Among the different schools of Vedic interpretation, those scholars who put a mythological interpretation on the Vedic hymns, connect legends with their origin and the subject matter of certain Rigvedic hymns and mantras. Such interpreters were called Aitihasika interpreters. In the Nirukta, Yaska refers to Aitihasikas in some places. The Brhaddevata is the main representative of the Aitihasika school of Vedic interpretation. Therefore, it contains about forty six legends concerning the Vedic hymns and mantras. It shares some legends with some other works such as the Tait. Sam., the Uait. Sam., the Kathaka Samhita and the Satapatha Brahmana, the Tait. Brhamana, the Tandyia Brhamana, the Aitareya Brhamana, the Jainiia Brhamana and the Satyayani Brhamana. In these post-Rigvedic works, the versions of these legends are different from that of the Brhaddevata version. Moreover, in the Brhamana literature, these legends are connected with some rituals. Some legends of this work are also found in the Nirukta, the Sarvaunikramani, the Nitimanjari and the Mahabharata. Most of the legends narrated in the Mahabharata are meant for giving the pedigree of some seers and for giving the pedigree of the Kauravas.

The legends of the Brhaddevata can be classified into two categories on the basis of their narration. The first category consists of those legends which contain some narration relating to Vedic seers. The following legends can be placed in this category:
(1) The legend of Trita.  
(2) The legend of Kakśivat and Svanaya.  
(3) The legend of Dirghatamas.  
(4) The legend of Agastya, Indra and the Maruts.  
(5) The legend of Agastya and Lepāvudrā.  
(6) The legend of Viśvamitra.  
(7) The legend of Viśvamitra and the Vivers.  
(8) The legend of Viśvamitra and Sakti.  
(9) The legend of Tryaruna and Vṛśa Jāna.  
(10) The legend of Syāvasva.  
(11) The legend of Saptavadhri.  
(12) The legend of the birth of Bhṛgu, Aiṅgira and Atri.  
(13) The legend of Abhyavartin and Prattoka Saranjaya.  
(14) The legend of the birth of Agastya and Vasistha.  
(15) The legend of Vasistha and Budha.  
(16) The legend of Kanva and Pragātha.  
(17) The legend of Sbhāra and Citra.  
(18) The legend of the fish.  
(19) The legend of Apāta.  
(20) The legend of Triśiras.  
(21) The legend of Ghaṣa.  
(22) The legend of Subandhu.  
(23) The legend of Purūravas and Urvāśi.  
(24) The legend of Devāpi.  
(25) The legend of Saramā and the Panis.  

The other category is of those legends which are narrated in connection with the Vedic deities. All the following legends are narrated in connection with the Vedic deities:
The legend of Dadhyanc. 26
The legend of the Rbhus and Tvast. 27
The legend of Ramaś and Indra. 28
The legend of Grtsamada, Indra and the Daityas. 29
The legend of Indra as Kapinjala. 30
The legend of Indra's birth and fight with Vāmadeva. 31
The legend of Pancañya. 32
The legend of Vītra, Varuna and Urvaśī. 33
The legend of Vasistha and the Dog of Varuna. 34
The legend of Rāhu and Sarasvatī. 35
The legend of Trasadasyu. 36
The legend of Indra and Vyasa's sister. 37
The legend of Soma's flight from the gods. 38
The legend of Indra and Viṣṇu. 39
The legend of Indra and the seers. 40
The legend of the birth of Yama and Vani. 41
The legend of the birth of the Aśvins. 42
The legend of Indra Vaikuntha. 43
The legend of Agni's flight from the gods. 44
The legend of Bhūtāmya Kaśyapa. 45 etc.

Some of these legends are critically studied in this thesis. All the legends which are critically studied here are found in so many Vedic and post Vedic works.

The Legend of Dirghatamas

The Brhaddevatā narrates the legend of Dirghatamas in connection with the Rgveda I. 158. This legend is narrated to reveal the circumstances under which this hymn was seen by
Dirghatamas. This legend is also referred to in the Jaiminiya Brāhmaṇa, the Śāndya Brāhmaṇa and the Aitareya Brāhmaṇa. A detailed version of this legend is also found in the Mahābhārata. First the Brhaddevatā version is given below.

Ucathya and Brhaspati were two brothers. Ucathya was elder and Brhaspati was younger. Wāta was the wife of Ucathya and belonged to the race of Bhrgu. Once when she was pregnant Brhaspati approached her for sexual intercourse. At the time of impregnation the embryo addressed him (Brhaspati), 'Here I am already engendered, you must not cause a commingling of seed.' At this Brhaspati got irritated and cursed the embryo, 'Long darkness shall be your lot'. When the son of Ucathya was born, he suddenly became blind and was given a name Dirghatamas. However, the gods gave him eyes so he was cured of his blindness. This is the first half of the legend.

The second half of this legend, contained in the Br. is given below: When Dirghatamas became old, his attendant slaves bound him and cast down in the water of a river. (But as he was not dead so) one of his slaves viz. Traitana tried to strike him away with his sword. But cut his own head into pieces. Now Dirghatamas having slain Traitana who had involved himself in a great sin, moved his (Traitana's) limbs in the water of river. Mighty currents of the river threw him in the neighbourhood of the Anga country. There was a maid servant in the house of the king of Anga, whom the king sent to Dirghatamas with the
desire of obtaining a son. (Her name was Vaij.) The great ascetic observed her desire and being pleased with her devotion blessed her with so many sons of whom Kaksval was the eldest.

This legend is also found in the Mahabharata. In this great epic, this legend is narrated by Bhima to Satyavati, the second wife of Santanu to inspire her for sending her daughters-in-law to Vyasa, after the death of her two sons viz. Vicitravirya and Citrangi, for begetting offspring. The Mahabharata version of this legend is as follows:

There was a wise pshi Utathya. The name of his wife was Mamata, whom he dearly loved. Bhraspati, the priest of the gods, was his younger brother. He approached Mamata for secret union. The latter told him that as she had already a son in her womb, her womb could not afford room for two children. So it did not behove him to seek for consummation of his desire at such a time. Though Bhraspati was possessed of great wisdom yet he could not succeed in suppressing his desire. Ultimately, he was degraded by the embryo. At this the celestial priest became furious and cursed the unborn child, 'Perpetual darkness shall overtake you'.

The son was born blind and came to be called Mirghatamas. Though, he was born blind yet by the virtue of his learning he obtained a beautiful and young Brahmin maiden, Pradesi, for his wife. With her, he begot so many children with Gautama as their eldest.

With the passage of time, his wife and children became indignant with him. He asked his wife why she was dissatisfied
with him. She replied, "the husband is called bhātrī because he supports his wife and is called pāti because he protects her. But you are neither to me because I have supported you and your children." Dirghatamas and his wife had hot discussion and the latter ordered her sons to throw the seer into the water of the Ganges without taking pity on him. The sons tied him with a raft and threw him into the Ganges. The blind oldman drifting along the stream on that raft passed through the territories of many kings. One day a king, named Aali conversant with every duty to the Ganga to perform his ablutions. And as the king was thus engaged, the raft to which the seer was tied, approached him and the king took the old man out. He came to know about the seer and chose him for raising his offspring. The king sent his wife to the seer but the queen knew that he was an old man so she did not approach him and sent her maid unto him. The seer begot eleven children upon that Sudra woman, of whom Kaksivat was the eldest. The king behold all those sons with Kaksivat, who had studied all the Vedas and were like seers. They were utterers of Brahma and were possessed of great power. On beholding them, the king asked the seer whether they were his sons. The seer replied, "No, they are mine." And told him that he had begotten them upon the Sudra woman because the queen insulted him by not coming herself but sending her servant unto me. The king pacified that best of seers and sent his wife Sudemā unto him. The seer touched her and bestowed upon her five children namely, Anga, Bānga, Kaliṅga, Pundra and Cumbha who were like Sūrya in glory. After the names of their dominions the five countries have come to be called Anga, Bānga, Kaliṅga, Pundra and Subha.
It was thus the line of Bali was perpetuated in the days of old age by a great seer. After narrating this legend Bhīṣma requested his step mother to send her daughters-in-law to the ascetic Vyasā.48(a)

In this way, it can be seen that the legend under discussion has undergone several changes in the Mahābhārata.

