CHAPTER VI

VEDIC DEITIES

As indicated by the name of the Brhaddevata, this treatise contains a detailed study of the Vedic Deities. It contains the following discussions regarding these deities: definition of the word devatā, number of Vedic deities, classification of Vedic deities, etymologies of their names, nature and functions of some important deities, legends concerning them and their enumeration in all the hymns and mantras of the Rgveda. In the Vedic literature two words viz. 'deva' and 'devatā' are found in the same sense. The origin of the word 'deva' goes back to the Indo-European period because the cognate forms of this word are also found in different languages of the Indo-European family. In Latin, Lith and in the Avesta this word is found as 'due', 'devas' and daeva, respectively. In Sanskrit and Latin it denotes some divinity and in the Avesta this word is used to denote a demon. Yāska derives this word from दात “to make gift,” or from दिम or दयत or दिव to shine. But only the last derivation is acceptable because there is no phonological hindrance in deriving this word from the last root. Panini has also derived it from the same root. So the word ‘deva’ literally means some thing which shines.

The word 'devatā' is a synonym of the word 'deva' because according to Yāska "yo devah sa devatā bhavati." Panini derives this word from ‘deva’ by adding suffix ‘tal’ so in accordance
with this derivation it will mean a 'godhead'. This word is also historically linked with the Indo-European period as its cognate from 'deïtias' is found in Latin and also denotes the same meaning. In French as déité.

In the Vedic Samhitas this word is used to denote divine characteristics of some deity. Hence, it is mainly found as an adjective of some important Vedic deities. In the Brähmana literature it denotes the same meaning. Besides this in this literature, the word 'devatā' has become a specific term, as the specific term this word means a god to whom oblations are offered in a sacrifice. In the Satapatha Brähmana the term 'devatā' is defined as follows: That for whom an oblation is offered is called 'devatā'. Another definition of this term is given in the same Brähmana work as given below: 'To whatever deity a r{k or a yajus is applied that very r{k or that very yajus is the deity of that r{k or yajus'. But this definition is confusing. The first definition of the word devatā is important as far as the historical development of the meaning of the word devatā is concerned. Hence we can conclude that in the Brähmana literature 'Devatā' is defined as a receiver of bêvîs.

In the Upanisad literature, the general meaning of this word is same but some developments are found here. The first that the word devatā is used in a very wide sense to denote symbolically and philosophically every thing in the universe such as anna, prâna, Âditya etc. Besides this in the Upanisad
In the Vedāṅga literature, this word is not used in the same sense, in which it is used in the Upānised literature. The Nirukta, which is a commentary on the Nighantu, a collection of selected Vedic words, is the earliest available treatise to systematically deal with the Vedic deities. It defines the term devatā in the beginning of the seventh chapter because chapters VII-XII are devoted to a detailed discussion of Vedic deities. According to the Nirukta the subject-matter of a sūkta or of a r̥c̣a is the devatā of that sūkta or of that r̥c̣a. Vāska says, "A particular stanza is said to be belonging to a deity, to whom a seer addresses his panegyrics with a particular desire and from whom he wishes to obtain his object. This definition of devatā reveals that devatas praised in the Vedic Samhitās, have the capacity of bestowing particular objects on human beings.

After the Nirukta this definition is elaborated by the BD. Sāṇaka defines a deity in the following way: "whatever god, a seer desiring an object mentions, let that one, it is said to be the god of that mantra. A r̥c̣a predominantly praising a god with devotion, is addressed to the same god." This definition is clearly borrowed by the BD, from the Nirukta. Pāṇḍyaṣṇa has also adopted the same definition of a devatā, in his Sarvanukramani as given below: 'who is praised by a seer (in a mantra) is the devatā (of that mantra)."
Number of Deities:

After the definition of a deity the number of deities is discussed by the BD. and other Vedic ancilliary works. Before, the BD. number of the Vedic deities is discussed by so many Vedic works. In the Rigveda four views regarding this number have been traced. All the four views are cited below:

1. The view that there are only three deities.
2. The idea of thirty three deities.
3. The idea of 3339 deities.
4. The ideas of monotheism and pantheism.

The idea that there are only three deities is deep rooted and is as ancient as the Rigveda is. As it is said in the Rigveda, 'Sūrya may protect us in the heaven, Vāyu from the antarikṣa and Agni from the terrestrial beings.' It indicates that Agni, Vāyu and Sūrya are the three chief deities who are praised for protecting beings in the three regions viz. prthvī, antarikṣa and dya. This idea is further elaborated in the Brāhmaṇa literature. The Aitareya and the Satapathā Brāhmaṇa say that there are only three deities in the three regions. The SB says that Agni, Vāyu and Āditya are the soul of gods.

This idea is further elaborated in the Vedāṅga literature. Yāska and his successors are completely inclined to state that there are only three deities viz. Agni on the earth, Indra or Vāyu in the middle region and Sūrya in the heaven. After the Nirukta the BD. makes a similar statement that there are only three deities viz. Agni on the Earth, Indra or Vāyu in the middle
region and Sūrya in the heaven. The Nirukta does not try to justify the statement that there are only three deities but the ED. has tried to justify this statement. For this justification it says that Agni has five epithets, Indra has twenty-six epithets and Sūrya has seven epithets. The five epithets of Agni are: vānumāpat, Nārāyasāna, Dravīṇodas, Pavanā and Jātavedas. Then twenty-six epithets of Indra given by the ED. are: Vāyu, Varuṇa, Ṛ德拉, Parjanya, Brahmaṇāspati, Kaṭraspati, Rta, Vāstaspati, Vācaspati, Śvita, Ka, Yama, Mitra, Visvākārman, Sarasvati, Vena, Māyā, Śveti, Āpanāpat, Dīhikṛī, Dhyā, Tarkṣya, Purūravas and Vṛtyu. Seven epithets of Sūrya are: Savitr, Bhaga, Pūṣan, Viṣṇu, Kaśin, Viśvānara and Vṛṣākṣa. From the above mentioned epithets it is clear that all the deities praised in three regions are nothing but mere epithets of three main deities. But one fails to understand why the ED. has not included the names of the Maruts, the Āśvins and Uṣas among the epithets of these three deities. This omission on the part of the ED. goes against its thesis that there are only three deities. Besides this, while dealing with legends it distinguishes these three deities from those which are said to be their epithets. This discussion will be dealt with in detail when Agni, Indra and Sūrya will be discussed, in this chapter. Besides this theory of epithets the ED. says that these three deities are the souls of all the deities belonging to their respective spheres or Agni is the soul of all the deities belonging to the terrestrial region, Indra is the soul of all those deities which belong to the middle region and Sūrya is the
soul of all the celestial deities. Further it says that all
the attributes of Agni should be summed up in Agni, the attributes
of Indra in Indra and those of Surya in Surya. The theory
of three deities is also adapted by the Sarva.

The second view regarding the number of deities is that
there are thirty three deities. First of all this idea is
found in the Rgveda. These deities have been divided in to
three groups of eleven deities abiding in the three regions vis.
on the earth, in the middle region and in the heaven.

This idea has been further elaborated in the Brahmana
literature but in this literature, these deities are classified
in a different way. As the Aitareya and the Sātapatha
Brahmana classify them in the following way: The first group
is of eight Vasis, who are dominated by Agni, and abide on the
earth. Second group is of eleven Madras, who are dominated by
Indra, and abide in the middle region. The third group is of
twelve Adityas who are dominated by Surya and abide in the heaven.
In this way the total number of the above mentioned deities
comes up to be thirty one and in order to complete this number
these works add Dya and Prthivy or Prajapati and Vasat call.

In the Vedāṅga literature the BD. has referred to this
idea. In the legend of Agni’s flight from the gods, it says
that all the thirty Agni gods bestowed boons on Agni. But it
does not give any further elaboration of this idea.

In the Epic literature this idea has become very popular.
As the Mahābhārata says that there are thirty three deities
and can be classified as eight Vasus, eleven Rudras and twelve Adityas and to make up the number, two Aśvinas are added. But, in another place, it follows the Brāhmaṇical view and substitutes the Aśvinas by Prajāpati and Vasat. The inclusion of the Aśvin among thirty-three deities seems to be a later tradition, as in the Brāhmaṇas they are not included.

The next idea which is found in the Rgveda is that there are 3333 deities but this idea has not been further elaborated by any Vedic work. However, the Satapatha Brāhmaṇa has stated that there are 3333 deities. The number of deities which is found in the Śvetāṣṭra is also supported by the Mahābhārata but no further elaboration of this idea is given.

After these views, the idea of monotheism is also found in the Rgveda. First of all this idea is elaborated in the Rgveda, in the following way: "there is only one supereminent deity who is praised by so many names. Indra, Agni, Mitra, Varuṇa and Mātarīsvan etc. are the names of that deity." Secondly, the Rgveda says that Sūrya is the soul of all the moving and stationary world. Thirdly, the Hiranyagarbha sūkta of the Rgveda states that all the deities belong to Prajāpati and obey his order. Here, He is said to be the first who exists in this world, every thing is generated by him, all the gods praise Him and He is the supreme among gods. Last of all the Nāsadiya Sūkta says that when, there was neither death or immortality and distinction between day and night was not existing, some deity breathed in windlessness
by his own power and there was nothing beyond Him. In the Rigveda so many mantras are there which contain monotheistic ideas.

In the Atharvaveda a monotheistic idea is found as it says, "That deity is dearer to me, who is finer than hair and is not visible, even then who grasps everything with firmer hold."

After the Vedic samhitas the BD. contains eight slokas which propound monotheism. In these verses, it expresses that Sūrya is the sole cause of the emergence and dissolution all the moving and stationary objects of the past, present and future. This Sūrya divides himself into three and abides in all these worlds. All the gods rest in his ways. This very Sūrya is pervading in three worlds, in three forms of Agni and is also abiding in the exterior of every being. In the form of Agni, this Sūrya is called Agni Pāvamāna on the earth, Agni Vanaspati in the middle region and Agni Śuci in the heaven. In these three regions, he is also praised as Agni, Jātavedas and Vaiśvānara. The BD. reaches at its climax when it states that Indra is also a form of Sūrya because he takes up fluids with his rays and accompanied by Vāyu rains upon the world. So he is called Indra. In this way the BD. is indirectly inclined to say that Sūrya is that supereminant deity, who has got so many names. When Indra and Agni are two forms of Sūrya, it is clear that all the twenty epithets of Indra and five epithets of Agni are the different epithets of Sūrya. But pure monotheism is not found in the BD.
Besides monotheism, pantheism is also found in the Rigveda. In the Purusa sukta Purusa is said to be everything. He is thousand headed, thousand eyed, thousand footed, and having covered the earth on all sides, he stood beyond it to the length of ten angulas. He is said to be greater than himself. All the Yaks, the Sams, the Yajus, horses, cows, goats, sheep, Brahmanas, Kshatriyas, Vaisyas, Sudras, the Moon, the Sun, Indra, Agni, Vayu, Antariksa, Dyu, Prthivi, desha etc. are said to be belonging to Him and are created by Him. In this hymn everything is said to be belonging to Purusa. But this is one form of pantheism. Pantheism also means worship of all gods and in the Rigveda, worship of all the gods is found.

In the Brahmana literature, pantheism is more elaborated because here everything identified with God. Particularly, the sacrificial implements are mainly identified with God and even one god is said to be every god as Agni is termed as 'Sarvasvata'.

Keith has rightly stated about Vedic monotheism and Pantheism in the following way: "The tendency to assimilation, which may be called in some degree monotheism but with a pronounced tendency to pantheism, partially excludes the growth of any real hierarchy among the gods." This view of Keith is fully applicable in the case of the Monotheism and Pantheism in the ED.

From the above discussion we can conclude that deities are numerous and different, according to their praises, prayers
and sacrificial oblations but they represent the manifestation of one deity, who is supereminent in nature.

