhita kan by Sanjñayam kan (Pān.5.3.87). This kan suffix
means (hrasvatvahetuka ya sanjna tasyam ganyamanayam
kam pratyayo bhavati-Kan suffix takes place when diminti-
veness of some object is to be denoted). A in maksa is
replaced by i by Pratyayasthātkat} (Pān.73.44). The
accent on the initial syllable by Īni-(Pān.6.1.197).

Most probably this makṣikā (particle) is one
of the forms of Maruts which are born from Rudra (Agni).
So Marutaḥ are bhrājradṛstayāḥ. These (dust) particles
are cosmic rays on which Oxygen and Hydrogen are combined
to form water in the beginning. Being born of Rudra,
the Maruts are a form of Agni and in the Veda they have
nothing in common with the wind. They are cosmic rays here
called dust particles of the shape of makṣikā, 'one that
collects or heaps'. The dust particles attract H₂ and O₂
to combine them and turn them into water.

Aṣa-pervaded, ate, absorbed. From as vyāpa-
tau, V.P. and as bhojane, IX.P.Lit 3rd per sing. Re-
duplication by Liti dhātoranabhyaśasya (Pān.6.1.8). Dirgha
in abhyāsa takes place by Āta ādeḥ(Pān.7.4.70). Here
the augment māt does not occur as from the sutra Asnotes-
ca (Pān.7.4.72) the root as of V.P. is taken.(see,
Asnoteriti Vikaranamirdese asnoterma bhūditi āṣa, āṣatubh,
āṣukāṣikā).

Svārau svādhitau- in the bright thunderbolt.
The word avaru from svṛ sābdopatāpayoḥ, to make noise
utter a sound, to shine, I.P. with the suffix u by
Srvr - (Un.1.10). Svaryate upatapayate anena iti svaruh (cf.
Gk. Surili; Lat. susurrus; Germ. schirren; Eng. swarm). The
accent on the initial radical syllable by Nni - (Pān.6.1.197
as the suffix u is nn nit by the sutra itself. The word
Svadhitl is from Ġ̄̃ dhā dhāranaposanayoh, to preserve, to
nourish, III.PĀ. with the prefix sva and the suffix ktn by
Try̱am ktn (Pān.3.3.94). Devarāja Yajwā derives it from
sva Ġ̄̃ dhā dhāraṇe, VI.P. with ktn. Svam dhāraṇam dhīyate
aneam iti svadhitih tasyām svadhitau (UIN.P.238). Yāska has
put it in the synonyms of thunderbolt. The accent on the
initial syllable of the first member of the camp. by Avyaye
maṅkunipatanām (Va.Pān.6.2.2).

Sāyānā's commentary on svarau is pasvājanakāle and
svadhitau is chedanakāle ca avadānakāle. Both these words
occur in Rgveda seven times. Here sāyānā explains svarau as
pole. Geldner explains svarau as post and svadhitau as
The difference in explanations arises from the difference
of regions to which the horse belongs. Geldner has followed
Sāyānā but Yāska's horse belongs to the middle region and
denotes the thunderbolt. In the middle region svadhitau
always signifies thunderbolt. Here in the context of Asva,
svadhitau must belong to the middle region.

At the beginning of creation of water, this Asva
was formed into a pole in the middle region and it caused
to combine the elements to form water.

Samitā, of sacrificer, i.e. of Agni. From Caus 1

Sam, to calm, pacify, destroy (cf. Ksmn) with the suffix

by Nvultrce (Pān. 3.1.133) Samyati asau smaita, ‘one who

calms or destroys. Irregularly formed by Samitā yajña

(Pān. 6.4.54). The accent on the suffix by Citaḥ (Pān. 6.1.163)

Here the kravās attached to the hands and nails of

the sacrificer, is said to belong to the gods. But who is

smaita? The word samitr is used in the Rgveda for six
times and samitāraḥ twice. In Rv. the word samitr is

always the designation of Agni (see Rv. III.2.10: 4,10; VII.2.10: X.110.10).

1. Upāvasrajja tmāyah smasāja devānām pātha

rutha havinsi.

Vasaspāthi smaitā deva agnih svādantu havyāṃ

madhunā ghratena.

(Rv. I.110.10).

Here smaita is Agni. Agni gives oblations to the gods
seasonally. Let (the gods) enjoy the oblation with sweet

water.

It is also be noted that in the Vedas, the words

samitā samitāraḥ samitāraḥ are used. All of them are used

for Agni due to his different forms.

Now Agni is the samita of gods. Here the hands and

nails of samita or Agni represent its flames, etc. The des-

cription is on the analogy of a human being (i.e. Purusa-

vidhā).
śrūṣṭa - thoroughly cooked, i.e. perfectly prepared. 

There are three kinds of pākās (cookings) Arddhapāka, śrūṣtapāka and atipāka. Ardha pāka is ūvadhyasa, śrūṣtapāka is water and atipāka when water turns into snow. (Śf Nabhga māṃsamed S-B.). śrūṣtapāka is that stage of water when it rains. This water possesses a great quantity of Soma (fertility). Here the gods are requested to perform the śrūṣtapāka.
Sulaṃ- electric poles from, sal rūjāyāṃ sanghāte ca, to hurt, cause pain, sound, collect, I.P. with the suffix ghan in bhāva by Bhāve (Pān.3.3.18). Sulaṃ sulaḥ tam sulaṃ. The accent on the initial syllable by Nin (Pān.6.1.197).

The matter which is going to be turned into water by Agni runs towards the electric poles in the middle region. That should not be wasted by falling on the earth or vegetation in raw state and wasted.

Niḥatasva- sacrificed, i.e. assigned for that purpose. From ni han hinsāgatyoh, to strike, beat, kill, move; I.P. (Nigh.2.14) (cf. Sk. theimi, thanatos; phonos, epephonem, pepharae: Lat. defenders, of fendres; Lit genu, giti, Slav. Gunati) with the suffix kta. The final n in han drops by Anudattopadesavanati - (Pān.6.4.37). The accent on ni by Gatiranantarā (Pān.6.2.49).