First of all, the Brhaddevata relates it in connection with the Rgveda I. 158, whereas, the Mahābhārata relates it in connection with the perpetuation of the Kaūrava dynasty. In the Mahābhārata Ucathya is replaced by Utathya. Moreover, this epic says that Pradvesi was the wife of Dirghatamas but the BD. does not make any such statement. According to the MBh. Dirghatamas was thrown into the Gāṅgā by his own sons as they were commanded by their mother but the BD. says that he was thrown into the water of a river by his slaves. The BD. gives the name of the country where Dirghatamas was thrown away by the currents of the river but MBh. does not give the name of that place. The Mahābhārata mentions the name of the king Bali who saved Dirghatamas but the BD. does not mention it. According to the Mahābhārata Sudesna was the name of the queen of Bali but the BD. does not mention her name.

Moreover, the epic says that the countries Aṅga, Gaṅga, Kalinga, Pundra and Suhma were named after the sons of Sudesna whom she begot through Dirghatamas but the BD. does not make this statement.

Sāyaṇa has also quoted this legend in his commentary on the Rgveda I. 158.4 and the RV. I. 51. 13. While commenting on Rgveda I. 51. 13 he narrates the version of this legend which is found in the Mahābhārata. The only difference is that according
to Sāyāna Dirghatamas was saved by the king of Anga. In his commentary on the Rgveda I. 158.4 Sāyāna cited the Brhaddevata's version of the legend. But, according to Sāyāna, the slaves of Dirghatamas first cast him into fire and then into the river. The Nītimānjarī has also cited the Brhaddevata's version of this legend on the Rgveda, I. 18. 1, I. 147.8 and X 158.5.

In the Rgveda I. 158, 3-6, the following idea is found. In the first mantra (I. 158. 3) the Āśvins are praised as the benefactors of human beings. In the next mantra they are requested to preserve the son of Nṛṣīthya. Here, the seer says, the revolving days and nights should not exhaust me, the kindled fire should not consume me, one who is your dependent, bound with bonds, should himself bite the earth.

The next stanza says, 'The maternal waters must not swallow me, since the slaves hurled down this old man, similarly as Traitana wounded his head, so has the slave wounded his own (head) and has struck his breast and shoulders.

The next idea is 'I) Dirghatamas, the son of Manatā, has grown old after the tenth yuga. He is the Brahma of those who seek to obtain the object of their pious works. So the Rgveda does not describe the incident of the birth of Dirghatamas. Moreover, it remains silent about the reason why he was thrown into the river. This legend is developed on the above given idea of the Rgveda. In the RV. I. 147 Kāksīvat is said
to be the son of Dirghatamas and Usij and the latter half of the legend is developed on this idea.

The Legend of Trita

The legend of Trita is one of the most important legends in the Vedic and the post Vedic literature. This legend is found in the Mait. Sam., the Kathaka Samhitā, the Tait. Brāh., the Sātyayani Brāhmaṇa, the BD. and the Mahābhārata. The Vedic commentators such as Skandavemīn, Veṅkata Mādhava, Śāyana and Mudgala have also narrated this legend in their commentaries on the Rgveda I. 105.

The BD. narrates this legend in connection with the Rgveda I. 105. The version of this legend contained in the BD. is given below: Trita was following the cows, when he was cast into a well by a cruel wolf and the latter carried off all the cows from that place. As Trita was expert in seeing Vedic mantras so he pressed Soma and summoned all the gods there. Brhaspati heard the invocation and called upon all the gods to participate in the sacrifice of Trita. When Trita saw them coming he reproached them saying, "where, indeed does, the all-seeing power of Varuṇa and Aryaman abide. I see all the gods and praise them but none of them sees me." Then all the three troops of gods accompanied Brhaspati to the sacrifice of Trita.55

The Sātyayani Brāhmaṇa contains an entirely different version of this legend as given below: Ekata, Dvita and Trita were three brothers. Once they were travelling in a desert, and being distressed by thirst, came to a well, from which the youngest,
Trita drew water and gave it to his brothers. In requital they threw him into the well, in order to appropriate his property, and having covered the well with a cart wheel, left him there. In his distress, he prayed to the Visvdevas to extricate him.56

The Tait. Brah. describes the birth of Trita in the following way: Agni threw the cinders of the burnt offering into water from these cinders successively arose, Fkata, Dvita and Trita. So they are called 'Aptyas' (sons of water).57

In this way we see that the Satyayani Brähmana had borrowed the idea of the two brothers of Trita from the Taittiriya Brähmana. According to the ND. a wolf casts Trita into the well but according to the Satyayani Brähmana these two brothers of Trita cast him in to the well.

Yāska also refers to this legend while commenting on the Rgveda I. 105. 8. He says 'this hymn was revealed to Trita when he had fallen into a well'.58 Yāska further states that (the above-mentioned) stanza is an invocation accompanied with a legend (Itiḥāsa), a brahma and a gāthā. According to the Nirukta, Trita was one of the most eminent person in wisdom. Referring to Fkata, Dvita and Trita Yāska says that they may be synonyms of the Nirukta also cites the Rgveda I. 105. 18 to illustrate that the moon is also called Vṛka but it does not refer to this legend, at this place.59 In another place Yāska cites the Rgveda I. 187. 1. and interprets Trita as tristhāna.60 In this way Yāska gives different views about Trita. So the Nirukta does not add much to the historical development of this legend.
A version of this legend is also contained in the Mahābhārata. This version is slightly different from that of the BD. version and the Śā yatīyani version. The Mahābhārata narrates this legend in the following way: Ekata, Dvita and Trita were three brothers. They performed penance by which they acquired the privilege of attaining to the regions of Brahman. With their penances, vows and self restraint, their father, Gautama, became highly pleased with them. When Gautama died the people continued to worship his sons. Trita who continued with the study of Vedas became the foremost, even like his father, Gautama. All the highly blessed ascetics started to worship Trita as they had worshipped his father before him.

Then the three brothers decided to perform a Soma sacrifice so that they may enjoy Soma drink and acquire the great merits of sacrifice. They called upon all their yajamāna for obtaining cattle for sacrifice, and assisting them in their sacrifice. In this way they acquired a large number of cattle. While they were going to the east Trita was walking before them with a cheerful heart.

The large number of cattle rendered the two brothers of Trita selfish and greedy. They started to reflect as to how they could appropriate that property without giving a share to Trita. When they hit upon a plan, they saw a wolf before them. As Trita was ahead of his brothers, seeing the wolf he ran in fright and fell in to a deep hole on the bank of the Sarasvatī and started to utter wails of woe. The two brothers ran away as they were
moved by the fear of the wolf and by the temptation of taking Trita's cattle.

Then Trita decided to perform a Soma sacrifice in that very dry pit as he was afraid of dying without having earned the merit of drinking Soma. As he was possessed of great wisdom, he began to reflect with the aid of his intelligence as to how he could succeed in drinking Soma there. By his ascetic power and imagination he gathered entire material needed for performing a Soma sacrifice. Then he started reciting verses of the Rgveda and the Yajurveda. Mentally, having drunk Soma he began to utter a loud noise. Bhagispati heard it and said to the gods, 'We must go there 0 gods, because being endowed with great ascetic merit, he is competent of creating other gods. Hearing these words of their preceptor, the gods united together and repaired to that place where the sacrifice of Trita was going on.'

They had their share in the sacrifice and having become pleased with him they asked him to choose boons. The boon which he chose was that he should be relieved from his distressing condition in the well. Secondly, he requested the gods that he could take bath in that very pit when the Sarasvati appeared there. Raised aloft by her, "Trita came up and worshipped the denizens of heaven and the gods said to him," 'Be it as you wish". Then they disappeared.

Trita became very happy and returned to his abode. After reaching home, he saw his brothers and cursed them to be wolves.
as they had committed a sinful act. They were very soon transformed into these shapes in consequence of the words of that truthful sage. This is the version of this legend, found in the Mahābhārata. From this version, it appears that it is a synthesized version of the BD, and the Śatyayani narration of this legend because it contains the wolf episode of the BD, and the list of the brothers of Trīta for his wealth mentioned in the Śatyayani Brāhmaṇa.

There is some difference in the narration of this legend found in the Mahābhārata and in the BD. The BD says that Trīta was cast into a well but the Mahābhārata says that he fell into a hole on the bank of the Sarasvatī. The Mahābhārata says that Trīta continued the study of the Vedas and by dint of this study he attained the position which his father, Gautama, enjoyed. Moreover, the epic states that all the three brothers decided to perform a Soma sacrifice. Lastly, MBh. version contains epic characteristics of the legend, as it says that Sarasvatī appeared in that pit and he took bath in it and also that he was brought out by this river. Besides this, the worship of the gods by Trīta and the curse are also later developments of this legend.