**Classification of Deities:**

The Brhaddevata classifies Vedic deities into three regions i.e. (1) the terrestrial deities, (2) the atmospheric deities, (3) the Celestial deities. 52

**The terrestrial deities:**

Before the Brhaddevata, so many Vedic works have stated that a group of eight deities belongs to this region. But, the earliest view regarding the number of deities belonging to the terrestrial region is the eleven deities belong to this region. This view is found in the Rigveda. 53 The Aitareya and the Satapatha Brāhmaṇa say that eight Vasus belong to this region and these Vasus are dominated by Agni. 54 After the Brāhmaṇa literature, the Nirukta is of the view that Agni is the only terrestrial deity 55 but after making this statement, it enumerates so many deities in this region. The Brhaddevata has also first made the statement that Agni is the only terrestrial deity but then it has enumerated so many deities in this region. According this treatise, all the following deities belong to the terrestrial region: Agni, Jātavedas, Vaisvānara, Dravindas, Idhmas, Tanunapāt, Narāśāṃśa, Ilā, Divyadvāras, Barhidvāras, Nakta, Uṣas, Divya Hotrā, Tisrā devīs, Vvastrī, Vanaspati, Svāhākriti, Asva, Sakuni, Mandūkas, Grāvanaśas, Aksas, Bhaṭa, Dundubhis, Lauthīs, Hastaghna, Abhiśva, Dhmu, Jyā, Aśvājaṇī, Vṛṣabhā, Drushanās, Pitrā, Ulūkhala, Vadis, Āpa, Ausādis, Rātrī, Ṛṣvā, Agnayī, Aranyāṇi, Śrādhā, Ilā, Artnī, Rudasī, Vīṣālolkhalas, Mūsālolkhalas,
According to the Rgveda eleven deities belong to the atmospheric region but it does not give any specific title to these deities. After the Rgveda the Altareya and the Satapatha Brahmana say that eleven rudras belong to this region and these deities are dominated by Indra. The Nirukta first says that Indra is the only atmospheric deity but while dealing with the atmospheric deities it enumerates so many deities in this region. Following the Nirukta, the BD states that Indra is the only deity who belongs to the middle region but after making this statement it has enumerated so many deities in this region. The BD has enumerated all the following deities in this region: Indra, Divya vimanas, Apsarasam ganah, Parjanya, Rudra, Vayu, Brahmanaspati, Varuna, Ka, Mrtyu, Brahmanaspati, Manyu, Visvakarman, Mitra, Vasraspati, Yama, Tarksya, Vastospati, Sarasvan, Apam napat, Dadhikra, Suparna, Purusvas, Sita, Asmini, Vena, Aditi, Tvastr, Savitri, Vata, Vacaspati, Dhatri, Prajapati, Atharvans, Syena, Agni, Ilah, Vidhatri, Indu, Ahibudhya, Soma, Ahi, Candramas, Viavanara, the Rudras, the Maruts, the Angirasas, Pitras, the Rbhus, Vak, Sarama, Aptyas, Bhrgus, Ashtya, Sarasvati, Yama, urva, Sinivali, Pathya, Svasti, Usas, Kuhu, Prthivi, Anumati, Dhenu, Mit, Laksha, Gau, Gauri, Rodasi, Indrani, Tristup, Pahkti, Madhyama loka.
Indra is said to be the soul of all these deities and all these deities should be summed up in Indra.

The Celestial Deities

According to the Ṛgveda sixty-one deities belong to the celestial region, but, this work does not give any specific title to these deities. The Aitareya and the Śatapatha Brāhmaṇa say that twelve ādityās belong to this region and these ādityās are dominated by Sūrya. The virukta first quotes the view of the Nairuktas that Sūrya is the only deity, who belongs to this region while dealing with the celestial deities, it enumerates so many deities in this sphere. Following in the footsteps of the virukta, the Brhaddevata, first cites the view of the etymologists that Sūrya is the only deity, who belongs to the celestial region and after making this statement, it gives the list of thirty-six deities, who belong to this region. According to this work all the following deities belong to the celestial region: Sūrya, the Āśvin, Vṛśakapāyi, Sūrya, Viśv, Sarasvati, Bhaga, pūsan, Vṛśakapi, Yama, Vaiśvanara, Viṣṇu, Varuna, Pārvati, Cāmudra, Saptarṣi, the Ādityās, Kesā, the Sādhvyās, Savitṛ, the Vasus, Manu, Daṇḍyān, Atharvan, Vājins, Devaputra, Asūtāloka, Raivata-sama, Vairūpe-sama, Vṛṣāṛtū, Śisiraṛtū, Traya-trimśa-stoma, Saptadāsa-kīrtati, Jagati-chanda, Atichanda.

According to the Brāhmaṇa, Sūrya is the soul of all these deities and all of them should be summed up in Sūrya.
Some deities in the above given lists are found in two regions. As Agni, Usas, Twast, Prthivi, Ila, the Aptyas and the Pitaras are found in the terrestrial as well in the middle region. While Usas, Vaisvanara, the Vasus, Prthivi, Athisran and the Sadhyas belong to the terrestrial as well as the celestial region. Whereas Usas, Varuna, Savitr, Prthivi and Yama are enumerated in the middle and in the celestial region.

Nature and Functions of some important Vedic deities:

The BD. has discussed the nature and functions of some important Vedic deities. The functions of these deities are described in the etymologies of their names and the legends narrated in connection with the Rigvedic hymns, in which they are praised. It has given the derivations of the names of so many Vedic deities but detailed description of only few deities has been given by this work. The following deities are described in detail by the BD.: Agni, the Adityas, Prajapati, Soma, the Asvins, Usas and Sarasvati.

Agni:

The Nirukta77 and the BD.78 are of the view that Agni is one of the three representative deities of the Rigveda. According to the Rigveda,79 the AB.80 and the SB.81 Agni is one of the three most important deities. This deity originally belongs to the Indo-European period because its cognate forms 'Ignis' and 'Ognis' are found in Lat. and Lith. languages.81

Yaska82 has suggested five etymologies of the word Agni. First he derives this word from the root √ni, to lead by adding
the prefix 'agra', secondly, from the root $\sqrt{\text{knu}}$ to wet, by adding the prefix 'a'. These two derivations reveal that the word 'Agni' means 'one who leads' or one who does not wet. Then Yāska cites the view of Śākapūrī, according to whom this word can be derived from the root $\sqrt{\text{v}}$ to go or from $\sqrt{\text{an}}$ to shine or from dah to burn. First derivation of Śākapūrī supports the first derivation of Yāska by which Agni is described as one, who leads. While, the second derivations reveals that the main function of Agni is to shine and from the third, the main function of Agni is to burn. The BD, has followed Yāska in etymologising the word Agni. According to this treatise, he is called Agni because he was born before (all) the beings or because he is a leader at the sacrifice or because he makes everything a part of himself. It is clear that during the period of Yāska and Saunaka the origin of this word has become obscure that is why they have suggested so many etymologies of this word.

In the Rigveda, Agni is the second most important deity because about two hundred hymns are devoted to his praise. Here, he is the only intermediary between men and gods. Agni is praised as gṛtamukha and maddhāyaka. Nīmastra and sahāsāgāhānū are two epithets which are frequently attached with Agni.

In the BD, the word Agni occurs seventeen times in different contexts. First of all he is said to be the chief terrestrial deity and all the terrestrial deities are said to be summed up in him. According to this treatise Agni is
jointly praised along with Indra, the Maruts, soma, Varuna, Parjanya, Vismu and Pusan. Then the BD. says that main functions of Agni are to invoke, the deities to take part in sacrifices and to carry oblations to them. He is also said to accomplish all the functions related to illumination. The idea of all the above mentioned functions of Agni is borrowed from the Nirukta. Saunaka is of the view that all those mantras are devoted to the praise of Agni. The passages which are devoted to the praise of Agni are on one hand chiefly consist of the description of five oblations and on the other hand are marked by simple invocations by name.

According to the Brhaddevata, Dravinda, Narasamsa, Pavamana and Jatavedas are five epithets of Agni. This Agni is called Dravinda because it provides Dravina (wealth or strength). Then the terrestrial Agni is called Narasamsa because he is the grandson of the celestial Agni, who is called Tamu. Agni is also termed as Pavamana because he is landed by men gathered at the sacrifice. The next epithet of Agni is Pavamana. Why Agni is called Jatavedas, the BD. gives three reasons, first, because when takes birth he knows all the beings or all the beings know him. Secondly, because he became the whom knowledge was produced, and thirdly, because when born, he knows wealth.

After dealing with these epithets, on the basis of the functions of Agni, the author of the BD. comes to specify different epithets of Agni at different regions. First on the
earth, this Agni is called Pavamāna, in the middle region, he is termed as Agni Vanaspati, whereas, in the celestial region, he is known as Agni Sāci. But in the next verse the BD gives another statement that he (Agni) is praised on the earth as Agni, in the middle region as Jātavedas and in the heaven as Vaisvānara. Moreover, the BD is of the idea that Indra of the middle region is called Jātavedas.

According to the Mirukta Visvānara and Vaisvānara are synonyms but the BD is not of this view because it enumerates Visvānara among the deities of the middle region but Vaisvānara is enumerated among the deities of the terrestrial region and among those of the celestial region. Visvānara is said to be an epithet of Sūrya whereas Vaisvānara an epithet of Agni. It seems that Visvānara is the name of the celestial Agni and being related to the celestial Agni this terrestrial Agni is called Vaisvānara. Only for this reason Vāska states that the terrestrial Agni should be considered as the sūktabhāk deity of those hymns which are devoted to the praise of Vaisvānara. But the BD has given a completely different statement that Sūrya should be considered the sūktabhāk deity of the hymns devoted to Vaisvānara. See also under the sub title 'Vaisvānara'.

Then the BD states that Keśin is also an epithet of Agni. Saying "The terrestrial Agni is called Keśin because of his flames, the middle Agni is also termed as Keśin because of lightnings and the celestial Agni is praised as Keśin because of his rays." But in another place Keśin is said to be an epithet of Sūrya.
There is also a legend narrated by the BD. in connection with Agni. According to this legend Vaisvanara, Agni Chhyapati, Yavistha, Pavaka and Agni Sahah suta are the brothers of Agni. This legend also reveals how Agni became hotr of the five races. Moreover, this legend can be compared with the "Purusa Sūkta of the Rgveda" where all the beings are said to be originated from that Purusa and here, all the worldly things are stated to be originated from the different limbs of Agni. From the bones of Agni Devadāru was produced, from his flesh bijellium (suggulū), from his snow fragrant Tejana grass, from the hair of his body kāśa, from the hair of his head kusā grass and tortoise, and from nails, etc. A similar idea is also found in the Taittirīya Sanshitā.

In this way we see that the BD. has studied all the aspects of Agni.

The Ādityās.

Yāska has suggested as many as three etymologies of the word Āditya. In the last etymology of this word Yāska says "Because he is the son of Aditi so he is called Āditya." This etymology is grammatically justifiable and is acceptable to the modern and the ancient scholars because this idea is supported by the various vedic works from the Ṛgveda to the BD. For instance the BD. speaks of the Ādityās as the sons of Āditi. Similarly the Ṛv. X. 2. 8, the TB. I. 1. 9. 1., the TA. I.13.3., the MS. II. 1. 12 and the Tāpā. BR. XXIV, 12, 5-6 express the idea that the Ādityās are sons of Āditi.
In the first etymology of this word Yāśka says that 'Āditya' can be derived from the root Ṛṣ to give by adding prefix 'ā'. The idea of this derivation seems to be borrowed from the Satapatha and the Taittiriya Brāhmaṇa. According to this etymology, this word will mean 'one who takes up the fluids and light of the luminaries' and according to the TB. "He is called Āditya because he snatched the worlds of the Asuras". Whereas the SB. interprets 'Āditya' as 'one who takes the strength of the nakṣatras'. This etymology is not acceptable to the comparative philology because it cannot be grammatically justified.