Srīgata- to connect, join, fall: from sṛṣi (cf. sli). Luni 3rd per sing. The vikarana an by Pusādīdyutādi- (Pān.3.1.55).

The idea is that no drop of new and raw material of water is desired to fall on the ground and plants.

Usādhyah- for desiring(gods). From vas kantau, to desire, I.P. with satr. The suffix satr is sārvadhātuka and nit, so samprasārana takes place by Grahijā-(Pān.6.1.16) pūrvarūpa by Samprāsārāṇāca (Pān.6.1.108). The accent on the suffix by Ādyudattasca (3.1.3).

Pakvam- cooked. From pac pāke; I.P.
with the suffix kta. Pacanam pakvam. The suffix ta is changed into va by Pace vaḥ (Pān.3.2.52). The accent on the suffix by Ādyuttasca (Pān.3.1.3).

Surabhiḥ—reeling smell. From su/, rabh, to affect pleasantly with the suffix i(umādika).

Nikṣanam—observation. From ni / ikṣ darśana, to observe I.P. with the suffix lyut by Karanādhikaranayosca (Pān.3.3.117). The accent on the radical syllable by Gati (Pān.6.2.139) and Liti (Pān.6.1.193).

Māṃspacanyah—a vessel in which flesh is cooked. i.e. where cloud or water is formed. From / pac pāke to cook; I.P. with the prefix mānsa and suffix lyut by Karanādhikaranayosca (Pān.3.3.117). Mānsah pacyate yasyaṁ patre tat mānsa-pacanam patram arni cet māṃspacanĩ, the suffix nip by Tit (Pān.4.1.15) tasyar māṃspacanyah. Here the final vowel in the word mānsa drops by Mānsasya paci yudghaḥ (Vā Pān.6.1.144) The accent on the radical syllable by Gati (Pān.6.2.139) and Liti (KAMIX) (Pān 6.1.193).

The place where the cloud is formed is here said allegorically by the comp. pāṃspacanyah.

Ukhayah—of ukhā vessel, i.e. the trough in the middle region in which water is formed. From / ukh gataṁ, to go move. I.P. with the suffix ka ṣap by Igupadhā - (Pān.3.1.125)Ukhyaṁ gamyate yatra sa ukhā, where movement is possible. The feminine suffix ṭap by Āḍyattastap (Pān.4.1.4). The accent on the suffix ka by Ādyuttasca (Pān.3.1.3)
Ỵuṣṇ̃āh = of broth, i.e. vapour at the time of turning into cloud. The word yusa is replaced by Ỵuṣṇ̃āh followed by sas etc. by Paddhan- (Pān. 6.1.63) (of Lat. Jus; Slav. Jusha M.W. derives it from /yu.

Āśeṣanāṇī = vessels for puring out, i.e. atmospheric conditions conducive to the sedding of rain; from ā- /sikṣarane, to pour out, discharge; VI.P.Ā. (cf. Zd. hincaiti; GK; ikmas; Angl. Sax. seon; Germ. Seihen, seichen) with the suffix lyut by Kāraṇādhikaraṇayosca (Pān. 3.3.117). Asicyante yesa patresu tāni pātrāni āśeṣanāṇī ucyante. The accent on the radical syllable by Gati (Pān. 6.2.139) and Liti (Pān. 6.1.193).

Apidhāna- = envelopers, coverers; from api-/dha dhāreṇa-posanayoh, to place upon, cover; III P.Ā. with lyut by Kāraṇādhikaraṇayosca (Pān. 3.3.117). Apidhiyate anena iti apidhānam pātram. The accent on the radical syllable by Gati- (6.2.139) and Liti (Pān. 6.1.193).

Nigādanam- = settling down. From ni/sad, to settle down.

Viśvartaṇam- = transforming. From vi/vr, to transform.

Āryataha- = of the horse, i.e. of (the rays of the sun).

Here the rays stand for electricity derived from the sun.
Padhīśam - feet, fastening, i.e. capturing. Padam
- padānām vā viśam yasmin karmāni tat karma padhīśam ucyate,
'the act in which the fastening of feet takes place, i.e. capturing of electricity for the formation of water'.

Dhvanayitā - to cause to thunder. From dhvan sabde,
to utter sound; with the suffix nīc and again Lūn 3rd per.
sing. Here can in place of the Lūn does not take place by Nisri-(Pañ.3.1.48) due to Nonayatidhvanayati - (Pañ.3.1.51)
Unaccented by Thinnatinā (Pañ.3.1.23).

Dhūmagandhī- smoke-smelling Agni B.V. Comp. Dhūmasya
iva gandho yasya agneḥ sa dhūmagandhī. The samāsānta suffix i by Gandhasyet-(Pañ.5.4.135). The accent on the second
syllable of the first member of the comp. by Bahuvrīhau-(Pañ.6.2.1).

Bhasanti - shining, bright; from bhrāj dīptau, to
shine, I.Ā. with the suffix sātr. Nīṣ by Ugitasca (Pañ.4.1.6).
The accent on the radical syllable by Dhūtoḥ (Pañ.6.1.162).

Abhi-Vikta shake; from abhi/ vij to shake. Luṇ.3rd
per sing.

Jagrih - redolent. From ghrā gandhopādme, to smell
to perceive odour; I.P. with the suffix kin by Ādr-(Pañ.3.2.171)
Redupication by Līti dhāto rānabhyāsasya (Pañ.6.1.8). Ā in ghrā
drops by Āto lopa iti ca (Pañ.6.4.64). The accent on the
initial syllable by Āni - (Pañ.5.1.197).
Vasatkrtam. emitting sparks with the sound like vaṣṭ.

Vasadal krtam vasatkrtam. Trtiya tatpurusa comp. The accent on the initial syllable of the first member of the comp. by Tatpuruse (Pan.6.2.2.)