All the later commentators of the Rgveda have also narrated this legend in the introduction of the RV. I. 105. Skandaśamin has followed the Mahābhārata version of this legend. The only difference is that he says, "Sakata, Dvīta and Trīta were the sons of Āpatya, a rṣi." Sāyana cites the Śatyayani version of this legend. Venkata Madhava and Mudgala also narrate this legend without mentioning the source.
As pointed out above, this legend is an attempt to put a mythological interpretation on the *Rgveda* I. 105. 17; 18.

In these two verses the following idea is found: A tawny wolf saw Trita on the way, and rushed upon him and he fell into a well and started invoking the gods for help. Brhaspati heard the invocation. This idea is found in the *Rgveda*.

Modern scholars are of the view that this legend originally belongs to the Indo-European period. They think that in the *Avesta*, the cognate form of Trita is found as Thrita and Thraetaona. According to the *Avesta*, Thraetaona slays a fiendish serpent (Asidahaka), who is said to be three mouthed, three headed and six eyed demon. The *Avesta* also says that in his expedition against Dahaka Thraetaona was accompanied by his two brothers, who wanted to kill him on the way. So the *Avesta* version of this legend comprises the legend of Trita and the legend of Triśiras, because in the *Rgveda*, Trita is also related with the slaughter of Triśiras along with Indra. This idea is elaborated in the legend of Triśiras (see below).

So many modern scholars have tried to identify Trita. Carnoy and Āeth identify Trita with Triton, Greek god of water. But in the above given legend such character of Trita is not found. Hardy says that he is the moongod but this idea is again not acceptable because Trita and the moongod are different in nature from each other. Hillebrandt thinks that he is the god of bright sky revered in Apatya family. But Trita does not possess any characteristics of the celestial deities. Pischel holds the view...
that Trīta was originally a human healer who deified. Perry thinks that he is a god of storm older than Indra, who seems to have largely usurped his position as an important deity. Keith once favours carnyx and seat and once he states that Perry's view is undoubtedly right. In the Nighantu, the Miruka and the BD., Trīta is not enumerated among the deities of any region. From the entire study made above, it seems that Trīta is an important seer of the Rigveda but his origin had become obscure even at the time of the Kaṭhaka Samhitā, the Mait. Sam., and the Taittirīya Brāhmaṇa.

The Legend of Daḍhyaṇe

The legend of Daḍhyaṇe is one of the most important legends in the Vedic literature. It is narrated in the Satapatha Brāhmaṇa, the Jaiminiya Brāhmaṇa the Śātyayani Brāhmaṇa and the BD. Some later Vedic commentators such as Skandavārin, Venkata Madhava, Sāyana and Mūdgaṇa have also cited this legend in connection with the Rigveda I. 116. 12.

The BD. connects this legend with the Rigveda I. 13. 10 and states that Tvāstr, Madhu and the moon are closely related to one another because the thousand fold rays of the sun abide in all of them. This legend reveals how the Aśvins obtained Madhu Vidya from Daḍhyaṇe. The BD. narrates the legend in the following way:

Indra was pleased with Daḍhyaṇe, the son of Atharvan, and bestowed on him that brahma (mantra) by which the latter became a seer and more brilliant. But Indra told him not to speak it to any one otherwise he would cut off his head. Once the Aśvins
requested him to teach the madhu vidya in secret but Dadhyane told them whatever Indra had instructed him. Then they requested him to impart this secret knowledge through the head of a horse so that Indra may not slay him. In this way Dadhyane told the secret madhu vidya by a horse's head. Then Indra cut off the horse's head of Dadhyane but the Aśvins put his original head on him. The horse of Dadhyane served by the balt of Indra, fell in the midst of the lake on Mount Saryanāvat. This head rises up from the water and bestowed manifold boons on the living beings. 70(a)

The Satapatha Brāhmaṇa has narrated this legend in connection with the 'Pravargya' which is called the head of sacrifice. The SB. version of the legend is given below: Dadhyane, the son of Atharvan, knew this pure essence (the doctrine of Pravargya) but Indra had warned him against teaching this formula. Once upon a time the Aśvins approached him and requested him to teach them the pure essence. Dadhyane told them the warning of Indra saying, 'If you teach this to any one I shall cut your head off'. The Aśvins promised to protect him from Indra and requested to impart them the pure essence by a horse's head. Dadhyane taught them the madhu vidya through the head of a horse. Then Indra cut off his head but the Aśvins put on his original head. 71(a)

The Satapatha Br. concludes from this legend that the Madhu (the Pravargya method) vidya should not be told to every one, as it would be sinful and Indra may cut off the head of that teacher. It can be taught to one who is dearer to his teacher.
and has dwelt with him for a year. 72(a) This version of the legend is also a mythological interpretation of the Rigveda I.116,12 73 as this mantra is cited by this Brāhmaṇa at the end of this legend. A similar version of this legend is also found in the Jaiminiya 74 and the Śātyayani Brāhmaṇa. 75 In these Brāhmaṇas also this legend is narrated in connection with the same secret branch of knowledge.

The later vedic commentators have also cited this legend in their commentaries on the Rigveda I. 116, 12. Skandavāmin has narrated the following version of the legend. Indra taught Madhuvidyā to Badhyāṇo and forbade him from teaching it to anybody. The Āsvins approached him and requested for it. The seer told them whatever he was instructed by Indra. Then the Āsvins requested him to teach them by a horse's head. Badhyāṇo taught them the Madhu vidyā through a horse's head. Then Indra removed his horse head, but, the Āsvins put his original head on him. 76

Venkata Madhava 77 has also cited the Satapatha, Śātyayani and the Jaiminiya version of this legend. But, he connects this legend with that of Cyavana as he says, 'Cyavana said, 'By performing a headless sacrifice the yajanaṇa does not get the award of the sacrifice'. The main legend is the same as narrated above. Sayana 78 has also cited the same version of this legend. Though, Madgala has quoted the same version of this legend yet has identified Madhu vidyā with pravargya vidyā. 79 The foregoing description reveals that all the vedic commentators have followed the Brāhmaṇical version of the legend. In the Brāhmaṇas we see that this legend is
related with putting on the head of sacrifice. This idea is borrowed from the Taittiriya Samhita. In this Samhita a similar legend is narrated. Once the head of sacrifice was cut off and the gods requested the Asvins to put on the head again. They did so.

In the Ed., such an idea is not found. As in the Ed. this legend is a mythological interpretation of the Rigveda I. 116.12. because in this verse, Dadhyanc, the son of Atharvan, is said to have taught the Asvins the Madhu vidya through a horse's head. Then the statement of the Ed. that the horse head of Dadhyanc is lying in the water of a lake on the mount Saryanavat. This idea is also a mythological interpretation of the Rigveda I. 84. 13-14. In these verses of the Rigveda the following idea is found. Indra found the horse head which was lying in the Saryanavat (lake) on the mountains and by the bones of which (Dadhica) Indra killed so many foes. All the above commentators have also cited this legend in connection with these two mantras of the Rigveda. Venkata, Sayana and Mudgala also state that Indra killed so many demons by the bold, fashioned with the head of Dadhyanc through which he taught the Asvins, the Madhu vidya. These three commentators also cite the Sat. Brahmana version of the legend which supports the above given interpretation.

It is clear that Madhu vidya is identified with Pravargya vidya in the Brahmanas. Macdonell is of the view that Dadhyanc told the Asvins the abode of Madhu (Soma). Hillebrandt says that it is a technique of using honey in ritual by the Atharvans.
This view of Hillebrandt is nearer to that of the Brahmancial idea and that of the later Vedic commentators. Without enough evidence we cannot say that the Madhu vidya is a technique of using honey in ritual.