In the third etymology, Yāśka derives this word from the root Ṛṣ to 'shine' by adding prefix 'ā'. The source of this etymology is the AB, because in the context of a legend, it says that the semen which became shining, at first, became that Āditya. This derivation cannot be grammatically justified and hence is not acceptable to the comparative philology. So the etymology acceptable is 'Ādīta putra' iti.

Regarding the number of the Ādityās, the BD. has given two different views. The first view given by the BD. is that there are eight Ādityās and their names are Dhātṛ, Indra, Varuṇa, Mitra, Amśa, Sūrya, Aryaman and Bhāga. But in another place it gives the following names of Ādityās: Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta, Bhāga and Aryaman.

The second idea found in the BD. is that there are twelve Ādityās and their names are Bhāga, Aryaman, Amśa, Mitra, Varuṇa, Dhātṛ, Vidyātṛ, Tvāstr, Vivasvān, Pūṣan, Indra and Viṣṇu.
In connection with the birth of these Adityas, the BD. narrates a legend. According to this legend Daksa had twelve daughters and their names were - Aditi, Diti, Danu, Kalà, Danayù, Siśhikà, Muni, Krodhà, Viśvà, Varisthà, Surabhì, Vinatà and Kadù. Daksa gave all these daughters to Kaśyapa, the son of Marici and the grandson of Prajāpati. From all these wives Kaśyapa begot, the Gods, the Asuras, the Gandharvas, the Serpents, the Rākṣasas, Birds, Piśāca and other classes of beings. And Aditi gave birth to twelve sons viz. Bhaga, Aryaman, Asā, Mitra, Varuna, Dhātr, Vidhātr, Tvāṣtr, Vivasvān, Pūṣan, Indra and Viṣnu.

Out of the above mentioned two views the first view is supported by various Vedic works. The Rigveda states that Aditi had eight sons who were born from her body but she threw away Mārtanda and went to the gods with seven sons. Later on, she brought him back for the death of the creatures. The idea behind Mārtanda's being related to death is that Mārtanda causes days and nights by which time goes on and the passing of days and nights causes death of beings. The Tāṇḍya Brahmāna has also expressed the same view regarding Mārtanda. The Śatapatha Br. contains a different idea regarding the number of the Adityas. It says that Aditi had eight sons but those who were termed as the gods were seven because the eighth son namely Mārtanda, she brought unformed. In the Mahābhārata, the same number of the Adityas is found, it includes Vivasvān Mārtanda and says that he is the father of the Aśvins.
In different Vedic works different names of these Ādityās are given. In the Rgveda following names of Ādityās are given: Mitra, Aryaman, Bhaga, Tuvijāta, Varuna, Dakṣa, Aṃśa and Martanda.\(^\text{133}\)

In the Taittiriya Brāhmaṇa, following eight sons of Aditi are stated: Dhātr, Aryaman, Mitra, Varuna, Aṃśa, Bhaga, Indra and Vivasvān.\(^\text{134}\) The Tait. År. says that Mitra, Varuna, Dhātr, Aryaman Aṃśa, Bhaga, Indra and Vivasvān are the Ādityās. A comparative study of the names of the Ādityās mentioned in the Rgveda, the Åt. BR. and the ÅĀ, reveals that the TB and the TA do not include the names of Sūrya and Dakṣa among the Ādityās, whereas, in the Rgveda both Sūrya (Mārtanda) and Dakṣa are enumerated among the Ādityās. In the TB and the TA, Vivasvān is said to an Āditya but the Rgveda does not give any such statement. Names of Dhātr, Varuna, Mitra, Aṃśa, Aryaman and Bhaga are unanimously accepted as the Ādityās and the names of Indra, Dakṣa, Tuvijāta and Vivasvān are controversial. The idea of eight Ādityās is more prominent in the Vedic literature.

Second view in connection with the number of the Ādityās is that there are twelve Ādityās. This idea is first met within the Sātapatha Br. \(^\text{135}\) In this work these Ādityās are figuratively explained as the twelve months of the year. Moreover, in the AB. and in the SB. twelve Ādityās are said to be belonging to the celestial region and are dominated by Sūrya. \(^\text{136}\) The BD. seems to have borrowed this idea from these Brāhmaṇa works. According to the BD., the following are the twelve sons of Aditi: Bhaga, Aryaman, Aṃśa, Mitra, Varuna, Dhātr, Vidhātr, "\(\text{vastr},\)
In the foregoing discussion it is seen that the BD. has added the names of Vidyātṛ, Vāṣṭr, Vivasvān, Pūṣan and Visnu to the previously stated names of the Ādityās. Names of Śūrya and Daksā are not included in this list.

In the Mahābhārata, the idea of twelve Ādityās is more elaborated. This great epic gives a similar pedigree of the Ādityās as it is given in the BD. It states that Kaśyapa had thirteen wives vis. Aditi, Diti, Dānu, Danāyu, Kālī, Śrīmukhā, Krodhā, Pradhā, Visvā, Vinatā, Kapilā, Muni and Kuru. In the BD. the names of Kapilā and Pradhā are not mentioned which are found in the Mahābhārata, whereas, the names of Varnāśṭhā and Surabhi are mentioned in the BD. as the wives of Kaśyapa, but the Mahābhārata does not mention their names.

The Mahābhārata mentions so many views regarding the names of the Ādityās. In so many places of the Mahābhārata, the names of Dhatṛ, Mitra, Aryaman, Bhaga, Vivasvān, Varuṇa, Sakra, Pūṣan, Savitr, Tvāstrr, Amśa and Visnu are mentioned as the Ādityās. Another view regarding the names of the Ādityās is found in the Mahābhārata in which Indra, Visnu, Bhaga, Tvāstrr, Varuṇa, Amśa, Aryaman, Navi, Pūṣan, Mitra, Manu and Parjanya figure as the Ādityās. In this list Manu and Parjanya are included and Savitr and Dhatṛ are excluded. Sakra is replaced by Indra and Vivasvān is replaced by Navi. Parjanya is said to be an Āditya in the Gapatha Brahmana but the name of Manu is not found mentioned among the names of Ādityās in any Vedic work.
On comparing the list of the names of the Ādityās found in the BD. and the Mahābhārata it is found that Viḍhātri is replaced by Savitṛ in the latter. In all the lists of these names, we see that Hārtānda, Vivāsvān, Sūrya and Ravi are synonyms because any two of these are not mentioned in the same list and all of these words are used as the names of Sūrya. From this discussion it comes to light that there were so many traditions regarding the names of these Ādityās. The Vedic tradition mentions the names of only eight Ādityās but at the same time the different Vedic works have mentioned the number of these Ādityās as twelve. As the names of twelve Ādityas were not stated in any Vedic work so the BD. added the names of four deities to make up this number and this tradition is followed by the Epic literature. Regarding the twelve Ādityās, Oldenberg says that this number has been borrowed from the Jagati metre but this statement is not acceptable because in the BD. Jagati metre is related to the visvedeva not to the Ādityās. In the same context Keith states that identification of twelve Ādityās with twelve months is more natural. As this idea is found in SB. so can be partially accepted.

**Indra**

Indra is one of the most important Vedic deity because one fourth of the entire Rgveda is devoted to his praise. In the Rgveda, the following epithets are attached with Indra. Vajrahastra, Vajrabhū, Vajrabhrta, Vajrivat, Suṣīpra, Harikesa, Harismāru, Hiranyabhū and Hiranyaya. In the past Rgvedic literature, also, Indra occupies the same position.
Yaska has given thirteen etymologies of the word Indra. He derives this word from the following roots: \( \sqrt{vdr} \) - to divide or \( \sqrt{da} \) to give or \( \sqrt{dh} \) to bestow or \( \sqrt{dhr} \) or \( \sqrt{dhr} \) 'to divide or \( \sqrt{dhr} \)' 'to bestow'. Yaska suggests these derivations by adding prefix 'ira'. Then he etymologises this word in the following ways: \( \sqrt{ram} \) 'to take delight' + 'indu' or \( \sqrt{dru} \) to run + 'indu', thirdly he says that this word can be derived from the root \( \sqrt{ind} \) 'to set in fire, or from \( \sqrt{kru} \) 'to do or from \( \sqrt{dr} \) 'to see' by adding prefix idam. Lastly, this word is shown derived from the root \( \sqrt{ind} \) 'to be powerful or from the causative forms of the root \( \sqrt{dhr} \) or \( \sqrt{dru} \) by adding prefix 'ari'.

Out of the above discussed etymologies the HD. has adapted only one etymology i.e. 'ira \( \sqrt{dr} \)\( \sqrt{ati \ iti} \). It says that he is called Indra because at proper time, associated with the Maruts he bursts open the water in the sky, accompanied with great roar. When metaphysically explaining Indra, the HD. says that having become the established source of life (Prana) of four kinds of beings, he rules over the world, therefore, he is called Indra. This interpretation of Indra seems to be an elaboration of the identification of Indra with 'Prana' which is frequently given in the Brāhmaṇa literature.

According to the HD. Indra is an important Aditya because in both the lists of the Adityas his name is included. In the list of the eight sons of Aditi his name comes after the name of Dhatr, whereas, in the list of the twelve sons of Aditi, Indra's name is mentioned after Bhaga, Ayaman, Mitra, Varuna, Amsa, Dhatr, Vidhatr, Vivasvan, Tvær and Pusan.
The Nirukta and the ED. are of the view that Indra is one of the three representative deities viz. Agni, Indra and Surya and he is the representative deity of the middle region. All those deities which are enumerated in the middle region, are said to be summed up in Indra. According to Sāmaka and Vask, Indra is jointly praised with Pusan, Viṣṇu, Varuna, Soma, Vayu, Agni, the Vāras, Kutsa, Brhaspati, Brahmanaspati and Parvata.

In the ED., it is said that Indra is praised in the Rāṣṭeda by twenty six names, and the names of the other important Vedic deities are included in these names. The names of Indra are given below: Vayu, Varuna, Rudra, Parjanya, Brhaspati, Brahmanaspati, Kṣetraspati, Rta, Vāstospati, Vācaspati, Aditi, Ka, Vama, Mitra, Viśvākarma, Sarasvat, Vena, Manyu, Asunlī, Apām napāt, Dadhiṅaṇ, Dhāṭr, Tārkṣya, Puruṛaṇa and Mṛtyu. But in any other work, it is not stated that Indra has twenty six epithets. Though the Nirukta also deals with all these Vedic deities yet does not make any such statement that Indra has twenty six epithets. The etymologies of all the above given names of deities are borrowed by the ED. from the N, but the source from which the ED. has borrowed this statement is not traceable.

This statement is not appropriate at all because according to this declaration Aditi, Mitra, Varuna and Dhāṭr are the epithets of Indra. But, the legend, which gives the pedigree of the Ādityās, refutes this idea because according to that legend Aditi is the mother of Indra how can she be an epithet of Indra? In this way Aditi is an independent deity.
legend reveals that Mitra, Varuna and Dhātṛ are the sons of Aditi, and hence, brothers of Indra. Therefore, they cannot be mere epithets of Indra. Moreover, the nature of Mitra and Varuna is quite different from that of Indra. Here, Mrtyu is an epithet of Indra but generally, Yama is associated with Mrtyu. The declaration that Yama is an epithet of Indra, is also not appropriate because one legend narrated by the ED. says that Yama is the son of Saranāyū and Vivasvān. Indra is not said to be a son of Vivasvān. In the Brhaddevata Vācaspati, Brahmanaspati and Ka are mentioned as the epithets of Prajāpati. According to this statement these three deities are the epithets of Indra. Apām napat and Asunīti are the epithets of Agni not of Indra because the nature of Apām napat and Asunīti is different from that of Indra. The same statement declares that Pururavas is an epithet of Indra but in the legend of Pururavas and Urvasī, Indra is said to have ordered his bolt to separate Pururavas and Urvasī. Therefore, Pururavas and Indra are two different deities and Pururavas cannot be said to be an epithet of Indra.