Vasah covering; from vas acchādane, to cover; II. Ā. with the suffix asun by Vasernit (Un.4.218). Vaste acchādayatisāriśārikām amena iti vāsah, that covers the body etc. The accent on the initial syllable by Āni-(Pan.6.1.197).

Adhīvāsam - RECEPENDLE; from adhi vas acchādane, to cover II. Ā. with the suffix ghan by Bhāve (Pan.3.3.13). Dīrgha of adhi by Upasargasya ghan - (Pan.6.3.122). The accent on the last syllable of the comp. by Thā tha - (Pan.6.2.144).

Āvāmavantī put under control. From ā yam with nic; X.P. to restrain, hold in, control, (M.W.P.845). Lat 3rd per. plu. (cf. Gk. Zemia, restraint, punishment).

In classical Sanskrit the form is yamyanti, because it ends in a and so sthānivadbhāvā by Acār paraśmin pūr- vavidhau (Pan.1.1.57), vṛddhi does not occur. But in Vedic language it is not taken to end in a. Hence vṛddhi takes place by Ata upadhāyā (Pan.7.1.116). According to the rule of padapatha it is shown in its classical form as yamyanti.

Śada- in the abode (i.e. middle region). From sad visaranagati-avasādaneśu, to settle down; I.P. with the suffix ghan by Bhāve (Pan.3.3.13). The accent on the last
syllable by $Krṣatva$ - (Pāñ.6.1.159).

Mahasa - violently; from $māh$, to arouse, to excite; I.P. with the suffix asun by Sarvadhatubhyo sun (Pāñ.4.189). The accent on the initial syllable by Īni-(Pāñ.6.1.197).

Sukṛṭasa - of one who hisses. From $kr$ karane; VIII.P.A. with the prefix $su$ (onomat.) and the suffix kta. The accent on the word $su$ by Ātireṇanantarāh (Pāñ.6.2.49). $Su$ takes gatisanjñā by Anukaranam. (Pāñ.1.4.62).

$Su$ is the hissing sound produced by the rays of the sun.

Parsnva - with a kick or thrust. From $kās$ to strike, with the suffix ac by Nandigrha - (Pāñ.3.3.134) The accent on the initial syllable by Vṛṣādinām ca (Pāñ.6.1.203).

Sruca - with (electric) current; from $sr$ to flow.

Sūdayāmi - to manage, prepare. From $sūd$ kṣarane X.P. Lat per sing.

Brahmāna - by expansion. From $brh$, to grow great, increase to roll; I.A. with the suffix krin by Vāṁkryādayasca (Un.4.66). The accent on the initial syllable by Īni-(Pāñ.6.1.197).

Here the rays of the sun(Asva) are said to have thirtyfour waves. (see.Ṛv.X.55.3)
Oatra - instrument for moving, i.e. means of conducting; from ā to go, move.

Anughūṣṭa - having thundered aloud. From am ā with the suffix īyap. The accent on the radical syllable by Gati- (Pāṇ.6.1.2.139) and Dhātō (Pāṇ.6.1.162).

Vīṣāstā - split asunder. From Vi/ ā sand hinsāyām, to cut down; I.P. Loṭ 2nd per.plu. The vikāraṇa sap drops by Bahulam chandasi (Pāṇ.2.4.73).

Pāruḥ - pāruḥ - every part of the sky. Pāruḥ means sky.

Tvāṣṭuḥ - of Agni in the form of the sun.

Vīṣāṣṭā - one that splits. From vi ā sand hinsāyām to kill, to split, I.P. with the suffix trc by Nyūltreṣau (Pāṇ.3.1.133). Vīṣeṣaṇa sasati asau vīṣāṣṭā. The accent on the suffix by Citah (Pāṇ.6.1.163) and Gati- (Pāṇ.6.2.139).

Tathaḥrtuḥ - according to season or time.

Pīndamāṇaḥ - of the masses, i.e. en masse, altogether.

Yantārā - controllers. From ā yam uparame, to control to sustain; I.P. with trc by Nyūltreṣau (Pāṇ.3.1.133). The accent on the suffix by Citah (Pāṇ.6.1.163).

The two controllers are the negative and positive forms of electricity.

Toot - make hot. From ā tap sandāpe, to give out heat; I.P. Loṭ 3rd per.sing.
Svadbhitah - thunderbolt, lightning.

Tisthapat - to come, stay, remain; from Caus./

Jsthā; I.P. The suffix nic by Hetumati ca (Pān.3.1.26) and can by Misridru (Pān.3.1.48).

Grādhnah - hasty.

Arisastā - unskilful or gawky splitter.

Atibhaya - overlooking, passing or jumping over.

Asīmā - with a flash, from / as to throw.

Mithu - wrongly.

Kah - make. From / kr karāṇe; VIII.P.ā. Lani 3rd per sing. Unaccented by Tinhatineh (Pān.8.1.28).

Mriyase - dost die or extinguish. From / mr prapatyāge, to die VI.A.; Lat 3rd per sing. Pass. (cf. Zd. mar mareta; Gr brotos for mrotos; Lat. mors; Goth. maruthr; Germ, Nord, modern; Eng. murder). R. in mr is replaced by ni Rinsayaglinksu (Pān.7.4.28).

Rivati - be hurt, be cramped. From / riv hinsāyām IV.P. Lat 3rd per sing.

Devān - to the gods.

The rays from the heaven come to the middle region where all the gods are present to perform the sacrifice.

Sugabhīh easy to traverse, i.e. suitable. From su / āgam gatau with the suffix da by Suduroradbikarāne (Vā.Pān. 3.2.48). Susthu gacchanti cēa īti sugān taṁ sugabhīh. The
The accent on the suffix by Ātri-(Pañ. 6.2.139) and Ādyudattasca (Pañ. 3.1.3).

Ṛgasabhasya - of the thunder; from /rās to bray, to thunder.