Some scholars have also made attempts to identify Dadhyāṇa. Macdonell and Keith suggest that the horse's head of Dadhyāṇa connect him with Dadhikrā, a steed. Bergaigne says that he might signify either possessing or fond of curdled milk. Moreover, the same scholar states that Dadhyāṇa does not differ essentially in origin from Soma. Grassmann, Perry, Ludwig and Oertel suggest 'it is not improbable to say that Dadhyāṇa represents the lightning form of fire. The horse head would indicate its speed, the voice with which it speaks, the thunder and the bones are the thunderbolt. His connection with the secret abode of Soma would resemble that of the eagle with the celestial Soma. The name too suggests the curdling effect of the thunderbolt. Moreover, in the post Vedic literature the bolt of Indra is said to have been fashioned by the bones of Dadhīca (in the Mahābhārata, the name occurs as Dadhīca). This interpretation does not properly explain this legend, because in the preceding chapter it is discussed that Madhu and Soma are not identical but two different things. Moreover, had Dadhyāṇa represented the lightning form of Agni then this deity would have been enumerated in the middle region but the BD. has enumerated this name among the deities of the celestial region. According to this legend and the mantras of the Rgveda, Dadhyāṇa is a rṣi and he is the son of Atharvan. Moreover, the BD. mentions
the name of Dadhyanc along with the names of Manu and Atharvan, it also supports the view that he is one of the ancient sages.

**The Legend of Trisiras**

The Brhaddevata narrates the legend of Trisiras in connection with the Rgveda X. 8. According to this treatise, the last three mantras of this hymn are seen, in a dream by Trisiras, the son of Tvastرش. The HD. narrates the legend in the following way:

Trisiras was the nephew (sister's son) of the Asuras. He became the domestic priest of the gods. He wished to render service to the gods in secret for destroying them. When Indra came to know the Trisiras was sent by the Asuras among the gods, he quickly struck off three heads of Trisiras.

The mouth with which he drank Soma became a francolin partridge, that with which he drank Sura became a sparrow and that with which he ate food became a partridge. When Indra slew Trisiras, the Brahmi Vak addressed Indra, 'You are a Brahman slayer because you have slain Visvarūpa who sought refuge with averted face.' So in order to remove the unpropitious sin of Indra the seer Sindhuśvāpa besprinkled him and himself with the Rgveda X. 9.

Some versions of this legend are also found in the Taittiriya Samhita, the Satapatha Brahmana, the Aitareya Brahmana and the Mahabharata. This legend is first met within the Taittiriya Samhita. The Tait. Sam. version of this legend is given below:
Visvarupa was the son of Tvastry and the nephew of the Aśuras. He was the domestic priest of the gods. He had three mouths, one for drinking Soma, one for drinking Sura and one for eating food. He openly promised share of sacrifice to the gods and secretly to the Aśuras. Indra was afraid if he would divert sovereignty from him. Therefore, he smeared his heads. The mouth by which he drank Soma became a hazelcock, that by which drank Sura became a sparrow and that by which ate food became a partridge.

As Trisiras was the son of a Brahmana so the people called Indra Brahman slayer. When Tvastry performed a sacrifice he excluded him from it. Indra started creating disturbances and forcibly drank Soma. In rage Tvastry threw entire Soma in the fire and invoked Indra-Satru. Then the fire enveloped these three worlds, so he is called Vytra. Indra as well as Tvastry were afraid of him and the latter dipped the bolt for Indra.

On comparing both the versions of this legend we find that the BD. has omitted the following points: First, the functions of the three mouths of Trisiras are given at first by the Taittiriya Samhitā but the BD. does not give them separately. Secondly, Indra's exclusion from the sacrifice by Tvastry and Indra's forcibly drinking Soma are also omitted by the BD. Thirdly, Tvastry's invocation of Indra Satru and Agni's enveloping all the three worlds, and dipping of bolt for Indra by Tvastry are the points which are found in the TS. version of the legend but the BD. has not included these in its version of the legend.
A version of this legend is also found in the Satapatha Brāhmaṇa, as given below: Tvastr had a three-headed and six-eyed son, and because he was thus shaped so his name was Visvarūpa. By one mouth he used to drink soma, by the second sura and by the third he aged food. Indra hated him and cut off all of his heads. The mouth by which he drank soma became a hazel cock, that by which he drank sura became a sparrow and the third mouth became a partridge. As Visvarūpa was Brāhmaṇin so the people accused Indra of Brahmanicide. When Tvastr performed a sacrifice he excluded Indra from it but the latter forcibly drank soma. The former became enraged at it and threw the entire soma in the fire and invoked Indra Satru. The fire enveloped all the three worlds and, hence he was called Vṛtra. Indra and Tvastr were afraid of him and the latter dipped the bolt for Indra. 98

The only difference in this version of the legend is that here the cause of Indra's feeling jealous of Visvarūpa is not classified and he is not said to be the domestic priest of the gods.

The Mahābhārata has also given a detailed version of this legend. This version contains so many additions. A short narration of the Mahābhārata version is given below: Visvarūpa was the son of Tvastr and nephew of the Asuras. He became the domestic priest of the gods. He used to provide the share of sacrifice to the Asuras in secret and openly to the gods. The Asuras were not satisfied with it and they approached the mother of Visvarūpa. They complained against him that due to his priesthood of the gods the Asuras were becoming weak. His mother met him in the
Nandana Vana (grove) and persuaded him in the side of Hiranyakšipu, the chief of the Asuras. Hiranyakšipu made Visvarūpa his chaplain after discharging Vasistha and Vasistha cursed the asura chief that he would be killed in due time by Viṣṇu.

In the mean time Indra became alarmed at the ascetic power of Trisiras and sent so many beautiful nymphs to make him weak. As he saw them, he felt shaken but he did not become sentimental for a long time. Thinking that Visvarūpa has become tempted, the nymphs left him. Not only this, he also started to drink Soma of the gods by one mouth, by the second to eat sacrificial oblations and by the third to consume their power. Then the gods along with Indra went to Brahma and said, 'Visvarūpa is drinking the Soma in every sacrifice and consuming our power. Consequently the Asuras are becoming more powerful and the gods are becoming weaker.' On the advice of Brahma they went to Dadhica and requested him to sacrifice his life for the sake of the welfare of the world. We sacrificed his life. With the bones of Dadhica they fashioned a belt for Indra. Viṣṇu entered that belt and Indra hurled it at Visvarūpa. From the body of Visvarūpa Vṛtra came into existence. Indra slew him also.

When Indra smote Vṛtra he felt guilty of Brahman cide. We fled away and hid himself in a lotus stalk. Then the gods coronated Nahma as their chief but he tried to molest Śacī and they overthrew him. In the mean time Indra got rid of the guilt of Brahman cide by dint of asceticism. The heads of Trisiras became three different birds as described in the BD. but the heads of Vṛtra became a hawk,
and the blood of Vṛtra transformed into cocks. 39

On comparing the Mahābhārata version of this legend with that of the ṚD. version, it can be seen that in the Mahābhārata following ideas are added: Hiranyakṣipu, as the chief of the Asuras, is not mentioned in the ṚD. Trisūras's becoming the chaplain of Hiranyakṣipu is also added by the Mahābhārata. The epic also adds that Vasistha was discharged by Hiranyakṣipu and the complaint of Trisūra to his mother is also an addition of it's epic. Indra's sending nymphs to subdue Trisūras and the episode of Nāhusa and Sace Sace are invented on the Mahābhārata.

The later Vedic commentators such as Śāyana and Udgītha have cited different versions of this legend in their commentaries on the Rgveda X. 8. Udgītha in the preface of this hymn cites the ṚD. VI. 143-153 and he connects the following version of this legend with the ṚV. X. 8. 7. Once Indra said to Trita, a seer, "You know all the weapons, so help me in killing Trisūra." Then, in order to increase his power he chose his share in sacrifice. Then Indra provided him with water for washing hands and share in sacrifice. Being enlivened by that share he killed Trisūras with the help of Indra and seized his cows. But Trisūras got life once again and by getting more power, battled against Indra but Indra slew all of his heads. After having dreamt such a dream Trisūras composed these three mantras of the Mantras (ṚV. X. 8, 7-9)." In other words according to the ṚD. and Udgītha, Trisūras saw all these incidents in a dream. 100 Śāyana has also narrated a similar version of this legend and has also declared that Trisūras saw these three verses at the end of such a dream.
The version of this legend narrated by udgitha is completely different from that of the BD. version. This legend has so many different versions so it seems that it is not authentic and the legendary interpretation of these three verses is authentic because the following idea is found in these mantras: Indra slew the seven rayed and three headed Asura, who was the son of Tvastr. When Triśiras was killed, Triňa set free the cows of the former. Secondly, Indra, the protector of the virtuous, crushed the arrogant foe, attaining vast power, cut off the three heads of Visvarūpa.