In one place the ED. says that Dravīṇodas is an epithet of Agni but in another place, it says that Indra is also called Dravīṇodas because he provides Dravīṇa. While giving the five epithets of Agni the ED. says that Jātavedas is an epithet of Agni but in another statement it says that Jātavedas is Indra of the middle region. So all these statements are controversial. The only answer to the question why the ED. gives twenty names of Indra is that it believes that there only three deities and
all the deities belonging to the middle region are the different names of Indra. It has failed in justifying the statement that there are only three deities because this statement is impractical.

The BD. says that Indra accomplishes three functions. These functions are: taking up of moisture, destruction of Vṛtra and complete accomplishment of every kind of mighty deeds. But, according to the Nirukta, Indra's function is to give back the moisture and to take up the fluids is the function of Sūrya. This idea of the Nirukta is more appropriate because while etymologizing the word Indra the BD. also agrees with the N. saying that Indra bursts open water at proper time. While giving the functions of Indra the BD. keeps in view the idea that Indra is a form of Sūrya because it says that he (sūrya) takes up the fluids with his rays and rains upon the world so he is called Indra. Only to justify this statement he gives such a function of Indra. The BD. borrows this idea from the Saṃhitā where functions of Sūrya are referred to under the appellation Indra.

The BD. narrates fifteen legends in connection with Indra. These legends throw light on various functions of Indra. The first legend narrated by the BD. reveals that Indra imparts the madhvīdyā to Dādhyanc and when the later teaches it to the Āśvins he takes off his (Dādhyanc's) head. The second legend says that Indra slays so many Daityas when they (Daityas) were frightened with the description of Indra by Gṛṣamāda. According to the next legend Indra orders his bolt to separate Purūravas and Urvāśī. This legend reveals that Purūravas is not a name of Indra.
Another legend narrated by the BD. brings into light the fact that Sarama was a messenger of Indra, who (Sarama) rescues the lost cows of Indra and he reaches at the abode of Pasis and destroys them. Indra's being highly fond of havis and soma is revealed by two legends narrated by the BD. According to the first legend of this kind, Indra laments when Agastya prepares havis for him and decides to give it to the Maruts. When Apalá squeezes soma for Indra with her teeth, he drinks it through her mouth and by offering soma to him she gets rid of her skin disease. Another legend of the BD. says that Vahnu helps Indra in killing Vrtra. Indra was a good friend of the seer Grtamanada and once he (Indra) wished that he should be praised by the seer and he became a francoine. The seer recognised him and praised him by the Rgveda II. 41. Another legend of the BD. says that once Indra took birth from Vikantha to slay the Asuras. According to another legend Indra took off three of Trisvayas because the latter used to drink soma of the gods with one mouth and with others two he used to drink sura and eat the havis.

Indra is the most popular deity of the BD. as it is discussed above that total forty four legends are narrated by the BD. and out of them fifteen are narrated in connection with Indra. All these legends are marked by different characteristics of this deity, as he is fond of soma drink, havis and praises and is bitter enemy of the Asuras and the Daityas.
So many modern scholars have comparatively studied the nature of Indra and that of Ahur Mazda of the Avesta. These scholars are of the view that Indra has the same position in the Rgveda which Ahur Mazda has in the Avesta but their nature is quite different from that of each other. Oldenberg, Carnoy, Moulton, Bargainé and Keith opine that Indra is an Indo-European deity. Indra is the name of an Asura in the Avesta and in the same work Verethraghna is the god of victory. They see a similarity in the character of Vrtrahana of the Rgveda and Verethraghna of the Avesta. But, this view is controversial because had Indra and Verethraghna names of the same deity then Indra must have the same position in the Avesta which he has in the Rgveda. The phonetical similarity in Verethraghna and Vrtrahana is not enough to state that Indra is the Verethraghna of the Avesta. Because Vrtrahana is not only an epithet of Indra, it is also used for Agni and the Asvins in the vedic literature. Hence, Indra is originally Rgvedic deity. Though his name is also included among the names of the gods of the Mitanniyst that must have been due to the popularity of Indian Indra.

Mitravaruna:

In the vedic literature Mitravaruna are associated in various myths, praises, prayers and sacrifices. They are conjointly praised in the twenty three hymns of the Rgveda. Keith is of the view that the mythology of Mitravaruna has been borrowed from that of Varuna, and the chief point of interest is that the same phenomenon of dual invocation is also found in the Avesta. In these duel invocations Mitra usually precedes Varuna. The reason for this is given by Oldenberg that it indicates the
superior importance of Mitra during the Indo-Iranian period, but this order also accords with the preference of language for placing the short word in such a compound in the first place.

In the ED, the dual deities Mitra-Varuna are more important than their individual forms. Because both the deities are mentioned together about thirteen times in this treatise. Among the twelve sons of Aditi and among the eight sons of Aditi both of them are mentioned together. Among the twelve Adityas Mitra precedes Varuna, whereas, among the eight Adityas the name of Varuna is mentioned before the name of Mitra. In one legend of the ED, both of them are said to be the sons of Kasyapa. In another legend both of them have been stated to be the fathers of Vasishta, who is called Maitrāvaruni in the Rgveda.

Besides this, the author of the ED has particularly stated, "It is learnt that Mitra is praised along with Varuna." Moreover, Mitra and Varuna are said to be the pairs of the sons of Aditi by the ED. It seems that the ED has borrowed this idea from the Tandya and the Taittirīya Brahmana because in these Brāhmaṇa treatises pairs of the Adityas are given in the following way: Mitra and Varuna, Dhātr and Aryaman, Amsā and Bhaga and Indra and Vivasvān.

Regarding the identification of Mitra and Varuna, so many views are found in the Vedic literature. In the Brāhmaṇa literature Mitra is related with the day and Varuna with the night. These Brāhmaṇas seem to have borrowed this idea from the Atharvaved where Mitra is requested to uncover in the morning, whatever is
A similar symbolism is found in the Taittiriya Samhitā, where a white victim for Mitra and dark one for Varuna is suggested to be offered. In the same way Mitra and Varuna are related with kṣattra, prāṇāpāṇa, prānodbana, dark and bright fortnights, ahorātra, this and that world, dyāvāprthivi, payasya oblations, vāsa and horizons etc. in the Brāhmaṇa literature. In the BD Mitra and Varuna are enumerated among the twenty-six epithets of Indra.

Many of the above cited symbols reveal that Mitra is related with brightness and Varuna is related with darkness. But it is very difficult to ascertain which phenomenons of nature are represented by these two deities. Because so many modern scholars have also made attempts to identify these two deities. Oldenberg, Hillebrandt and Hardy identify Mitra with the Sun and Varuna with the Moon. F. Meyer, Millet, Carnoy and Moulton are of the view that Mitra is the god of contact and Varuna is the god of oath. According to Macdonell Varuna is the god of sky. Keith seems to be interested in supporting his teacher as he says, 'It is possible that it originally was an epithet of sky, as the all encompassing, but it would be too dangerous to lay any stress on the apparent etymological sense as denoting the character of the god.' Mitra has been identified by various scholars with the sun. Macdonell, Keith, Hillebrandt and Hardy etc. have supported this view because in various Vedic works this deity is either identified with the sun or with the day. Moreover, this identity is also found in the Avāsta. But Varuna's identification is controversial.
Varuna

In the Brhaddevata, the name of Varuna has been mentioned about twenty-six times. Out of these twenty-six occasions, Varuna has been mentioned along with Mitra for thirteen times. The BD. derives the word Varuna from the root ṛṭ to cover.

This etymology is borrowed by the Nirukta. The difference between the idea of the BD. and of the N. is only that the former says, 'Varuna covers these worlds with concrete moisture' but the latter does not express any such view. The N. simply says 'as he covers so he is called Varuna.'

According to the BD. Varuna is an important Aditya because his name is found in both the lists of the Adityas. Among the eight sons of Aditi his name comes after the name of Dhātṛ and Indra. While among the twelve Adityas the name of Varuna is mentioned after the name of Bhaga, Aryaman, Amsa and Mitra.

The BD. enumerates Varuna among the deities of the middle and well as of the celestial region. But the BD. does not give any reason why Varuna is enumerated among the deities of the middle and celestial region. In the Nighantu and the Nirukta, Varuna is also enumerated among the deities of both the above mentioned regions. Yāṣka has tried to justify how Varuna is an atmospheric and a celestial deity. First, he cites two Rgvedic mantras in which Varuna is stated as an atmospheric deity, then quotes the view of Nabhāka, according to whom Varuna belongs to the middle region. Keith thinks that Varuna's relation with water is frequent in the Ṛgveda, perhaps this is the reason why Varuna is enumerated among the deities of the middle region.
Regarding Varuna's belonging to the celestial region, the Nirukta has cited some Rigvedic mantras in which Varuna is said to see the active sacrificers. Another mantra of the Rigveda cited by Yāska says that Varuna reaches the heaven with Sūrya, in various ways measuring the wide region and days with nights and seeing many generations. Moreover, Varuna is often said to be sun-eyed. In this way Varuna's belonging to both the regions is justified by Yāska.

In the BD., the name of Varuna has been mentioned in four legends. In the first legend of the BD., Mitra and Varuna are said to be the fathers of Vasistha and Agastya who are called Mitrāvaruni in the Rigveda. Another legend of the BD. says that Varuna and Ka are the fathers of Bṛggu and Angiyasa. Bṛhaspati was the son of Angirasa and Bharadvāja was the son of Bṛhaspati. In this way Agastya, Vasistha, Bharadvāja and Bṛggu who are famous seers belong to two different races of Varuna. According to another legend narrated by the BD., Varuna is one of the sons of Kaśyapa and Aditi. The fourth legend which is narrated in connection with the origin of four Rigvedic hymns, in which Vasistha praised Varuna, is also found which is the major characteristic of Varuna found in the Vedic literature. This legend also supports the view that Varuna is an ethical ruler. This legend is studied in detail in chapter VII.

The BD. enumerates Varuna among the twenty six names of Indra. It says that he (Indra) is called Varuna because he covers three regions (worlds) with concrete moisture. This is an original idea of the BD. because in any other work Varuna is not
said to be an epithet of Indra. Only for this reason it adds the wording 'mūrtana tu rāṣṭana' to the wording of the etymology of this word given by Yāśka. But the ED. has itself controverted this view by saying that Indra and Varuṇa are among the twelve sons of Aditi.

The modern scholars are of the view that originally, Varuṇa is an Indo-European deity. They have studied the word Varuṇa of the Rgveda and Dāronos of the Greek mythology on the basis of comparative mythology and comparative philology. Some of them say that he is certainly an Indo-Iranian deity, as they see a similar character of Ahur Mazda of the Avestan mythology and Varuṇa of the Rgveda. There is no doubt that Varuṇa is one of the most important deities of the Rgveda, however, only three dozen hymns of the Rgveda are devoted to him, even then as an ethical and moral ruler his position is not less than Ahur Mazda. In the epic literature he is mainly related with water.

Mitra

In the Nirukta, Yāśka has given three etymologies of the word Mitra. In the view of Yāśka this word can be derived from the following roots: $\sqrt{m} + \sqrt{r}\alpha$ or $\sqrt{m} + \sqrt{dru}$ or $\sqrt{m}$. So according to Yāśka this word can be interpreted as follows: he is called Mitra because he saves from destruction, or he flows in measures (or he runs measuring things together), or because he loves. The last etymology of this word is acceptable because it can be grammatically justified. It seems that during the
period of Yāska the origin of this word had become obscure. This is only the reason why he has suggested as many as three etymologies of this word.