Uṣṇīṣa united. From /yuj yoge, to yoke, VII.3. with the suffix kṣu by Ṛtvik -(Pañ. 3.2.59). The augment num by Yujera-samāse (Pañ. 7.1.71). An suffix is replaced by Supāṃ suluk -(Pañ. 7.1.59). The accent on the radical syllable by Nnī-(Pañ. 6.1.197).

Sukavyam - having a beneficent mass of Āsava go type of rays. Āsvāham samuhah asvīyaṃ, the taddhita suffix yat by Khalagorathat (Pañ. 4.2.50). So bhāmaṃ gavyam yasya tat sugavyam. The word gavyam is accented on its initial syllable by Yatoṇavah (Pañ. 6.1.21) and in the comp. also the accent remains on the same syllable by Ādyudattam - (Pañ. 6.2.119).

Svasvyam - having a beneficent mass of Āsava type of rays. Āsvānam samuhah asvīyaṃ, the taddhita suffix cha takes place by Kesāvabhyāṃ yadhavanyatrasyaṃ (Pañ. 4.2.48). Here the letter / drops irregularly. So bhānam asvyaṃ svasvyam. The accent on the initial syllable of the second member of the comp. by Parādischandasi bhulam.

Here Vaij stands for the might heavenly rays.
Vaja is one of the Bbhus belonging to the heaven. Vaja is one of the Bbhus belonging to the heaven. Vaja is also vai and is said to make the Asva and Go type of rays, beneficent for the gods.

Visvāpusam - that which nourishes or sustains the whole universe. From / puṣ puṣtau, to nourish; I, IV, IX, P. with the prefix visva and the suffix kvip by kvip ca (Pān. 3.2.76). Visvā puṣaṭi puṣyaṭi puṣmati visvāpuṣ tam visvāpusam. The accent on puṣaṭi puṣyaṭi puṣmati visvāpuṣ tam visvāpusam. The accent on the second member by Gati - (Pān.6.2.139) and Dhātoḥ (Pān.6.1.162).

Bāvim. - wealth, affluence (of Vājin).

Anāgastvam - flawlessness. Nadīdyaṭe agha pāpan yasya saḥ anāgah, B.V.Comp. by Naḥōṣṭyarthāṇām -(Vā. Pān.2.2. 24). Anāgason bhāvaḥ anāgastvam, the taddhita suffix tvā by Tasya bhāvastvatālaḥ (Pān.6.1.119). The pen-ultimate vowel takes dirgha by Anyeṣāmāpi drātyate (Pān.6.3.137).

The aditi (the perfect sun) is praised to make the gods flawless, i.e. efficient in performing the functions.

Vanatām. - may win or secure; from / van sambhaktau, to win, to acquire; I.Ā. Loṭ 3rd per sing. The subject Asva is asked to acquire kṣatra 'the dwelling place' for the people.

Havīśman. - possessing raw materials, i.e. appulent. The taddhita suffix matup by Tadasyāsti - (Pān.5.2.94).
Rṣih - Dirghatamāḥ. Devatā - Asvah. Chandah -
Tristup. Svarah - Dhaivatāḥ.

1. Yadakrandah prathamaṃ jāyamana
   udyantsamudāduta vā purīsāt.
   Syenasya pekaṃ harinasya bāhū
   upastutyaṃ jātām tē arvan.

2. Yamena dattam tritā enam ayunag
   indra enam prathamo adhyatisthat.
   Gandharvō asya rasam agrbhnat
   surād asvam vasavo nīratasta.

3. Asi yamo asyādityo arvamā
   asi trito guhyena vratena.
   Asi somena sasayā viprakta
   āhuṣte triṇi divī bandhanāni.

4. Triṇi ta āhurdivi bandhanāni
   triṇyaṣū triṇyanāḥ samudre.
   Uteva me varuṇaschantaṣyaarvan
   yatṛā ta āhūḥ paramām janitrām.

5. Imā te vajīnnavamārjanāni
   ima saphānaṃ sanīṭurmīdhānaṃ.
   Aṭrā te bhadra rasanā apasyam
   rtaśya yā abhirakṣanti gopah.

6. Ātmanam te manasārādajānam
   avo divā patayantam patangām.
Siro apasyam pathibhiḥ sugeḥbhiḥ
arendβhirjeshamāṇam patatri.

7. Atra te rūpam uttamam apasyam jīgīsamāṇam iṣa a padē goh.
Yadā te marto anā bhogamanād.
Addīd grāsiṣṭha oṣadhirajīgar.

8. Anu tvā rātho anā mṛtyo arvann anu gavo'nu bhagah kanīnām.
Anā vratasastava sakhyāmiyur anu deva mamire viram te.

9. Hiranyasrṅgo'yo asyā padā manojava āvara indrāśiṣṭ.
Deva Idasya havirādyemāyan yo arvantam prathamo adhyaṭiṣṭhat.

10. Irnāhtāsah silikamadhyamāsaḥ sam suṛaṇāso divyaso atyāḥ.
Hamsa iva sreniṣo yatante Yadēkṣiṣurdivyām ajmam avāh.

11. Tava sarīram payaṃvarvan tava cittam vata iva dhrajīmān.
Tava śṛngāni vīṣṭhīta purutra.
Āranyesa jārābhurēṇa caranīti.

12. Upa prāgacchasānam vājayāvā devadrīcā manasā didhyānāḥ.
Ajāḥ purō niyatā nabhirasyā
Anā pascāt kavāyo yanti rebhāḥ.
13. **Upa prāgāt paramāṃ yatsaḥastiḥam**

arvā acchā pitaram mātaram ca.

Adyā devaṁjuṣṭate mo hi gatyā

atha saste dasuṣe varṇāni.

**Translation:**

1. Born for the first time with wings like those of a hawk and limbs with those of a deer whether springing from the atmosphere or from the waters, when thou didst thunder, O arvat (electric current), thy mighty brither was glorified.