All the versions of the legend contain a reference to the guilt of Brahmanicide as felt by Indra, when he killed Triśiras. This idea is giving a ritualist interpretation of the Ṛgveda X. 9, in which watus are praised. BD. states that for removing the unprapitious sin of Indra Sindhuśipa besprinkled him and himself by the RV. X. 9. Sayana is of the view that either Sindhuśipa or Trisiras is the seer of this hymn. The view of Sayana seems to be more reasonable because the preceding hymn is ascribed to Trisiras and he has an unsuspicious dream at the end of which he saw the last three mantras. So in order to avoid the ill consequences of that dream he would have seen the RV. X. 9.101

Modern scholars are of the view that the origin of this legend goes back to the Indo-Iranian period, because in the Avesta a similar legend has been found. According to this legend Thraetaona (the cognate personage of Thrita of the Avesta) slays a fiendish serpent (Aṣa dahaka) who had three heads, three mouths and six eyes. After killing him he sets free two fair ladies.102 This legend is
nearer to the version of this legend narrated by Udgītha. So there is no doubt that the legend of Triśiras belongs to the Indo-Iranian period. Macdonell\textsuperscript{103} and Keith\textsuperscript{104} also refer to the western classical legends of Heracles and Geryones and that of Hercules and Cacus, in which monsters are described as having three heads, and, when they are slain, the hero wins the cattle which they have taken and hidden away. The same motive of this legend is found in the three mantras of the Rgveda. Keith\textsuperscript{105} considers this legend as one of those legends which deal with restoring the lost cattle. Hillebrandt\textsuperscript{106} identifies Viśvarūpa with the moon in its hostile aspect.

The legend of Purūravas and Urvāśī:

The Brhaddevata narrates the legend of Purūravas and Urvāśī in connection with the Rgveda X, 95. The version of this legend contained in BD. is given below: the nymph Urvāśī dwelt with the royal seer, Purūravas, in accordance with an agreement and she lived in wedlock for some time. Indra became jealous of them and ordered his bolt to separate them from each other. The bolt split their mutual love. Bereft of Urvāśī, the king Purūravas wandered about like a mad man. During his wanderings, he saw a nymph resembling Urvāśī, who was surrounded by five similar nymphs. He requested her to come with him but she sorrowfully told the king, 'I cannot be obtained by you in this world, however, you will get me in heaven.'\textsuperscript{106(a)}

Different versions of this legend are found in the Śatapatha Brāhmaṇa, the Bhandāyana Srauta Sūtra, the Mahābhārata, the Matsya
Phāsa, the Bāgavata Purāṇa, the Brahmāṇḍa Purāṇa, the Viṣṇu Purāṇa, the Vāyu Purāṇa, the Kathāsāra Sāgara and the Bhṛat kathāmanjari. The famous play of Kālidāsa, the Vikramorvaśiyam, is also based on this legend.

The Satapatha Brāhmaṇa contains a completely different version of this legend as given below: Purūravas was the son of Ila. Once Urvāśī loved him. When she wedded him, she put two conditions that Purūravas will embrace her thrice a day, but not against her will and that she will not see him naked. She lived with him for a long time. At this the Gandharvas were worried and they decided to bring her back by any means.

Urvāśī used to tie two lambs to her coach. One evening, they carried off one of her lambs. Urvāśī cried for help. Purūravas got up and ran after the Gandharvas. The latter produced a flash of lightning on him so that Urvāśī may see him naked. As Urvāśī saw him naked, she banished. Since then Purūravas wandered wailing with sorrow, all over the Kurukṣetra. Once upon a time Urvāśī appeared there and on seeing Purūravas, she said to her companion: "He is the man with whom I dwelt." When she appeared before Purūravas in her original form and he recognised her, and approached her. He tried his best to persuade her to go with him but she did not agree. When Purūravas told her that he would die, she asked him to come to her on the last night of the year. He did so, when Purūravas reached her abode, the Gandharvas allowed him to enter and bade Urvāśī to go to him. While lying with him, she told him that the Gandharvas would grant him a boon, in the morning and
asked him to choose a boon that should be one of them. In the
morning, the Gandharvas granted him a boon. He chose to be one
of the Gandharvas. They provided him a specific fire and told
him that by performing a sacrifice with that fire he would become
a Gandharva. He performed a sacrifice with that fire and became a
Gandharva.107

From the above given version of this legend it is clear
that both versions are completely different from each other.
According to the ŚB., they are separated by the Gandharvas but
the ED. says that Indra’s bolt split their mutual love. The ED.
concludes from this legend that they would meet in the heaven
but in the ŚB. Purūravas becomes a Gandharva and gets Urvasī again.

A different version of this legend is also found in the
Baudhāyana Śrauta Sūtra. This version is given below: Purūravas
was the son of Ila and was a benevolent king. The nymph, Urvasī,
loved him and wished him for a saṃvatsara. She wished him for a
long time. Once she saw that king Purūravas was going by a chariot.
On seeing him, she appeared before him and told him that she was
a nymph and was following him with a wish to enjoy for a saṃvatsara
with him. She wedded him on two conditions. One was that she
would eat hundred jugs of butter, daily and the other was that
she will not see him naked. The king told her that the second
was very difficult to be fulfilled.

Purūravas begat on her two sons vis. Ayus and Avasu. First,
he begot Ayus and the kings of Kurukṣetra (Kuru), Pāṇeṣa, Kāśi and
Videha were the sons of Ayus. Then Purūravas begot Avasu and
the Gandhāra, Sparśava and Arāt were the sons of Avasu.

The nymph, Pūrvacitti, was the sister of Urvaśī. She
thought that Urvaśī had dwelt among human beings for long time.
she became a Mahisī and stole the lamb, tied with the coat of
Urvaśī. When it was being stolen Urvaśī raised her and cry and
said that that place was without any brave. Purūravas woke up
and ran after her (Pūrvacitti). The latter created a flash of
lightning. Desirous of cohabiting with Urvaśī, Purūravas was
lying with her without any clothing. In that flash of lightning,
Urvaśī saw him naked and bade him good bye.

When she left him Purūravas became very sad. Brhaspati,
the son of Aigiras consoled him saying "I will perform a sacrifice
with a soma" and showed her both of her sons. Both of them said
to her, "Carry us to that place where our father has cried in sorrow."
She said, "I shall dwell there for three nights so that the words
of the Brāhmaṇas may be true." Then she dwelt with Purūravas for
three nights. Then she left him again and once again Purūravas
plunged into deep sorrow. Brhaspati again performed a sacrifice
for him so that Purūravas may get rid of his miserable condition.

This version of the legend is different from that of the
Sātāpatha Brāhmanical version, because in this version Pūrvacitti
is said to have separated both of them. Secondly, the performance
of a sacrifice by Brhaspati is a new idea found in the Baudhāyana
Śrauta Sūtra. Moreover, according to the SB. Urvaśī resides with
Purūravas, once again, for one night but according to this Śāstra she resides with him for three nights.

The Mahābhārata contains a brief and entirely different version of this legend, as given below: The learned seer Purūravas was the son of Ilā. The great Purūravas conquered the thirteen islands. Though, he was a human being yet was ever surrounded by the companions, who were superhuman. Being intoxicated by the power, he quarrelled with the Brāhmaṇas, without causing for their anger. Though Śemata kumāra came to him and gave him good counsel yet he rejected that. So the great Ṛṣis cursed him to be ruined and thus he was immediately ruined.

Then he brought three kinds of f ire from the region of the Gandharvas, for sacrifice and also the nymph Urvaśī. We passed time with pleasure in the company of Urvaśī and begot eight sons of whom Āyus was the eldest. So the Mahābhārata has mainly utilised this legend for propagating the supremacy of the Brāhmaṇas and for giving the genealogy of the Kauravas. In the epic, Purūravas, is said to have six sons viz. Āyus, Dhimat, Āvasu, Dṛḍhāyas, Vanāyus and Sātāyus. Thus idea is not found in the Vedic literature.

The famous play of Kālidāsa, viz. 'Vikramorvaśīya' is also based on this legend. This version of the legend is completely different from that of others. This version is given below: when he was returning from the Kailāsa, she was kidnapped by Kesin, a demon. Purūravas saves her from the demon and returns her to the Gandharvarāja. But both of them became enamoured of
each other. Urvasī confesses her love through a letter and Purūravas reciprocates his confession of love. At the same time Urvasī appears there and both of them exchange dialogues. Then she is called by Indra where she had to play the role of Lakṣāṇi. Here, she utters the name of Purūravas instead of Vīśnu, in the context of a confession of love. At this Bharata became angry with her and cursed her to dwell with her sweetheart, unless she had a son on him. On being permitted by the queen Purūravas married her.