The BD. has given a different interpretation of this word because it says, 'As he is worshipped by all men, after making a friend of him' so he is called Mitra. The cognate form of the word Mitra is also found in the Avesta as 'Mithra'. Mithra is a solar deity in the Avestan Mythology. Mithra was worshipped as a very important deity by the Persians. In this way Mithra might have been a very important deity during the Indo-Iranian period. But in the Rāveda Mitra is not as important as he is in the Indo-European period because only one complete hymn is devoted to his praise alone. Mitra attains importance in the conjoint praises with Varuna because twenty three hymns are devoted to their joint praises.

Also in the BD. the association of Mitra and Varuna is more important because the word Mitra totally occurs about sixteen times and out of these sixteen occasions, he is associated with Varuna in thirteen. Therefore, his name is mentioned three times without the name of Varuna. According to the BD. he is an important Āditya as his name is mentioned in both the lists of the Ādityās. Among the twelve sons of Aditi his name comes after the names of Bhaga, Aryaman and Āśa. Whereas, among the eight sons of Aditi his name is mentioned after the name of Dātar, Indra and Varuna. In this way, it is clear that according to both the lists of the Ādityās Mitra is the fourth important Āditya.
Without the association of Varuna the name of Mitra is mentioned by the BD. in the following contexts: First of all he is enumerated among the deities of the middle region. Secondly, he is said to be praised along with Aryaman in the Rgveda VIII. 46. 4-5. Thirdly, Saunaka enumerates Mitra among the twenty six epithets of Indra. Mitra's being an epithet of Indra is the original idea of the BD, because in any other Vedic ancilliary work such an idea is not found. But, this statement is not justifiable because the BD. itself says that Mitra is one of the twelve sons of Aditi and Indra is also a son of Aditi. Therefore, Indra and Mitra are two separate deities.

From the foregoing description we can conclude that Mitra is an important Vedic deity. In the Rgveda Mitra as an ethereal ruler is equally important as Varuna is because all the moral laws and orders are conjointly maintained by both of them. In the same Veda another function of Mitra is to bring men together by uttering his voice. On the basis of this function of Mitra F. Meyer, Meillet, Carnoy and Moulton suggest that he is a god of contact. But, Oldenberg, Hillebrandt, Hardy, Macdonell and Keith identify Mitra with the sun, because this identification is supported by various Vedic works and also, such an identification is found in the Avesta.

**Sūrya**

The BD. has given three etymologies of the word Sūrya. First of all it derives this word from the root स्य to move, secondly, from the denominative rootविर by adding prefix 'su'
and thirdly, from the root निर्णीत by adding prefix सु. The BD follows the Nirukta in respect of the first and third etymology, because the third etymology of this word given in the Nirukta is different from that which is given in the BD. The N. has derived this word from the root निर्णीत to impel. Pāṇini has also derived this word from the root निर्णीत. Only this etymology is acceptable, the other two given in the N. and all those which are given in the BD are absurd.

According to some modern scholars, the origin of this word goes back to the Indo-European period, because the cognate forms of this word are found in various languages of this family; in the old Bulgarian language this word is found as 'slunice', in Gothic as 'sail', in Greek as 'heliac' and in the Ṛṣṣesta as 'hvare', etc. But some scholars are of the view that 'hvare' is not a cognate form of Sūrya but that of 'svar', which also means the sun in the Vedic language. Also the cognate forms of this word are found in Latin as 'sol', in Lith. as 'saule', and in Gothic as 'souil', etc.

In the Rgveda fourteen entire hymns are devoted to the praise of Sūrya. Here he is described as the eye of Mitra, Varuna and of Agni and also the face of Agni. And Śaivas are used as the epithets of Sūrya in this Veda. Along with these two the following epithets are also attached with Sūrya: patāṅgakṣatam, śva, van prāṇi, svaṃ sudārśikāsyam and divorukam. According to Keith, in the Rgveda itself Sūrya is considered as one of the three most important deities. According to the Rgveda his main functions are to give light and
life to all the creatures; to dispel the darkness and to derive away sickness, diseases and every evil dream. 244

In the BD., Sūrya is said to be one of the three most important deities viz. Agni, Indra and Sūrya. 245 In this treatise, this word occurs about twenty one times in different contexts. He is said to be the chief celestial deity and all the deities belonging to the celestial region are said to be summed up in him. 246 The BD. considers Agni and Indra as two different forms of Sūrya and says that the functions of Indra and Agni are also accomplished by him. 247 It further says that Sūrya is the sole cause of emergence and dissolution of the entire creation including stationary and moving (objects) of past, present and future. 248 As regards the functions of Sūrya, Saunaka says that he (Sūrya) holds moisture in the celestial world by means of his rays. 249 In his opinion the mantras which are addressed to Sūrya are marked by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by the denomination of the moon by which the latter belongs to the hymns. 250 Moreover, Sūrya is considered as the śuktabhāk deity of the hymns which are devoted to Vaiśvānara. 251 Uṣas, Sūryā and Vṛṣākapāyī are said to be the wives of Sūrya by the BD. The author of this treatise says that Uṣas is the wife of Sūrya before his rising, Sūryā during the midday and Vṛṣākapāyī is the wife of the setting sun. 252

As discussed above that the BD. has given two lists of the Ādityās and in the list of the eight Ādityās his name is included. 253 In the Rigveda, thrice Sūrya is said to be an Āditya. 254 The Aitareya
Brāhmaṇa, the Gāopatha Brāhmaṇa, the Taittirīya Brāhmaṇa, the Tāṇḍya Brāhmaṇa and the Jaiminiya Brāhmaṇa, the functions of Sūrya are frequently referred to under the appellation Āditya. The Nirukta also describes the functions of Sūrya under the sub title Āditya. In this way it is clear that from the very beginning Āditya is an epithet of Sūrya. But, in the list of the twelve sons of Aditi the name of Sūrya is replaced by Vivasvan. Here Vivasvān is an epithet of Sūrya as he is said to be highly brilliant. In all the lists of the Ādityas found in the Vedic and post-Vedic literature, the name of Sūrya is either replaced by Vivasvān or by Mārtanda. Therefore, both of these words are the epithets of Sūrya.

According to the BD., Bhaga, Pūsan, Savitṛ, Viṣṇu, Keśin, Viśvānara and Vṛākapī are the seven epithets of Sūrya. But this idea is not practically followed in this treatise because it distinguishes Sūrya from all these epithets (deities) in different contexts. First of all it enumerates Bhaga, Pūsan and Viṣṇu among the twelve sons of Aditi and at another place it enumerates Sūrya among the eight sons of Aditi. When Sūrya, Bhaga, Pūsan and Viṣṇu are the sons of Aditi how can they be considered as the epithets of Sūrya. In another context Savitṛ is distinguished from Sūrya on account of his functions.

Savitṛ:

The BD. derives the word Savitṛ from the root ṣvats to impel. This derivation is borrowed from the Nirukta and is accepted by all. This word totally occurs about six times.
in the BD. In three places of the BD., he is associated with 
Tvastr. The BD. enumerates Savitr among the deities of the 
middle region, and also among the deities of the celestial 
region. In the Nighantu, and in the Nirukta, also he is 
enumerated among the deities of the middle and the celestial 
regions.

Regarding the functions of Savitr the BD. says that he 
dispels darkness and causes the sun and usas to appear and he 
impels the sun alone. The idea of the functions of Savitr 
seems to be borrowed from the Rgveda I. 36.9, where he is said 
to impel the sun and also he is related with the removal of the 
darkness and appearance of usas. The BD. enumerates Savitr among 
the seven epithets of Sûrya but while giving the functions of 
Savitri it distinguishes him from Sûrya.

According to Sayana the rising sun is called 'Savitri'.

Bhaga.

The Brhaddevata derives the word Bhaga from the root \sqrt{\text{Bhäs}}\n to illumine. The Nirukta has also given a similar derivation 
of this word. This word can be derived from the root \sqrt{\text{bhaj}}\n not from bhäs because grammatically the derivation from the root 
\sqrt{\text{bhäs}}\ can not be justified. The BD. seems to have suggested this 
derivation only to justify that Bhaga is an epithet of Sûrya.

As an Aditya Bhaga is more important because his name 
figures in both the lists of the Adityas given by BD. In the 
list of eight Adityas the name of Bhaga comes after the names of
Dhatr, Mitra, Varuna, Ama, Indra, Aryaman and Sūrya but in the list of twelve Ādityas his name figures first of all.

The dogma of the BD. that Bhaga is an epithet of Sūrya does not seem to be justifiable because both of these deities are mentioned among the eight sons of Aditi. Therefore, Bhaga and Sūrya are two different deities. Some scholars are of the view that Bhaga is an Indo-European deity because the cognate form of this word is found in the Slavonic language as Boru and in the Avesta as bagna.

Kesin.

The Brhaddevata derives the word Kesin from the root khas. This etymology is borrowed from the Nirukta. The Nirukta says that the rays are called hair and because he has rays so he is called Kesin. In the same way the BD. says that after making a sojourn apart, he goes at the departure of the darkness, making light for the beings with his rays therefore he is regarded as Kesin.

In another place the BD. says that Kesin is an epithet of Agni because the terrestrial Agni is called Kesin because of his flames; the middle fire is termed as Kesin because of his lightnings and the celestial Agni is also called Kesin because of his rays. This idea is again borrowed from the Nirukta where rays are metaphorically called hair.

Kesin is said to be an epithet of Sūrya in the BD. but, as it is stated above that Kesin is not only an epithet of Sūrya but also of Agni.
Pūṣan

The Brhaddevata derives this word from the root सु to thrive. This etymology is borrowed from the Nirukta. He is praised in the eight hymns of the Rgveda. In the Rgveda he is called anastapate and pasupa besides these two adjectives the following epithets are also applied to him, hiranyavasi, vimocana and vimoonapat. In the Rgveda and in the Brāhmaṇa literature, he is oftenly related with cattle.

In the BD., this word occurs about nine times. Here, he is said to be praised along with Indra and Agni. According to this work Pūsan is a celestial deity. His name is found in the list of the twelve Ādityas, but among eight Ādityas his name is not included. Therefore, he is accepted an Āditya by the later tradition.

Saunaka is also of the view that Pūsan is one of the seven epithets of Sūrya but this view is not followed by the same author because he enumerates Pūsan among the twelve sons of Aditi. In this way it is clear that Pūsan and Sūrya are two independent deities.

Vaiśvānara

According to the Nirukta Vaiśvānara and Vaiśvānara are synonyms. The word Vaiśvānara is obviously a compound of the words visva and nara (nr). The Nirukta and the BD. explain this compound in different ways. According to Yāska this deity is called Vaiśvānara because he leads all men and all men carry him. So the Nirukta etymologizes this word in the following way: visva + nara (नर). The BD. says that he is called Vaiśvānara.
because all men hold him in esteem (think of him Maodonell). Therefore, the BD. derives this word from the root śmaṇi by adding prefix viśva. Neither of the above given etymologies is grammatically justifiable. It appears reasonable to hold that the compound Viśvānara has been formed on the analogy of Viśvāmitra. The word nr with its later variant nara mostly denote a hero or a leader in the early Vedic literature. So the compounds Viśvānara and Vaiśvānara might have originally denoted a leader of all. As Vaiśvānara is one of the epithets of Agni, it shows that Agni's function as a leader of men was emphasized through this epithet. In so many early Vedic passages Viśvānara has come as the leader of men. According to M. William Viśvānara is the father of Agni.

The word Vaiśvānara occurs about twelve times and its variant Viśvānara occurs twice in the Br haddevātā. In most of the places where this word has been mentioned, it denotes Agni. In one place his name is mentioned among the deities of the terrestrial region. Whereas, in another place his name occurs among the deities of the celestial region. But Vaiśvānara is stated to be an atmospheric deity. In the second place where the word Viśvānara occurs, Gānaka has given the etymology of this word and has enumerated it among the seven epithets of Sūrya.