2. Him, who was given by Yama (sun), Trita(Agni) harnessed, the foremost Indra(electricity) appropriated it, Gandharva caught his ray of light. O Vasus, ye tore out the Asva (rays) from the sun.

3. Thou (Asva) art Yama (sun), thou art aditya (born of Aditi), thou art Arvat (electricity) (and) by a mysterious power thou art Trita(Agni). Thou art associated with Soma (moon or water). They say that there are three connections of thine in the heaven.

4. Three, they say, are the connections in the heaven, three within the waters( and) three in the atmosphere. Thou even appearest to me as Varuṇa, O Arvat, there where they say was thy most conspicu-
ous birth.

5. These O, Vājin, are thy cleansing (powers), these are the receptacles, of that which receives eighth parts (of thy energy). Here I say thy protecting rays which protect the waters.

6. I grasped in my mind thy swift form from afar falling below from the heaven. I saw thy shooting flame flashing through the easy and dustless paths.

7. Here (in the middle region) in the rallying point of the rays, did I see thy excellent form eager to acquire the refreshing waters of the sky. When the extinguishing rays obtained thy luster, then (thou) the voracious consumed the light containing (waters).

8. Subordinate to three, O Arvat, is the sun's disc, subordinate the extinguishing (ray), subordinate the swift (rays) (and) subordinate the splendour of the dawns. Subordinate to three the Vṛatāsa (choicest) (rays) sought thy friendship. The gods estimated thy strength.

9. His top is golden bright and when as Indra with the speed of mind he alighted down his feet were iron black. He who first controlled the Arvat (rays), his product the gods came to enjoy.
10. The bright swift As'va rays, having tremulous ends glowing (interior, fiery nature move in rows like the swans and pervade the heavenly path.

11. Thy form is fleeting, O Arvat (rays), thine aim is swift like the wind. They offshoots are diffused everywhere and move flickering amongst the forests.

12. The strong and bright Arvat (Rays), turned earnestly towards the gods, reached the middle region. Its (i.e. of the rays) empending explosion is expedited and after that deafening thunders follow.

13. Arvat (rays) reached that region which is the farthest and to the parents (heaven and earth). May thou, the most acceptable one, go now to the gods, for he (the Sun) wishes watery gifts for Dāsvas (Ind ra).

Grammatical and Exegetical Notes:

*Akrandah* - roared, thundered (metaphorically applied to the electric energy in the clouds). from स्व/ krānd āhādāne rodane ca, to roar; I.P. Lān 2nd pers. sing. The accent on the augment at by Lūilān (Pāñ 6.4.71).

*Jāmānāh* - being born; from / jan prādurṅvāv; IV.Ā. with the suffix sansac. The / jan is substituted by ja by Jnājanorjā (Pāñ 7.3.79). The radical syllable
is accented by Dhatoh (Pān. 5.1.162) as sinac is unaccented by Tāsyā - Pān.6.1.186).

Udyen - springing; from ud- / i gatau; II.)P. with satr. I is changed into y by Īno yan (Pān.6.4.81). The accent on the suffix by Cītah(Pān.6.1.163).

Samudrāt - from the atmospheric ocean; from :-
1. Sam-ud / dru;
II. Sam-abhi /dru;
III. Sam / ud;
IV. Sam / mud;
V. Sam with udaka ; (See. Samudrāh Kasmāt - Samud - Hravantyasmād Apan. Samabhidravantyemam āpan. Sammodante asmin bhūtāni. Samudako Bhavati. Samunattīti vā (Nir.2.10)
Sayana also takes samudra to signify the middle region as well as the sun (SRB.1.163.1).

Purisat - out of the waters.

Upastutyam - to be glorified prasworthy, from upa / stu stutau; II.P.Ā. with the suffix kyac by Etistu-(Pān. 3.1.109). The augment tuk comes by Hrasvasya pīti krti tuk (Pān. 6.1.71). The radical syllable is accented by Gati - (Pān. 6.2.139) and Dhatoh (Pān. 6.1.162).

Yamena - by Yama (the Sun); from /yam upareme, to control, to hold, restrain ; with the suffix ac by Nandigraph (Pān.3.1.134). Yamate asau yamah, ‘one that controls’. The
accent on the suffix syllable by Citah (Pan. 6.1.163).

Trītah - which exists in all the three abodes, viz. Agni, Svāna takes it as wind which does not suit the context; from / tan vistāre, to extend; VIII.P. with the suffix 'da' and the prefix tri. Trisu sthānesu tanyate asan trītah Agniḥ.

Adhyatisthat - appropriated; from adhi / sthā, to stand over, overcome, capture, appropriate. Lāñ 3rd persing.

Gandharvah - Here it most probably signifies the moon whom the Sasumā ray of the sun illuminates.(see. Susumna suryarasmiscandra mā gandharvah (Nir.2.6; VS. 18 40; S.P. 9.4.1.35; TS.3.4.7.1). Rāṣānem - ray of light.

Viprktah - associated; from vi- / pre samparke, to mix, mingle put together with; VII.P. with the suffix kta. C. is changed into k by Coḥ kuh (Pan. 8.2.30) The accent on the suffix ta by Gati - (Pan.6.2.139) and Ādyudāttasca (Pan. 3.1.3).

Bāndhanāni - bindings, connections; from / bandh bandhane, to bind, fix, fasten; IX.P. with the suffix lyuṭ by Karanāḍhikaraṇayosca (Pan.3.317). The accent on the radical syllable by Liti (Pan. 6.1.193).

Here the three connections in the heaven signify the three-fold nature of the rays of the sun, viz. heat.
light and electricity.

Samāvā - ind. with.

Varunah - the sun. The birth place of Arvat is (rays) Varuna, viz. the sun in the highest heaven. Varuna is one of the names of the sun among the twelve Ādityas.

Chantsi - thou appearest; from चं चं to appear.