Once Urvasī becomes angry with Purūravas and enters the Kumāravana and becomes a creeper. Then the king wanders like a mad man, in search of her. While wandering, he listens to a divine speech that the Sangamana mani will reunite them. Holding that mani, he enters the Kumāravana and embraces a creeper and that creeper becomes Urvasī. Once the queen and Purūravas were celebrating the Kaumādī festival, a bulture snatched that mani and flew away. Then that bulture is killed by a prince. When Purūravas come to know that the bulture is killed by his son, becomes very happy but Urvasī starts weeping because the time of their separation had come. Purūravas coronates his son and leaves for forest. Then Purūravas goes to help Indra in the war against the Asuras in the heaven. Being pleased with Purūravas, he allows Urvasī to stay with her sweetheart. Hence the version of the legend contained in this drama is completely different from all the above given versions.

A completely different version of this legend is found in the Matsya Purāṇa. This version is given below: Purūravas was
the son of Budha and Ilā. We attached more importance to Dharma, and due importance to Artha and Kāma. At this, Artha and Kāma were displeased with him and they cursed him to be ruined and become mad due to separation from Urvasī. While Dharma blessed him with long life and lineage till the sun and the moon exist.

Purūravas paid a visit to Indra daily. Once when he was on way to Indra, he saw that the demon, Keśin was carrying away the nymph Urvasī. He subdued the demon and returned Urvasī to Indra. Then she fell in love with her benefactor. Once while playing the part of Lakṣmicśa she saw Purūravas and forgot her part. At this Bharata cursed her to be a creeper for 55 years and Purūravas a Piśāca in her separation. At the end of the duration of this curse, Purūravas married her and had eight sons from her. This version is completely different from all the above given versions of this legend. However, it is nearer to Vikramavasiya version of this legend. 111

The Bhāgavat Purāṇa, 112 the Brahmāṇḍa Purāṇa, 113 the Vāyu Purāṇa 114 and the Viṣṇu Purāṇa 115 contain a different version of this legend which is given below: Urvasī heard of the beauty of Purūravas from Nārada and cherished him. Once she was cursed by Mitrāvaruna to dwell among the mortals. When she comes to Purūravas and enjoys with him as long as he satisfies her two conditions, i.e., keeping two lambs safe and not showing himself naked except at the time of sexual intercourse. After sixty four years, she saw him naked and left him all together. While wandering he saw her playing with her friends and approached for reunion.
She promised him a day's enjoyment every year. Then on her advice he prays to the Gandharvas for an Agnisthālī and by performing a sacrifice with that fire he becomes a Gandharva. This version of the legend is nearer to that of the Satapatha version.

Among the later Vedic commentators Sāyana has cited this legend in the preface of his commentary on the Rgveda X. 96. The version of this legend which is cited by Sāyana comprises both the above given Paurāṇica versions. Owing to the curse of Mitra and Varuna, Urvasī comes on the earth and dwells with Pururavas. Here Pururavas is said to be the son of Budha and Ilā. According to this version Ila was a king, who became a woman by the curse of Umā. Later on, the goddess Umā allows him to be male and female alternately, for six months. Once when he was in the form of a woman, Budha became enamoured of her and begot a son (Pururavas) on her. Pururavas married Urvasī. Further Sāyana has cited the Satapatha version. \[116\]

The Rgveda X. 96 is considered to be a legend by Śaunaka\[117\] but Yāska\[118\] considers it as a dialogue exchanged by pururavas and Urvasī. Katyāyana\[119\] also considers this hymn to be a dialogue. Sāyana\[120\] and Vaikāta\[121\] give a mythological interpretation of this hymn.

Among the modern scholars Goldner, Weber, Max Muller, Bergaigne, Rath, Von Schroeder, Seicks, Macdonell and Keith have expressed different views regarding the origin of this legend and the identification of Pururavas, Urvasī and Ayus.
Regarding the identification of Urvashi, the Brhaddevata says that Urvashi is one of the epithet of Vāk. But Vāska considers her simply a nymph of this name. According to the Bīḍ, Pururavas is one of the twenty-six epithets of Indra, whereas in this legend it says that Indra orders his bolt to separate Pururavas and Urvashi. This statement goes against the foregoing idea that Pururavas and Indra are identical. The later Vedic commentators viz., Venkata and Sāyana consider Pururava as hero and Urvashi as a nymph. Max Muller and Weber identify Pururavas and Urvashi with the sun and dawn, whereas Bergaigne identifies them with the lightning and celestial waters. Seicke is of the view that Pururavas is the sun and Urvashi is the moon. But none of the above given identifications interprets this legend in a satisfactory way.

Celdner has studied this legend in detail and all the above given versions except that of ESS version of this legend. He connects this legend with the origin of the Sanskrit drama. He considers Pururavas a historical king and Urvashi as a nymph. Oldenberg has also expressed a similar view but has added that the Apsarases such as Urvashi longed for the love of mortals such as Pururavas, and for the propagation of the human generations, they gave birth to children such as Ayus. He tries to justify that Pururavas, Urvashi and (particularly) Ayus are among the ancestors of the human race. Macdonell says that Pururavas is either an ancient king or a mythical figure. Keith is of the view that Pururavas is simply a hero, not necessarily even a real man existed on the earth but conceived as one.
Hence it is clear that the identification of Purūravas and Urvaśī has been a controversial issue for a long time and still it is an open question. As regards the origin of this legend Keith says that it aims at advocating the special mode proposed for producing fire. This view is not applicable to the dialogue found in the R̄gveda X, 36, as here no such mention is made. But the last mantra of this hymn says that when the progeny of Purūravas will satisfy the gods with oblations, he will rejoice with her in heaven. From this mantra it seems that this legend aims at propagating the importance of sacrifice.

The Legends of Viśvāmitra

The Bṛhaddevatā has narrated three legends in connection with Viśvāmitra. These legends are studied below:

I Viśvāmitra as the son of Cāthin.

II The Legend of Viśvāmitra and the Rivers.

III The Legend of Viśvāmitra and Sakti.

The legend which describes Viśvāmitra as the son of Cāthin is narrated by the BD. in connection with the seers of the third book of the R̄gveda. According to this legend Viśvāmitra was the son of Cāthin, he ruled over this earth and attained the position of a Brahman seer by means of penance. He had hundred and one sons. Viśvāmitra saw the first three hymns of the third mandala of the R̄gveda.

The legend of Viśvāmitra and the rivers is narrated by the BD. in connection with the R̄gveda III, 33. The following version of this legend is found in the BD.: The seer Viśvāmitra was the
domestic priest of Sudās. Once Visvāmitra and Sudās were going
to perform a sacrifice and reached at the confluence of the rivers
Vipāṭ and Cītudrū. As the rivers were not fordable so Visvāmitra
prayed them to be fordable for him and Sudās, by this hymn of the
Rgveda.127

The third legend will be studied later on.