The BD. establishes a complete identity among Sūrya, Viśvānara and Agni. But this identity is not practically followed by the BD. because it says that the śūktas which are
devoted to Vaisvānara Sūrya should be considered as the suktabhāk deity of those. The BD. further distinguishes Agni and Vaisvānara by saying that in the hymns of Agni, Vaisvānara is incidently praised. In this very treatise such statements are made from which it seems that Vaisvānara is mainly associated with Agni. As it says that Vaisvānara is contained in Agni and Agni is contained in Vaisvānara. Moreover, there is one legend in the BD., according to which Vaisvānara is one of the brothers of Agni. However, the BD. establishes an identity among Sūrya, Vaisvānara and Agni but in the above referred legend, Agni and Vaisvānara are distinguished. Not only here but in some other places also it distinguishes Agni and Vaisvānara. The BD. also seems to be of the idea that Vaisvānara and Vaisvānara are not identical because it enumerates Visvānara in the middle region and Vaisvānara in the terrestrial and the celestial region. Even Visvānara, as an epithet of Sūrya, is not justifiable because they belong to different regions. Some other characteristics of Vaisvānara are discussed in the chapter II.

Vishnu

Vishnu is one of the important deity in the Brhaddevatā. His name occurs about ten times in this work. It has given three different derivations of the word Vishnu. Sānnaka derives this word from the root vis, 'to pervade' or from the root īvis, 'to pervade' or from īvis to pervade. The third derivation is the original derivation of the BD, because the first and the second derivations are found in the Nirukta. In the third derivation Yāska has derived this word from the root as by adding prefix 'vi.'
According to the BD, the word Viṣṇu can be explained as Sūrya, who is everything and is contained in everything. 301 The author of the BD is of the view that Viṣṇu is praised along with Indra 302 and Agni. 303 His name is mentioned among the celestial deities in the BD. 304 In this treatise, the name of Viṣṇu is included among the twelve sons of Aditi, here, his name is mentioned at last. 305 whereas, in the list of the eight sons of Aditi his name is not included. 306 Viṣṇu's inclusion among the Ādityas is certainly later tradition because in the Samhitās and in the Brāhmaṇas, Viṣṇu is not said to be an Āditya. In the Mahābhārata, Viṣṇu is described as the youngest son of Kaśyapa and Aditi. 307 Muir 308 and Macdonell 309 say that Viṣṇu is the greatest among the Ādityas.

Trivikrama is an epithet which is frequently applied to Viṣṇu. The BD interprets this word as the three steps of Viṣṇu. 310 The author of the BD says that three regions shine with the brilliance of Viṣṇu and these regions which are brightened by his brilliance, are his three steps.

Yāska has given two interpretations of this word. First, Yāska cites the view of Sākapūrī according to whom Viṣṇu takes three strides i.e. on the earth, in the intermediate space and in the heaven. 311 This view of Sākapūrī has been borrowed by the BD. Secondly, Yāska has cited the interpretation of this word given by Aurnabha, who says that three positions of the sun i.e. from the sun rise to the sun set, are the three steps of Viṣṇu. 312
In the later literature the idea of the three steps of
Vishnu has been misconstrued and has given rise to the legend of
Dwarf incarnation.

Modern scholars have expressed different opinions regarding
these three steps. Macdonell and Bergaigne are of the view
that these three steps are the course of a solar deity through
the three division of the universe. On the other hand Oldenberg
does not find any definite solar character in Vishnu, he says that
there is not any national phenomenon which corresponds to three
steps, further he states that these three steps simply indicate
the fondness of triads in Indian mythology. Hapkins thinks that
these steps would have been taken from horizon to horizon.
Hillebrandt says that the localization of Vishnu's steps in the
Mirukta is mere a speculation. Keith follows the idea of the
three steps of Vishnu given by the Mirukta and the ED. The
same idea is indirectly expressed by Dr. Ram Gopal and this
idea is widely accepted by the modern scholars.

In the ED, a legend is also narrated in connection with
Vishnu's taking three strides. According to this legend Vishnu
helps Indra by taking three strides in killing Vrtra. But
the basis of this legend is not found in the Vedic literature.
In the ED, Vishnu is said to be an epithet of Sūrya. But
the ED does not follow this idea because it distinguishes Sūrya
from Vishnu by saying that the latter is one of the twelve sons
of Aditi.
The Asvins:

The Asvins are among the most important Vedic deities because they are praised in fifty hymns of the Rigveda. So statistically they come after Indra, Agni and Soma. In the Rigveda, they are said to be twins and hence are inseparable. Nasatyau or Nasatyā is an epithet which is usually applied to both of them. The BD. derives the word Asvin from the root as 'to permeate'. They are believed to permeate the world with light and moisture. This derivation is borrowed from the Nirukta but, the Nirukta has also cited the view of Aurnavābha, who regards this word as the secondary from the Asva. The earliest derivation of this word from the root Asvā is first met with in the Satapatha Brahmana.

In the Nirukta and the BD. they are enumerated among the deities of the celestial region and their name figures at the top of the list of the celestial deities. BD. narrates five legends in connection with the Asvins.

The first legend deals with the origin of the Asvins. They are described as the sons of Saranyu and Vivasvān who begot them by becoming a mare and horse. In this legend, their names are found as Nasatyā and Dasra. According to the second legend the Rbhus, the pupils of Tvaṣṭr made a Tribandhura chariát for them. The word 'Tribandhura' is interpreted in various ways. Some ancient and modern scholars are of the view that this chariát has three seat, whereas, the authors say that it has three wheels.
The third legend narrated by the BD. says that the Āśvins replaced the head of Dadhyanc by the head of a horse and made him to teach the secret Madhy-vidyā. When Indra took off the horse head of Dadhyanc, they put on the original head of the said seer on his shoulders. This legend is found in various Vedic works and is critically studied in the chapter VII. The fourth legend related in connection with the Āśvins speaks of the composition of the Rgveda X. 39-40 by Ghosā, a Brahmanādīni, the daughter of Kakśīvat, in praise of the Āśvins. According to this legend, Ghosā acquired beauty, splendour and her husband through the praise of the Āśvins. The fifth legend says that Saptavādhi got progeny and rid off his miserable life by praising the Āśvins. The legends narrated in connection with the Āśvins describe them as the divine physicians and benefactors of the beings.

The BD. gives four views regarding the identification of the Āśvins. According to the first view they represent the sun and the moon, the second view is that they denote the heaven and the earth, according to the third view they symbolize the day and the night and the fourth view is that they are the representatives of prāṇa and apanā. The first three views, which are cited above are also found in the Nirukta. The fourth view found in the Nirukta is that they are two historical personalities. The attempt to identify them with the heaven and the earth is first found in the Satapatha Brāhmaṇa. In the same Brāhmaṇa work, they are identified with ears, nāsikās, eyes and legs (sayoni). In the Rgveda they are identified with the animals going in pairs such as dogs, goats, swans and eagles.
Various modern scholars have made attempts to identify the Áśvins. Wyrianteus, Goldstücker and Hapkins say that the Áśvins represent twilights, the half dark and half light period before dawn. Winhardt and Oldenberg think that the Áśvins symbolically represent the morning and the evening star. Ludwig, Hillebrandt and Hardy favour the idea found in the Nirukta and the Br that they represent the sun and the moon. Weber thinks that the Áśvins are the twin constellation of the Gemini. Geldner does not believe that the Áśvins represent any natural phenomenon but considers them simply succouring saints of purely Indian origin. The identification of the Áśvins with the morning and the evening star and with twilight is considered more probable by Macdonell.

Geldner's view that the Áśvins are of purely Indian origin, is opposed by various scholars because the name of NaSatya also occurs among the gods of Mitanni. Moreover Naonhathya, a demon, is found in the Avesta and the modern scholars think that this word is a cognate form of NaSatya. But the nature of this Avestan demon and the Áśvins is quite different. Without enough evidence we can not say that the Áśvins originally belong to the Indo-European period. The evidence of Mitanni is not enough to accept them as Indo-European deities because it is possible that due to the popularity of the Rgvedic NaSatya, this deity would have been adapted by them like Indra.
The identification of the Āśvins, based on the evidence of the Nirukta and the BD., is that they represent the sun and the moon, is more probable because N. says that one of them is the son of dawn and the other is of night. The son of dawn is the sun and the son of night is the moon, and the BD. states that one of them moves in the north and other in the south.

If we interpret that they move in the opposite horizons then these horizons can also be symbolically accepted as the east and the west. Because there is not any other natural phenomenon which corresponds the above given statements by the BD. and the Nirukta. So we can conclude that the Āśvins symbolically represent the sun and the moon.

Soma

In the Nirukta, the word Soma is derived from the root "svu 'to press'. As it is pressed again and again so it is called Soma. It is the third most important deity in the Ṛgveda, as the complete ninth book consisting of 114 hymns and six other hymns are devoted to the praise of this deity. Soma originally belongs to the Indo-European period because 'ḥaṣoma', a cognate form of this word is found in the Avesta and also is used to denote the pressed juice of a plant. According to the Avesta this juice is used for oblations. Modern scholars are of the view that Madhu is also a name of Soma and 'Madhu' is a cognate form of Madhu. The word Madhu is found in Anglo-Saxon and Greek languages. As in the Ṛgveda, Soma plant is said to be brought on the earth by an eagle. Hence Soma is an Indo-European deity.
In the Rgveda, Soma is described as the exhilarating juice and is extracted from a plant. This juice is used for offering oblations to the deities. The whole Soma plant is called andha and the part which is squeezed is called amru. Three colours of this plant and juice are stated in the Rgveda i.e. brown (bahhru), ruddy (aruna) and tawny (hari). Besides Madhu, Indu, Sudha, Sukra and Suci are the epithets of Soma. The stones which are used for pressing Soma are termed as gravana. This squeezed juice is mixed with milk (gavasir), curd (dadhisa) and barely (yavasir). This admixture is frequently called a garment (vastra, vasas, atka).

In the Bh., this word is used to denote the deity of this name and pressed juice of Soma plant. The Nighantu, the Nirukta and the Bh. enumerate Soma among the atmospheric deities. But none of the above mentioned works justify why Soma is enumerated among the deities of this region. In the Nirukta, Soma is said to be a plant and it's character as a deity is mostly secondary and rarely is primary. Vaska justifies this statement by citing the RV. IX. 1. 1, where Soma is said to be pressed for Indra to drink. And in order to justify the second statement that Soma is praised as a deity, Vaska quotes the Rgveda X.85.3, where Soma is invoked as a deity. The Nirukta also says that this mantra seems to be addressed to the moon. In the Brähmana literature, the moon is metaphorically called Soma of the gods.

The Bh. says that Soma is praised along with Indra, Agni and Puṣan. In this treatise, gravana, the stones,
which are used for pressing Soma are enumerated among the deities of the terrestrial region. The BD. says that the entire ninth book of the Rigveda, which is devoted to Soma, is called Saumya Mandala or Pāvamāna mandala. It seems that Pāvamāna, which is an epithet of Agni is also an epithet of Soma. Soma's purified form would have been termed as Pāvamāna. The BD. remarks that in the Rigveda IX. 96. 6, Soma is praised as the sun and soul. It further states that Pāvamāna Gāyatrīs (or the mantras in which the metre is Gāyatrī and the subject matter is Pāvamāna) are called supreme Brahman.

There are two legends narrated by the BD., in connection with Soma. According to the first legend, Apālā squeezed Soma and offered it to Indra, who being pleased by this drink bestowed on her beautiful skin and other boons. The second legend speaks of Soma's flight from the gods. Once Soma was afraid of Vṛtra and he fled away from the gods. Then Indra brought him back to the gods. Similarly, the Nirukta says that Soma is brought on the earth by Śyena. In another place the BD. refers to a similar idea saying that Madhu was brought on the earth by an eagle. This legend has been very famous in the Indo-European family because it is also found in the Greek mythology and the Avesta. Macdonell, Keith, Hillebrandt and Oldenberg have referred to this legend in their works. According to the legends of this type Soma, Hāoma, Madhu and Medu are said to be brought on the earth by an eagle.