Janitram - birth; from जन जन प्रदूर्भावे, to be born; IV.Ā. with itra (आगंधिका). Jananam janitram. The accent on the initial syllable of the suffix by Ādyudāt-tasca (Pāṇ. 3.1.3).

Avamārjanaṇa - cleansing (powers); from ava-अव मुर्गिस्तु, to be purified; II.P. with the suffix lyuṭ by Kāraṇādhi karaṇayos'ca (Pāṇ. 3.3.117). Avamārjyate Asvāḥ yeṣu sthāne taṁ imāṁ avamārjanaṇa dyulokādīṁi sthānāṁ. Vṛddhi takes place by Mrjervṛddhiḥ (Pāṇ. 7.2.114) The accent on the radical syllable by Liti (Pāṇ. 6.1.193).

Sanituh - obtaining, gaining, receiving, from सांसांभक्तां, to gain; VIII.P.Ā. with the suffix trc by Nyultrocau (Pāṇ 3.1.133). Sanoti Sanute asau sanitā, 'one that is gained as a gift'. The accent on the suffix by Citah(Pāṇ. 6.1.163).

The word sanituh is used as an aj. of the horse (rays) as he is sacrificed or gained as a sacrificial element.

Nidhana - receptacles (Ved.Plu.) From ni निद्राः to put or lay down; III.P.Ā. with the suffix lyuṭ by Kāraṇādhi.
karanayosca (Pan. 3.3.117). Asvasya sapahas nidhiyante yese sthanesu tanim nidhanani nidhaniv, 'the places where the eighth part of the rays fall'. The accent on the radical syllable by Citah (Pan. 6.1.163) and gati - (Pan. 6.2.139).

Gopah - protectors from gup rakșane, to protect, I.P. with the suffix as by Nandigali (Pan. 3.1.134).
Gopayati ti gopah, 'One that protects'. Here the suffix aya does not apply irregularly. The accent on the suffix by Citah (Pan. 6.1.163).

Rtasva - of waters. Here there is Karmani sașthi.

Avah - below; from avara with the suffix as by Purvadharavaranamasi (Pan. 5.3.39).

Diva - heaven from div; IV.P. with the suffix kvip by Kvip ca (Pan. 3.2.76). Divyati asminniti dyauh tena divā. The accent falls on the instr. a by Udidam- (Pan. 6.1.171).

Sāyana explains divā as middle region and for heaven he explains 'Patayantam patańgam' up to the falling sun, vis heaven.

Jehamānam - moving, flashing; from jeh prayatne gatsau ca, to move; I.A. with sānac. The radical syllable is accented by Dhātoh (Pan. 6.1.162).

Patatira - swift, shooting, from Patatra with 'in' by Ata anithhanan (Pan. 5.1.115). Patatram asti asya tat-
The accent on the last syllable by Upasankhyāna on Unchādīnām ca (Paññ. 6.1.160).

**Jijgalsamanam** - eager to acquire, from ī ji jaye, to conquer acquire; I.P. with san by Dhātoḥ karmanah - (Paññ. 3.1.7), reduplication by Sanyānōḥ (Paññ. 6.1.9). J after abhyāsa is changed into g by Sānitorjeh (Paññ. 7.3.57) dirgha by Ajjhanagamām sanī (Paññ. 6.4.16). Śānas by Lātah satṛśānacau (Paññ. 3.2.124). muk by Āne muk (Paññ. 7.2.82).
The accent on the initial syllable by Abhyastānāmādiḥ (Paññ. 6.1.189).

Here (Asvā) rays are said to be eager to get control of the refreshing waters of the sky, i.e. atmospheric waters come under the control of electric power of Asvā.

**Pade** - in the resort or haunt or rallying place.

Here pade goh means gospade which is irregularly formed by Gospadam sevitāsevitapramāṇaśu (Paññ. 6.1.45).

Gāvaha padyante yasmin derecho gobhīṁ sevīto derecho gospada ityucyate (Kāś. 6.1.145), 'the place where the rays move'.

The metre also of this verse is Trīṣṭup, so the description seems to belong to the middle region.

**Martah** - extinguishing rays. From mṛ prayāyāge to die; VI. Ā. with the suffix tan by Hasimr - tan (U. 3.86 Un. 3.86). Mrīyate asau mṛtah manuṣyo vā, 'one who dies'.

The accent on the radical syllable by Nālī (Paññ. 6.1.197).

**Ānat** - obtained. From nas adarsāne, 'vyāptau iti Yāska (Nigh. 2.18.4). to attain, obtain, Luṅ 3rd per.
singe. T drops by Sanyogantasya Lopaḥ (Pān. 8.2.23), and
s-nte-s by Jhalam (Pān. 8.2.33) 's' into 'š' by Vrascabh-
rasja - (Pān. 8.2.36). 's' into 'dā' by Jhalam jaso 'nte
(Pān. 8.2.39), d into t by Vāvasāne (Pān. 8.4.56). The aug­
ment aṭ by Chandasayapī ḍṛṣyaṭe (Pān. 6.4.73). It is also
accented as Pinnatiṇaḥ (Pān. 8.1.28) is prohibited by Yadvr­
ttāṇṇi - tyam (Pān. 8.1.66).

Grasisthah - swallowing most, voracious; from grasa
with the superlative suffix isthan by Atisayane - (Pān.
5.3.55). The accent on the initial syllable by Nni(Pān.
6.1.197) (Of. Gk. graso); Lat. gra-men; Germ.gras; Eng.grass)

Oṣadīhī - light containing(waters). From / dhā pāṇe,
to suck; I.P. with the prefix oṣa or oṣa and the suffix
ki by Karmanyadhiyahane ca (Pān. 3.3.93). It may be derived
in Karta also by Krtyalūṭo Bahulam (Pān. 3.3.113). Osam
dham dhayati pibhāti vināśayati iti, dosam vātapiṇṭādikām
va (DNY.P.382). The accent on the initial syllable by
Dasibharāṇām ca (Pān. 6.2.42). Patañjali has included this
word in the group of Dasibhāraṇā. (Of Oṣadhaya oṣaddhayanti
iti va. oṣatyena dhayantīti va. Dosam dhayantīti va - Nir.
9.27).