The legend of the birth of Visvāmitra is also narrated by
the Sarvanukramani. In the introduction of the third book of the
Rgveda, it gives the pedigree of Visvāmitra and narrates the
following legend: Kuśika was the son of Isiratha. He (Kuśika)
performed penance to attain a son equal to Indra. Indra himself
was born as the son of Kuśika. His name was Gāthi and the son
of Gāthi was Visvāmitra, who saw the third mandala of the Rgveda.128

Sadgurusisyā, the commentator of the Sarva, has further
elaborated this legend in the following way: Isiratha had a son
named, Kuśika. He performed penance and Brahmacarya with the
desire of getting a son like Indra. Indra thought, "there is
no one equal to me so I should become his son. So Indra was born
as the son of Kuśika who was called Gāthi. Visvāmitra was born
from Gāthi and saw the third mandala of the Rgveda."129

A version of this legend is also found in the Mahābhārata.
This version is completely different from that of the ED. version
and the Sarva. version. According to the Mahābhārata, Kuśika was
the son of Balākāśva. Kuśika performed austerities for getting a
son equal to Indra. Indra himself preferred to take the honour
of becoming the son of Kuśika. Then Gāthi was born.
Gadhi begot a daughter, who was named Satyavati and she got married with the seer Rāika. The seer Rāika prepared a caru for begetting progeny. His mother-in-law was also interested in getting a son so he divided that caru into two parts. He prescribed one for his wife and the other for his mother-in-law. The caru which he prepared for his wife was capable of producing a son with Brahmical attainments, whereas the second one which he prescribed for his mother-in-law was capable of producing a son full of Ksatriya instinct. But the wife of Gadhi exchanged that caru with that of her daughter. Hence the wife of Gadhi, who was a kṣatriya lady gave birth to a son, who was full of brahmical splendour and glory. In this way Viśvāmitra a kṣatriya with brahmical attainments became the son of Gadhi. Satyavati had the caru which was meant for producing a son with kṣatriya instincts and hence brought forth Jamadagni who was a Brahmin with kṣatriya instincts. So the Mahābhārata has developed a detailed legend from the outline of this legend given by the BD. The statement of the BD. that Viśvāmitra ruled over the earth and then became a brahman seer is elaborated by the Mahābhārata. In the BD. and in the Sarvā., Gadhin is said to be the son of kuśika but in the Mahābhārata Gadhi is mentioned as the son of kuṣika. The MBh. version of this legend is a mythological interpretation of the mantras in which Viśvāmitra is said to be the son of kuṣika.

The legend of Viśvāmitra and the rivers is very briefly dealt with in the Nirukta. This version is slightly different from that of the BD. version, as given below: Viśvāmitra was the
family priest of Sudás. He arrived at the confluence of the Vipāṭ and Sutadrū with the wealth which he was carrying and with some followers. He praised the rivers to be fordable. ¹⁴¹

Durgācārya, the commentator of the Nirukta, has given a slightly different version of this legend which is given below: Visvāmitra was carrying the wealth which he had earned in the capacity of a priest and those who were following him either were his attendants or were robbers. ¹⁴²

The Sarvā. makes a very brief mention of the dialogue exchanged by Visvāmitra and the rivers. ¹⁴³

A version of this legend is also given by Sāyana in his commentary on the Rgveda III. 33. This version is the same as is given by Durgācārya in his commentary on the Nirukta.

A completely different version of this legend is found in the Nītīmanjarī of Dvārika as given below: Once Visvāmitra stole the wealth of King Sudás and reached at the confluence of Vipāṭ and Sutadrū. He said to the rivers, "The wealth which will remain after fulfilling the needs of my family will be spent on some sacrifice." ¹⁴⁴

Modern scholars also interpret the Rgveda III. 33 in accordance with this legend and say that this sūkta is an alīhāsika sūkta.

The Legends of Vasistha

The Brhaddevatā has narrated three legends in connection with Vasistha. These legends are given below:
I The legend of the birth of Vasistha.

II The legend of Vasistha and the dog of Varuna.

III The legend of hundred sons of Vasistha being killed by Sudas.

The legend of the birth of Vasistha is narrated by the BD. in connection with the Rigveda VII.33,13. The legend is given below: Marici was the son of Prajapati and Kasyapa was the son of Marici. Daksa had given his thirteen daughters to Kasyapa. The names of the wives of Kasyapa are given below:

Diti, Dama, Kali, Danayu, Sinukä, Muni, Kradhä, Visva, Varisista, Surabhi, Vinatä and Kadrä. Kasyapa begot the gods the Asuras, the Gandharvas, the Serpents, the Rakasas, the Birds, the Pisacas and other kinds of beings on these wives. Aditi gave birth to twelve sons viz. Bhaga, Aryaman, Asas, Mitra, Varuna, Dhatr, Vidhatr, Vivasvan, Tivas, Pushan, Indra and Visnu.

Once in some sacrificial session Mitra and Varuna saw Urväsi and their semen was effused. This sperm fell into a jar containing Vastivari. From this sperm two sons were born. Agastya and Vasistha came into being. Vasistha took his birth from the sperm which fell on the ground and Agastya took his birth from that which fell into the jar. Also a Matsya of great brilliance was produced in the jar.

The Nirukta refers to this legend very briefly. The sarva. also refers to this legend while commenting on the Rigveda I. 166, without giving any detail.
This legend is further narrated by the Bhagavat Purana. This version is given below: On seeing the celestial damsel Urvasī the sperm of Mitra and Varuna was discharged. They deposited it in a jar. From this semen Akṣṭya and Vasistha came into being. A similar version of this legend is also found in the Matsya purāṇa and in the Viṣṇu purāṇa.

In the Mahābhārata, two views regarding the birth of Vasistha are found. According to the first view Vasistha is the mind born son of Brahma, while according to the second view Vasistha is the son of the gods. Once the semen of the gods was effused, Viṣṇu caused this semen to fall into a jar and from this semen Vasistha was produced.

The legend of Vasistha and the dog of Varuna is narrated by the BD, in connection with the Rgveda VII.55. This version of the legend is given below: Once Vasistha had a dream that he had approached the house of Varuna. When he was entering the house of Varuna, a dog ran at him and started making a din and jumping at him with an intention to bite him. Vasistha killed the dog to sleep by uttering two Rgvedic mantras i.e. RV.VII.55.2-3. Similarly he sent another servant of Varuna to sleep. But he was trapped by Varuna in his fetters. When he praised his father Varuna by the Rgveda VII. 86-89, the latter released him from his noose.

Sāyana in his commentary on the Rgveda VII.55 cites three verses of this legend from the BD, but he has also cited another version without mentioning the source. This version is as follows:
Once upon a time Vasistha could not get food for three days. As he was hungry and thirsty so on the fourth night he approached the house of Varuna for theft. Then in order to enter the treasure house he made the guard and the dog to sleep by uttering the seven mantras of the Rgveda VII.55.

Relationship between Vasistha and Visvamitra

There are two legends in the Brhaddevata which refer to the conflict between Vasistha and Visvamitra. The first legend of this kind is narrated by the BD. in connection with the Rgveda III.53. According to this legend, once at the sacrifice of Sudås, Sakti deprived Gåthinåś son of consciousness and the later became unconscious. Jamadagni brought speech namely Sasarpali from the dwelling of sun. This speech is called either the daughter of Brahma or of Surya. The speech Sasarpali dispelled the loss of the Kusikas of consciousness or of intelligence. Then Visvamitra saw this hymn. The last four mantras of this hymn are traditionally to be hostile to Vasistha because these are pronounced by Visvamitra as imprecations against Vasistha. Actually, these mantras are hostile to the enemies and are pronounced as magical incantations. The descendants of Vasistha do not listen to them.159

The second legend of this kind is related by the BD. in order to reveal the supposed circumstances when the Rgveda VII.104 was seen by Vasistha. The BD. cites the tradition according to which Sudås had become a demon in consequences of a curse. The followers of Sudås slew hundred sons of Vasistha. At this he (Vasistha) was overwhelmed with grief and saw this hymn for the
destruction of the demons. The last two mantras of this hymn were uttered by the soul of Vasistha when it was lamenting over the grief of his sons.\textsuperscript{154}

A reference to the rivalry between Visvamitra and Vasistha is first met with in the \textit{Vaithirlya Sādhita}. This Sādhita says, "Once Visvamitra and Jamadagni quarreled with Vasistha. Then saw the Viṣṇu hymn\textsuperscript{155} and drew away the power and strength of adversary."\textsuperscript{156}

The legend of the tragic death of hundred sons of Vasistha is also first met within the \textit{Vaithirlya Sādhita}. This brief version is given below: when the sons of Vasistha were slain. He (Vasistha) desired offspring to defeat the Sūdāsas. Then he saw the rite of forty-nine nights (\textit{ekasamnmaa pancasam apasyat}), and performed a sacrifice with it. Then he got offspring and defeated the Sūdāsas.\textsuperscript{157}

Then the \textit{Sānkhyāyana Brahma\textit{na}} refers to the tragic death of the sons of Vasistha.\textsuperscript{158} The \textit{Pancavimśa Brahma\textit{na}} also refers to the same tragedy.\textsuperscript{159} Both of these \textit{Brahma\textit{na}} works follow the \textit{Vaithirlya Sādhita}.