This legend has led Hillebrand to assume that in the Rigveda, Soma is identified with the moon. He further says
that when Soma is praised as a deity, it denotes only the moon. This is not the original idea of the said scholar, as it is discussed above that Väśka says when Soma is praised a deity, it denotes the moon. The difference is only that Väśka does not say that Soma as a deity only denotes the moon. Moreover, Hillebrandt states that the moon god as Soma forms the centre of Vedic belief and cult, being the creator and the ruler of the world much more than the sun, while Indra is the most popular Vedic god only next to the moon. But this hypothesis is baseless and is rejected by Macdonell, Keith and P.R. Deshmukh.

Oldenberg is of the view that this legend should not be explained in a simple way. According to him Soma was independent at first of the older belief in the mead and it is true that the Avesta does not actually apply the term mead to Soma; it seems however much simpler to adopt the view that Mead was an Indo-European view, and the identification of Soma with it, and therefore, the application to it of the Soma legend, were the immediate outcome of the discovery of the intoxicating drink.

This view is also dubious because in the Rgveda both madhu and Soma are found. Moreover, in the early Vedic literature Soma and Madhu are not synonymous. Distinguishing Madhu from Soma the ED. says that the thousand fold rays of the sun which abide in the moon as well as the mead, which is above and on the earth. Similarly the legend of Dadhyanc and the madhu vidya reveals that Madhu is some secret branch of knowledge which Indra imparted to
This legend is critically studied in the chapter VII. In the Brāhmaṇas, we find that Pravargya Vidyā is called Madhu Vidyā. From the above cited two references it can be concluded that Madhu and Soma denote two different things and the legends which describe that Madhu and Soma were brought on the earth by an eagle are also different from each other. Therefore, Soma and Haoma belong to the Indo-Iranian cult and Madhu, Wedu and Methu can be said to be belonging to the Indo-European cult. In the past Vedic literature Madhu is used to denote nectar or ambrosia and this ambrosia is brought on the earth by Suparna or Garuda to free his mother from the slavery of Kadrū.

Brhaṇpati:

The Brhaddevata derives the word Brhaṇpati from the root \( \sqrt{\text{ṛ}} \) to protect' by adding prefix brh. This etymology is borrowed from the Nirukta. In the Rgveda, he is one of the important deities and has been praised in the eleven hymns of this work. Following epithets of Brhaṇpati are found in the Rgveda-saptasya, saptaśatā, mandrajīva, tikṣṇārīga, nilapatra and satapatra etc. In the Vājasaṇy Smhita, the Taittirīya Smhita and the Aitareya Brāhmaṇa, Brhaṇpati is called the domestic priest of the gods.

In the Nirukta and the BD., Brhaṇpati is enumerated among the deities of the middle region. The BD. is of the idea that Brhaṇpati is praised along with Indra. According to Saunaka he protects the middle and the highest world.
Nirukta, he is said to protect the two great worlds but it is not specified there, which two worlds are protected by him. This function of this deity is reflected by the derivation of this word given by both the works.

The BD. narrates six legends in connection with Brhaspati. According to the first legend Brhaspati is the son of Angirasa and the grand son of Varuna and Ka. Bharadvāja, who saw the sixth book of the Ṛgveda, is the son of Brhaspati. The second legend says that Romaśa was the daughter of Brhaspati, whom he gave to Bhārayavāya. The legend of Dirghatamas reveals that Dirghatamas was the nephew of Brhaspati and the former became blind by the curse of Brhaspati. According to another legend when Trita was invoking deities to participate in his spiritual sacrifice, Brhaspati heard his invocation first of all and asked the gods to accompany him to the said sacrifice. When soma flees away from the gods, Brhaspati accompanies Indra in his attempt of bringing soma back to the gods. In this legend, Brhaspati is regarded as the domestic priest of the gods. There is another legend in the BD. which says that the Ṛbhus, who were the pupils of Tvāstr made a ract or yielding cow (sabardudham dhenum) for Brhaspati. As far as the legends are concerned, Brhaspati is the second most important deity, according to the BD. because, it narrates fifteen legends in connection with Indra, who only precedes Brhaspati, in whose connection six legends are narrated.
The Brhaddevata enumerates Brhaspati among the twenty six epithets Indra but this statement is not justifiable because in the legend of Soma's fight from the gods the BD. itself distinguishes Indra from Brhaspati.

Prajñāpati

Prajñāpati is praised in a single mantra of the Rgveda, here, he is praised along with Viṣṇu, Tvāstr and Dhatṛ to bestow offspring. In the Rgveda, this word is also used as epithet of Indra, Sāvitr and Soma. In the past Rgvedic literature, Prajñāpati has attained the position of an important deity and he is identified with sacrifice.

The BD. explains Prajñāpati as Brahman (the creator) and says that he is the source of all the existing and non-existing things. Elaborating this view the BD. speaks of Prajñāpati as being imperishable and object of speech. This idea is borrowed from the Brahmana literature, where he is said to be everything.

In the BD., Prajñāpati is enumerated among the deities of the middle region. The same treatise says that Prajñāpati is the deity of all the vyahrti's and also he is the god of gods. Then the BD. presents it's hypothesis that Prajñāpati is praised as having eight names. All these names are given below: Prajñāpati, Satpati, Ka, Kāma, Sadaspati, Ilaspati, vācaspati, and Brahmanaspati.

Eight names of Prajñāpati as mentioned by the BD. can be analysed in the following way: when he is praised as Ka, Sadaspati, Ilaspati, vācaspati and Brahmanaspati, a hymn is devoted to his
Praised 434 when he is praised under other names neither a complete hymn nor a complete mantra is devoted to his praise. In the Nighantu, four of these names occur in the list of the deities belonging to the middle region. 435 Also in the BD. Ka, Vācaspati and Brahmanaspati are enumerated among the deities of the middle region. 436 Five of these names end with the word 'pati'. Brahmanaspati and Vācaspati are also enumerated among the twenty-six epithets of Indra.

Hiranyakarbhaka is not enumerated among the names of Prajāpati by the BD. It is strange on the part of Sāunaka because Hiranyakarbhaka is unanimously accepted as an epithet of Prajāpati. The BD. also mentions the view of some unferred scholars that all names of deities belong to Prajāpati. It has also stated that 437, traditionally prajayat is said to have only eight names. The BD. also narrates a legend, according to which Prajāpati performed a sacrificial session of three years to obtain progeny. 438 This legend also reveals that Varuṇa and Kā are the fathers of Bhṛgu and Aṅgirasa.

The nature of Prajāpati as discussed above reveals that the BD. has drawn the concept of Prajāpati upon the Brāhmaṇa literature because the Hirukta does not attach as much importance to Prajāpati as the BD. attaches.

Viśvākarmaka

Yaska has given the etymology of the word Viśvākarmaka as sarvasya kartā (or Viśvākṣ to do). 439 He is praised in a complete hymn of the Rgveda 440 besides this his name occurs about
Once this word is an epithet of Indra and once an epithet of Sūrya. As an epithet of Indra and Sūrya, Visvakarman is explained as all pervading and all knowing. In the VS, Visvakarman is said to be the creator, all pervading and all knowing.

In the BD, following functions of Visvakarman are given:

- At the end of the hot months he refreshes the earth with water and makes all the beings to start their activities.
- The BD enumerates him among the deities of the atmosphere.
- One legend is given in the BD., in connection with Visvakarman. According to this legend Vrasadasyu chose abode from Indra that Visvakarman might build palaces of gold and flower garden with celestial trees for him and Indra promised him to fulfill his desire.

The functions of Visvakarman brought into light by the BD are nearer to his functions described in the Epic literature. Because there are so many examples in this literature to illustrate that his main function is to contract premises for gods.

**Tvastri**

The Brhaddevata derives the word Tvastri from the root त्वस 'to lit' or from त्वास 'to fashion'. Yaska has also given a similar derivation of this word. The cognate form of the root 'tvaks' is also found in the Avesta as 'thvaks' and also denotes the same meaning. From this similarity, some scholars think that Tvask is an Indo-Iranian deity.
The BD enumerates Tvastr among the deities of the terrestrial region and among those of the atmospheric region. Nighantu mentions the name of Tvastr among the deities of all the three regions and in the Nirukta the name of Tvastr occurs among the deities of the terrestrial and the atmospheric deities.

The BD is of the idea that in the terrestrial form Tvastr is identical with the terrestrial Agni as it says that the thousandfold rays of the sun abide in the moon madhu and Tvastr, who is the terrestrial Agni. It further says, 'When Tvastr belongs to the middle region, he is praised as the modifier of forms but any complete hymn is not devoted to his praise in this form of this deity.

According to the BD, he is one of the twelve sons of Aditi but, in the list of the eight sons of Aditi, his name is not mentioned. The main function of this deity stated by the BD is to provide forms to the beings and skill fully craft various contravances. Some of his functions are also described in the legends narrated by the BD in connection with Tvastr.

The first legend narrated in connection with Tvastr is meant for revealing the circumstances when the RV. I. 161. 1-3 was seen. According to this legend Rubha, Vibhavan and Vaja, who were the sons of Aṅgiras, became the pupils of Tvastr. Tvastr taught them every art of which he was master. Only then, they were able to make vehicles and weapons for all the gods, nectar yielding cow for Bṛhaspati and three seated chariat (tribandhur) for the Āsvinīs. Then Tvastr bestowed immortality on the Rubhas with Savitṛ and Prajāpati.
According to the second legend narrated by the ED., Tvastr was the father of Trisiras, who was the nephew (sister's son) of the Asuras and domestic priest of the gods. Later on he was slain by Indra because he was doing favour to the Asuras. The third legend narrated in his connection reveals the circumstances when the Rigveda X, 17, 18 was seen. According to this legend Saranyu was the daughter of Tvastr and Tvastr gave her to Vivasvan. Vivasvan begot on her twin children Yama and Yami. And later on in the form of a horse and a mare they gave birth to the Asvins.

Macdonell and Keith think that Tvastr is the ancestor of the human race because Yama and Yami are considered as the primeval twin. One thing is clear from the Brahmana literature that Tvastr is related with giving forms to the beings and this point is also supported by the functions of Tvastr as reflected by the etymologies of this word. But this evidence is not enough to accept that Tvastr is the ancestor of the human race.

Tvastr is identified with various objects of nature by various Vedic works. In the Rigveda, he is identified with Indra and in the Aitareya Brahmana, he is identified with speech. As discussed above the ED. identifies him with the terrestrial Agni. Some modern scholars have also made attempts to identify him. Kuhn says that he was the sun, since he was called Savitr. But the nature of Tvastr, Sirya and Savitr is quite different from that of one another's. Hillebrandt has supported the idea of Kuhn. Hardy regards him a solar deity and Macdonell supports him saying unlikely that this, in
period anterior to the Rgveda, represented the creative aspect of the sun's nature. According to Oldenberg, Tvastra is nothing more the personification of creative activity. Ludwig considers him to be a god of the year. Tvastra does not seem to be a celestial deity because neither the Nlrukta nor the BD enumerate him among the deities of the celestial region. It is very difficult to ascertain whether Tvastra represented any phenomenon of nature or not. Without enough evidence we cannot say that any of the above given identifications is to the point.

Rivers

In the Rgveda, following rivers are praised: the Sindhu, the Vipat, the Sutudru, the Sarpyu, the Garhâ, the Vyama, the Parâsvi and the Sarasvatî. The Nlrukta derives the word nadi from the root vād. The BD enumerates the rivers, Vipat and Sutudru, among the deities of the terrestrial region. Both of these rivers (Vipat and Sutudru) are mentioned as the seers and deities of the Rgveda III. 33. Here one legend is attached with them by the BD., according to which, both of them exchanged dialogues with Visvamitra.