Yaska has enlisted it among the deities on the earth,
but in the context of horse sacrifice in the middle region
ōṣadhī is water which si consumed by the electricity i.e.
light containing waters.

Ailgah - swallowed, consumed. From /gr nigaraṇe,
to swallow; VI.P. Cañ 2nd per. sing. Unaccented by Tiṁatīnah (Pāṇ. 8.1.28).

Vṛataśah - groups (of rays). From /vr ācchādana, to cover, with the suffix atac in karāṇa by pṛśirañji -
(Un. 3.1.111). Due to the suffix being kit guṇa does not occur, as it (guṇa) is prohibited by Kniti ca (Pāṇ. 1.1.5), hence yanādeśa. The accent on the last syllable by Cītāḥ (Pāṇ. 6.1.163).

Māmira - (see. Rv. I.159.4).

Hiranyāsṛṅgah. - having golden bright top, having jyoti as horn or top. Himanyam jyotiḥ kiranam śrṅgo yasya saḥ hiranyāsṛṅgah. The other epithets are Hiranyahastah and Hiranyapāṇīḥ etc. The accent on the initial syllable of the first member of the comp. by Bahuvri - hau (Pāṇ. 6.2.1).

This epithet signifies that when Asva as Indira is in the middle region it flashes as bright as gold. The view is supported by S.B. 4.3.1.21. Jyotirhi hiranyam, 'light is like gold'.

Āyāḥ, iron, i.e. black. From /i gatau; II.P. with the suffix asun by Sarvadhatubhyo'sun (un. 4.189). Eti prāpnuti iti ayāḥ Locham vā, 'that which is (easily) available'. The accent on the initial syllable by Nni - (Pāṇ. 6.1.197).

Yāska has, however, enlisted ayāḥ in the synonyms of gold (Nigh. 1.2), but this is not applicable here. Here the feet of Asva when as Indra (Lightning) he alights on an object, he burns it and turns it iron black.

Mānaśāḥ, having the speed of the mind. Manasah iva
javo yasya Indrasya saḥ manojavaḥ Indraḥ. The accent on the initial syllable of the first member of the comp. by Bahūrīhau (Pāṇ. 6.2.1), as manas is initially accented by Nnī (Pāṇ. 6.1.197) as derived with the suffix asun.

This epithet qualifies Indra who as lightning descends as rapidly as the speed of the mind.

Hariradvam - the enjoyment of hāviṣ, i.e. the product of electricity. From ād bhaksane, to eat; II.P. with the suffix kyap by Upasankhaṇa on Etustusās- (Pāṇ. 3.1.109) (see V.V.R.L.S.S.P. 102). The accent on the radical syllable by Gati - (Pāṇ. 6.2.139) and Dhatoh (Pāṇ. 6.1.162).

Irmantasah - having tremulous ends (this is the name of the rays of the sun). Írmāḥ antāḥ yeṣāṁ te īrmāntāsah kiranāḥ. The accent on the second syllable of the first member of the B.V. Comp. By Bahuvrīhau (Pāṇ. 6.2.1), as the word Írmā is accented on the second syllable by Ādyudāttaśca (Pāṇ. 3.1.3), as it is derived from ā it gatau kampane ca with the suffix mak by Upasankhaṇa on Iṣī - (Un. 1.145).

In this verse the nature of the asva is described. The rays while coming from the sun, appear to be tremulous.

Silikamadhyamāsah - having gleaming or gathering in the middle, having glowing interior; Silikaḥ madhye yeṣāṁ te silikamadhyamāsah. The accent on the initial syllable of the first member of the comp. by Bahuvrīhau
The word silika is derived from J sil dip tact, to gleam, to shine, with the suffix (anādika) kiken. The accent on the initial syllable by Nā (Pāṇ. 6.1.197).

Yaśka explains this comp. as silikamadhyamah saṃsrta madhyamah sīrṣamadhyamah vā. Sayana has followed Yaśak. He says 'silikamadya - māsah saṃsṛtaḥ saṅgataḥ saṅlagno madhabhago yesam te tadṛśāh'.

Suranāsah - fiery. Sayana explains 'vikramasīlāh'.

From sura with the suffix na by Lomādipāmādi (Pāṇ. 5.2.100). Sūraḥ asti asminni suranah. N. is changed into n by At-kupu (Pāṇ. 8.4.2).

Divyāsah - born in heaven or heavenly. From div with the suffix yat by Dyuprāg — yat (Pāṇ. 4.2.101). Divi bhāvāh divyāh divyāsah. The accent on the suffix by Yato' nāvah (Pāṇ. 6.1.213).

Atyāh - streaming, shooting continuously; from yat satatyagamanā, to go constantly; I.P. with yat by Kṛta-luto bahulum (Pāṇ. 3.3113) in kartṛ or by Aghnyādayasca (Un. 4.108). Atati satatam gacchati asau atyāh te atyāh. The accent on the suffix syllable by Yato' nāvah (Pāṇ. 6.1.213).

Yaśka has enlisted it in the synonyms of Asva (Nigh. 1.14).

Srenisah - in rows. From sreni with the suffix sas by Sanāhaika - vacanacca vipṣayām (Pāṇ. 5.4.43). Sreniḥ sreniḥ yatante iti srenisah yatante', the rays connect or join in
rows'. The accent on the suffix by Ādyudattasca (Pān. 3.1.3.).

Aksīṣuḥ. pervaded; from ākṣ vyāptau, to pervade, I.P. Luḥ 3rd per. plu. The accent on at as Tinātināḥ is superseded by Yadvṛttānītīyam.

Ājīmasē. passage, path. From āj to drive with the suffix man.