Sarasvatî

Among all the rivers the Sarasvatî is the most important river in the Rgveda. The Sarasvatî is praised in a complete hymn and so many detached mantras of the Rgveda. Yaska has derived this word from the root vār 'to flow'. In the Rgveda, Sarasvatī is said to have a celestial origin and is described as having seven sisters. Also in this work, Sarasvatī is stated to be the mother of seven streams and Paviravi, Tanyatu
and Asurā are her epithets.\textsuperscript{484}

Yāska\textsuperscript{485} and Saunaka\textsuperscript{486} say that the Sarasvati is praised in the \textit{Ṛgveda} in two forms i.e. as a river and as a goddess of this name. The Nighantu,\textsuperscript{487} the \textit{Mirukta}\textsuperscript{488} and the BD.\textsuperscript{489} mention the name of Sarasvatī among the deities of the middle region. But as she is also praised as a river so she is understood to be belonging to the terrestrial region.

The BD. is of the view that Sarasvatī has so many names. Saunaka\textsuperscript{490} says when Sarasvati is praised, in the \textit{Ṛgveda}, as the goddess of Speech, she is invoked as having three forms viz. terrestrial, atmospheric and celestial. On the earth, she is praised as a river, waters and plants. In this form she is stated to be praised in a complete hymn.\textsuperscript{491} The BD. further states that in her middle form, she is praised as Aranyakī, Rātri, Śraddha, Usas and Prthivi, by these names she is praised in detached mantras.\textsuperscript{492} As Agnāyī, she is incidentally praised in the hymns of Agni and when she is praised as Aditi and Durgā a complete hymn is devoted to her.\textsuperscript{493} (Macdonell says that Durgā is not a Vedic goddess as her name does not figure in the Nighantu).

According to the BD. Sarasvatī is praised in a stanza only under the following names: Yami, Indrāni, Sarasā, Somāśa, Urvāśī, Sinivāli, Pākā, Anumati, Kuhū, Īśu, Agnnya, Pathya, Svasti and Vāsasi.

The BD. further states when goddess of speech becomes Sūryā, she belongs to the celestial region.\textsuperscript{494} In the form of Sūrya and Usas, a complete hymn is devoted to her praise. But
in the form of Vṛṣākapāyi and Saranyū, only a mantra is devoted to her. Hence the BD. has given a considerable importance to Sarasvatī. As Indra, Agni and Surya has so many epithets, similarly Sarasvatī has so many names. Many of the names of Sarasvatī are also stated to be the names of Usas.

In the BD., Sarasvatī is correlated with Sarasvat because twice this name occurs with Sarasvatī. Once the BD. says as he (Indra) has lakes full of ghee in the three worlds so he is called Sarasvat and Vāk is called Sarasvatī. Modern scholars have expressed different ideas regarding the identification of Sarasvān. Hillebrandt and Hardy identify him with Āpān māpat, whereas, Rath says that he is the guardian of the celestial waters. While according to Keith he is simply the counterpart of Sarasvatī. But the BD. has identified him with Indra. The view of Keith seems to be reasonable.

The identification of the Sarasvatī is also an important question because so many modern scholars have given different opinions in this respect. Spiegel compares the Sarasvatī with the Avestan river the Haraṣaṭāti and Hopkins says 'this river may be praised in the Rgveda and other Vedic works is different from that of the Haraṣaṭāti. Rath, Grassmann, Ludwig and Zimmer identify the Sarasvatī with the Sindhu. Oldham says that the Sarasvatī was a tributary of Sutudri and when the latter left its old bed and joined the Vipāt, the Sarasvatī continued to flow in the old bed of the Sutudri. Max-Müller believes that Sarasvatī and Drasāvatī formed the boundaries of the sacred
region Brahmāvarta. But, later on the Sarasvatī lost itself in the sands of the desert while during the period of the Rigveda, it reached the sea. This idea is acceptable because in the Rigveda, the Sarasvatī is found as a mighty river but during the period of Brāhmaṇas its flow started decreasing and during the Epic period it has become a mythical river and is said to have an underground flow which reaches Prayag at the confluence of the Ganges and the Yamuna. Modern Geographers are of the view that the Chaggar was the Sarasvatī.

**Usas**

The Nirukta and the BD. derive the word Usas from the root *iva* 'to shine'. In the Rigveda, Usas is one of the most important deities because twenty whole hymns are devoted to her praise in the Veda. Usas is the only goddess who is frequently invoked in the Rigveda.

In the BD., the word Usas occurs nineteen times in different contexts. First of all she is enumerated among the deities of the terrestrial region, then among the deities of the middle region and lastly among the deities of the celestial region. In this way Usas comes out to be one of those deities who are praised in all the three regions. The Nighantu and the Nirukta enumerate here in the list of the atmospheric and the celestial deities. Yāska the word usas which means dawn is a deity belonging to the atmospheric region. He has cited a rk to prove that she also belongs to the celestial region, in this rk Usas is praised along with Sūrya.
Saunaka gives his hypothesis that Usas is one of the three wives of Sūrya along with Sūryā and Vṛṣaṅkasyā. But, in the next verse he says that Sūrya and Vṛṣaṅkasyā are two different names of Usas in her association with the sun in different attitudes. Because she is called Usas before the sunrise, then during the mid-day region she is termed as Sūryā and at the time of the sun-set she becomes Vṛṣaṅkasyā. But are not mentioned in the Nighantu, Sūrya and Vṛṣaṅkasyā among the following sixteen names of Usas: Vibhāvari, Sunāri, Bhāsavi, Mati, Citra-magha, Arjuni, Vājini, Vājinīvatī, Sunāvarī, Ahana, Nyataḥ, Śvetā, Arusi, Sunrtā, Sunrta-vatī and Sunrta-vari.

According to the Br. Usas is the sixteenth portion of the night and is related to Agni because night is also related to Agni. Saunaka seems to be of the view that Usas is one of the names of night because he says that at first, night becomes (gloaming) Dosa, then she becomes Tamasvatī (darkling) and before the sunrise she becomes Usas (dawn) by name. But in the Nighantu, Usas is not enumerated among the names of the night, however, Dosa and Tamasvatī occur among the names of the night. Besides this Usas is also stated to be an epithet of Sarasvatī by the Brhaddevata.
237(a) RV. I. 115. 1.
238. RV. I. 50. 1.
239. RV. I. 50. 15., Cf. RV. I. 191. 9., Cf. RV. VIII. 101. 11.
240. RV. X. 189. 1.
241. RV. X. 189. 1.
242. RV. VII. 77. 3.
244. RV. X. 37. 4.
245. BD. I. 5., Cf. Ibid. I. 69.
246. Ibid. I. 77.
247. Ibid. I. 61-68.
248. Ibid. I. 61.
249. Ibid. II. 19.
250. Ibid. I. 86.
251. Ibid. I. 100.
252. Ibid. II. 10.
253. Ibid. VII. 114.
254. RV. I. 50. 13., RV. I. 191. 9., RV. VIII. 108. 11.
255. AB. VI. 35., OB. VI. 14., Tand., Br. XII. 10. 6.,
JB. I. 44. 5., TB. III. 9. 54.
256. N. VII. 11.
257. BD. V. 146-148.
258. Ibid. II. 22.
259. Ibid. V. 146-148.
260. Ibid. VII. 114.
261. Ibid. II. 61.
262. Ibid. II. 61.
263. N. X. 31.
264. BD. I. 125.
265. Ibid. II. 12.
266. Miqanth. V. 5. 6., N. Y. 31, N. XII. 12.
267. BD. II. 61.
268. Say. on RV. VI. 81. 4.
269. BD. II. 62.
270. N. XIII. 6.
271. BD. V. 146-148.
272. Ibid. VII. 114.
274. BD. II. 65.
275. BD. I. 94.
276. N. XIII. 25.
277. BD. II. 63.
278. N. XII. 16.
280. RV. VI. 54. 5., 6; 10., VI. 58. 10., X. 26.3.,
Cf. SB. III. 1. 4. 3., III. 2. 1., 10., Y. 3. 6. 8., 35.,
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<td>336.</td>
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<td>338.</td>
<td>SB. IV. 3, 5. 6.</td>
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<td>339.</td>
<td>Ibid. XII. 9, 1. 12.</td>
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<td>340.</td>
<td>Ibid. XII. 9, 1. 14.</td>
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<td>341.</td>
<td>Ibid. XII. 9, 1. 12.</td>
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<td>342.</td>
<td>Ibid. V. 2, 3. 8.</td>
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<td>343.</td>
<td>RV. V. 76, 1-3.; RV. VIII. 37, 7-9.; RV. X. 106, 2-10.</td>
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<td>Roth, ZDMG. IV. 425.</td>
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<td>Myriamne's Bier Asrins, Munich, 1876.</td>
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<td>Ludwig, op. RV. III. 34.</td>
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<td>Geldner, VS. II. 31., cf. I. XVII.</td>
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<td>RV. VIII. 43, 28; X. 94. 8.</td>
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<td>373.</td>
<td>Ibid. I. 117.</td>
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<td>376</td>
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<td>377</td>
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<td>378</td>
<td>Ibid. II. 29., Cf. Ibid. VI. 141.</td>
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<td>381</td>
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<td>414</td>
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429. SB. V. 1.1.4.; X. 2.3.18.
430. BD. I. 125.

431. Ibid. II. 124.
432. Ibid. III. 85.
433. Ibid. III. 73.
434. Ibid. III. 70-71.
436. BD. I. 125.
437. Ibid. III. 73.
439. OP. X. 25.

441. Maodonall, Ibid., Cf. Keith, Ibid.
442. RV. VII. 37-2.
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445. BD. II. 50.
446. Ibid. I. 123.
447. Ibid. IV. 56.
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456. N. VIII. 18.
457. Ibid. X. 33.
458. BD. III. 58.
459. Ibid. III. 35.
460. Ibid. V. 148.
461. Ibid. III. 83-88.
462. Ibid. VI. 147.
463. Ibid. VI. 162.
464. Ibid. VII. 6.

467. RV. I. 12. 9.
468. AB. II. 4.

473. Maodonall, Ibid.
476. RV. X. 75.; RV. X. 75. 6.
478. BD. I. 112, 114.
479. Ibid. IV. 105-108.

481. N. IX. 26.
482. RV. VII. 95. 2.
483. Ibid. VI. 61, 10; VII. 36. 6.
484. Ibid. X. 65. 13; VII. 36. 1.
485. N. II. 23.
486. RV. II. 135-136.
487. Nigh. V. 5.
489. BD. I. 128.
490. Ibid. II. 72.

491. Ibid. II. 73.
492. Ibid. II. 74; 75.
493. Ibid. II. 77-78.
494. Ibid. II. 79.
495. Ibid. II. 80.
496. Ibid. II. 51.

502. Beth, F.W.
504. Grassmann (GW)
505. Ludwig, Nachrichten des RV. und. AV. über Geographie etc.
Prague, p. 13; Cf. Pischel, VS. II. 86.
507. Oldham, JRAAS XXV, pp. 49-76.
508. Max Müller, SBE. XXXI. p. 60.
509. See, R.S. Mann’s Article on Sarasvati.
510. N. II. 18.
511. BD. III. 9.

513. BD. I. 108.
514. Ibid. I. 128.
515. Ibid. II. 8.
516. N. II. 46-48; Ibid. N. II. 5.
517. Ibid. XI. 46-48; RV. X. 34.5.
518. BD. II. 8.
519. Ibid. II. 9., Cf. Ibid. VII. 121.
520. N. I. 6.

521. BD. III. 8.
522. Ibid. III. 10.
524. BD. II. 74.