Patayīṣuḥ. flying, from Āus. āpat gatau, to fly, soar, I.P. with the suffix īṣuṣuḥ by Nesiṣandasi (Pān. 3.2.137). The āpata ends in a so the vṛddhi by Aṭa upad-hāyāḥ (6.2.116) does not take place due to the sthāniva-dhāvā of a by Acaḥ parasmin pūrvabidhau (Pān. 1.1.57). A drops by Aṭo lopah (Pān. 6.4.48). Nic is replaced by ay by Ayam - (Pān. 6.4.55). The accent on the last syllable by Ācitāḥ (Pān. 6.1.163).

Dhrājīmaṇ - rapid. From ādhraj gatau, to move, glide, sweep, on; I.P.; (Nigh.2.14) with the suffix (aunādīrika) in. Dhrājanāṁ dhrājīṇḥ, 'Movement'. From dhrājī with the suffix matup by Tadasyāṣṭi - (Pān. 5.2.94). Dhrājir-astī asminnītī dhrājīmaṇ. In dhrājī, dīrgha takes by sarādīnaṁ ca (Pān. 6.3.120).

Visthītaḥ - standing a part, scattered, spread, diffused, from vi ā sthā to diffuse; I.P. with kta. Ā. in sthā is replaced by i. By Dyatisyāmasthāmītī kiti (Pān. 7.4.48). The accent on the gati by Gātirantarāḥ (Pān. 6.2.49).
Purutra - in many places, manifold. From puru with the suffix tra by Devamamasyapurita (Pān. 5.4.56). Purusū iti purutra. The accent on the suffix by ādyuddattasca (Pān. 3.1.3).

Jarbhūrana - flickering: from ḍṛ harane, to convey, bring; I.P. with yañ by Dhātorekagoc (Pān. 3.1.22). Sañac by Lataḥ satṛsanacau (Pān. 3.2.124). Utva by Bahulam chañdasa (Pān. 7.1.103). Hur is changed into bhur by ḍṛgrahorbaḥchandaśa. The accent on the initial syllable by Abhyastānāmādiḥ (Pān. 6.1.89). Macdonell and other western scholars derive it from intensive form of ḍṛ bhur.

Sasanam - dominion, i.e. the middle region. From sas to govern, to administer, to hurt; I.P. with the suffix lyut by Karanadhikaranāyasc (Pān. 3.3.117). Sasyate vājī yatra tat sāthāṇam sasanam ucyate, 'the place where the rays of the sun are made to explode.' This place is the middle region. The accent falls on the initial syllable by Lītī (Pān. 6.1.193).

Devadrynā - turned towards the gods. From aṅc gatipūjānayoḥ to go, worship; I.P. with the prefix deva and the suffix kvin by Ṛtvik (Pān. 3.2.59). Devān aṇca-titi devadryaṅ, 'one that worships gods.' The ti of deva is replaced by adri by Visvagdevayosca (Pān. 6.3.92). The nasal in drops by Nānceh pūjāyām (Pān. 6.4.30). Here the meaning of the root as worship is not desired. A in
ac drops by Aakah (6.4.138) and dīrgha by Cau (Pāṇ. 6.3.138)
The accent on dri by Gati (Pāṇ. 6.2.139) and Cau (Pāṇ. 6.1.122).

धित्यः  SHINING, BRIGHT; FROM / धी diptide-
vanayoh, to shine, be bright, II.अ. with सन. The root
/धी is abhyasta by जक्षितयादया च (Pāṇ. 6.1.6).
Hence the accent on the initial syllable by अभ्यास्तानामा-
मादिक (Pāṇ. 6.1.189).

नम्भ - explosion; FROM / नभ, TO BURST ASUNDER;
WITH THE SUFFIX IN (सनादिक). THE ACCENT ON THE INITIAL
SYLLABLE BY निन (Pāṇ. 6.1.197).

अज्ञ अ UNBORN, I.E. EXPECTED OR IMPELLING.

कयव - thunders, FROM / कु सब्द, TO SOUND, TO
CRY.

रेभाः - resounding, I.E. DEAFENING; FROM /rebh
सब्द, TO SOUND, I.P. WITH AC BY NANDIGRAH. - (Pāṇ. 3.1.134
Rēbhati stauti asau rebaḥ tē rebhāḥ, 'one that praises or
makes sound'. THE ACCENT ON THE SUFFIX BY CITAH (Pāṇ.
6.1.163).

पितारम मातारम ca - TO THE PARENTS. VIZ. HEAVEN AND
EARTH.

जुष्टातमाः - MOST ACCEPTABLE; FROM /जुष प्रितिसेव-
नयोः, TO ACCEPT; VI.अ. WITH THE SUFFIX KTA. T. IS CHANGED
INTO ġ BY स्तुना स्तुह (Pāṇ. 8.4.41). THE ACCENT ON THE
INITIAL SYLLABLE BY NITYAM MANTRE (Pāṇ. 6.1.210). THE
SUPERLATIVE TAMAP BY ATISAYANE TAMABHIPHA - NAU (Pāṇ. 5.3.55).
Atisayena juṣṭāḥ juṣṭatamah. Tamap is unaccented by Anuda-
ttau suppita (Pāñ. 3.1.4).

Gamvah - should approach; from gam gatau. Liṅ in Asisi, 2nd per. Sing. the accent on yasūṭ by the sūtra itself Yāsūṭ parasmai padeṣūdātto nicca (Pāñ. 3.4.103).

Dāsūse - to the bestower (of rain), i.e. Indra.

Aṣāste - wishes, desires; from ā-/sās, to wish.

to expect. Lat 3rd per. sing. The subject appears to be the sun.
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to be violently agitated, moved or excited; I. P.A. with the suffix ac by Mani-grahī - (Pan. 3.1.134)
Tvesātī tvesah, tam tvesam, 'one who moves quick
The suffix is accented by Citāh (Pan. 6.1.163).
Samāraṇam - coming together, meeting, collaboration,