A version of this legend is also found in the \textit{Satya\textit{yana Brahma\textit{na}} which is cited by the Sarvā. This version is given below: Śakti composed a hemistich of the \textit{Rgveda} VII.32; while he was being thrown into fire by the followers of Sūdās. He died before he could complete this \textit{mantra} and this was completed by his grief stricken father Vasistha.\textsuperscript{160}
Sadgurusisya, the commentator of the Sārvā., weaves a long story out of this skeleton without mentioning the source: Sakti, the son of Vasistha went to forest for plucking flowers. The slaves of the king Sudās saw him there. They were persuaded by the demons instigated by Viśvāmitra. They said, "He is a thirst and a worshipper of God." Then they threw him into the fire which was raging in the forest. Sakti composed two mantras of the āyurveda i.e. VII.38.26-27. when he was composing the third he was consumed by the fire. As Sakti was delaying his father was worried about him and he left to see his son. He was plunged into deep sorrow when he saw that his son was burnt by the slaves of Sudās. As he came to know that his son saw two and half mantra then he completed that half mantra. 161

A different version of this legend is found in the Nītīmanjari, as given below: When Sakti was thrown into fire he praised Indra. Due to that praise he is not dead (because the verses he composed are found in the Āyurveda and he is still alive in memories.) 162 H.L.Hariyappa literally translates this verse and says that Sakti is not dead. 163. The commentator of the Nītīmanjari narrates the following version of this legend: In the ancient times, Sakti, the son of Vasistha, was thrown into fire by the followers of Sudās, who were his enemies. He praised Indra by two and a half mantra. Later on the half composed mantra was completed by Vasistha. Due to his praise of Indra, Sakti is not dead. 163

Different versions of the legends of the rivalry of Vasistha and Viśvāmitra are found in the epic and the Purānic literature.
In the Rāmāyana a detailed description of the rivalry of Viśvāmitra and Vasistha is given. A short account of this legend is given below: Viśvāmitra ruled over this earth for many thousand years. Once with his army and retinue he went to the sage Vasistha. Vasistha invited the royal guest to partake his hospitality and entertained all of them according to their different tastes. Viśvāmitra and his retinue were very happy and were astonished at this reception. When Viśvāmitra came to know that it was done by the divine cow, the king asked the seer to give him the cow in line of the hundred cows. But the sage expressed his helplessness. When the king threatened him to forcibly seize the cow, ultimately Viśvāmitra felt humiliated and determined to become a brahman seer.

Viśvāmitra started performing severe penance to become a brahmārṣi but he could not free himself from his hatred to Vasistha. After a thousand years Brahmā recognised him as a royal seer but Viśvāmitra was disappointed at this and further started performing austerities.

In the meantime Trisāṅku approached Vasistha for performing a sacrifice by which he could go to the heaven with the mortal physique. As it was impossible so Vasistha refused him to do so. Then he went to the sons of Vasistha for the same purpose, but they also refused to do so. Then he declared that he would see some other source for this purpose. At this the sons of Vasistha became angry and cursed him to become a cāndāla. Then he went to Viśvāmitra for the same purpose who performed a sacrifice but none of the gods arrived to accept the havis, because the yajamāna was
a gāndāla and the priest was a nonbrāhmana. Viśvāmitra directly sent Triśaṅku to heaven but Indra condemned him saying that there was no place for him in the heaven. When he was falling from heaven he cried for help, Viśvāmitra stopped him there and started creating a new heaven around Triśaṅku. Then the gods accepted Triśaṅku as a divine personality.

Then Viśvāmitra went to the western side and started a severe penance but Menakā enchanted him and they lived together for ten years, then he sent Menakā back to her place and began with austerities which he continued for thousand years. Then Indra sent Rambhā to put him to test. Though she successfully trapped him yet the seer realised that she was another trap set by Indra so he cursed her to be a mountain. As he gave vent to anger by behaving in this way so he found that he had suffered a frustration once again.

At last he started severest type of mortification and penance. This time, he got success and Brahmā came to him and felicitated him as a brahman seer but he was not satisfied unless Vasistha would designate him as a brahman seer. Vasistha happily acknowledged his elevation. 164 The legend is developed from the outline of it found in the BD. where Viśvāmitra is said to be a king who later on attains the designation of a brahman seer.

In the Mahābhārata, so many legends are given in connection with the rivalry of Vasistha and Viśvāmitra but two of them are nearer to those found in the BD. The first legens is similar to
that found in the Rāmāyaṇa. This legend reveals that Viśvamitra was a king and he quarrelled with Vāśīṣṭha. As he was humiliated so he left kingship and became a brahman seer.

The second legend which is nearer to the ED. version is given below. King Kalmaṣpada belonged to the race of Sudās. Once upon a time he was cursed by Sakti, the son of Vāśīṣṭha, to become a cannibal and, unfortunately he became the first victim of Kalmaṣpada. Actually the king Kalmaṣpada was possessed by a friend called Kinkara. He was directed by Viśvamitra to possess the king. Vāśīṣṭha was filled with sorrow at this bereavement, but, he patiently bore this grief and resolved rather to sacrifice his own life than to extricate the Kuśikas. He threw himself down from the top of a mountain, entered huge fire in the forest, then tied a heavy weight with neck and threw himself into the sea, but all in vain, and in distress of heart he returned to his hermitage. Beholding the hermitage bereft of children he left it again and tied himself with cords and cast himself into a mighty river, but the river cut his cords and cast the seer ashore. That is why this river is called Vipat. Once again he threw himself into the river Haimavatī but the river immediately fled in hundred different directions and since that river is called Satudrū.

The seer Vāśīṣṭha once again went to his hermitage and on the way back to his hermitage he met Adrṣyantī, the wife of Sakti. Adrṣyantī had borne the son of Sakti for twelve years, in her womb. The unborn child had started reciting Vedas with six Vedāṅgas. Vāśīṣṭha refrained from self destruction and accompanied by Sakti's
wife came to his hermitage. One day Vasistha saw Kalmaśpāda, who would devour him. Adrāyanti was terrified, but Vasistha restrained him by uttering 'hum' and sprinkling him with water. Then Vasistha sanctified him with mantras, and freed him from his curse which lasted for twelve years.

When he was freed from curse he promised Vasistha never to insult Brahmans and requested him to accompany him to Ayodhyā and beget a son on his queen. Hence, the Mahābhārata has borrowed the idea from the ED, and has developed it into a detailed legend. The Mahābhārata has incorporated the idea that Viśvāmitra directed a fiend to possess the King Kalmaśpāda, due to whose possession the latter insulted Sakti and became a cannibal.

A slightly different version of this legend is also in the Bhāgavat Purāṇa and in the Viṣṇu Purāṇa. This version is slightly different from that of the Mahābhārata version as is given below: Mitraśaṅka was the king of Ayodhyā. Once he was celebrating a sacrifice which was being performed by Vasistha. While the sacrifice was being performed Vasistha went out of the sacrificial altar, a Rakṣas assumed the resemblance of Vasistha and entered there. He said to the king, "Now the sacrifice is over and you should give me some flesh to eat." Then he withdrew and transformed himself into the shape of a cook, dressed in some human flesh which brought to the king. The king received it in a plate of gold, and stood in wait for the arrival of Vasistha. As Vasistha came he presented it to the seer and the latter cursed him to be a cannibal. Then the king told him that he was innocent and Vasistha came to know the reality through meditation. Then he told the king that he would
The legends of Visvamitra are meant for putting mythological interpretation on certain hymns of the \( \text{Rgveda} \). Only the legend which gives the pedigree of Visvamitra does not interpret any hymn or mantra of the \( \text{Rgveda} \). In this legend, Visvamitra is said to be the son of Gathin but in the \( \text{Rgveda} \), this word (Gathin) once occurs in plural number and Sāyana interprets it as Udgātras (singers). However, Visvamitra is said to be the son of Kuśika, in the \( \text{Rgveda} \). Therefore, if the name of Gathin is deleted from this legend then it may be considered as the mythological interpretation of this mantra.

Then, the legend which describes that the speech Sāsarparī was given to Visvamitra by Jamadagni, is certainly a mythological interpretation of the \( \text{Rgveda III.53.15-16} \), because in these two mantras, the speech Sāsarparī is said to be given by Jamadagni and also this speech is said to be the daughter of the sun. But it is not said in the \( \text{Rgveda} \) that it was given to Visvamitra. The legend of Visvamitra and the rivers is unanimously accepted a dialogue hymn.

The legend of the birth of Vasistha is certainly a mythological interpretation of the \( \text{Rgveda VII.33.9-13} \). In these mantras, the following idea is found: Vasistha, the son of Mitra and Varuna was born from Urvāśī as they were impelled by the prayers of the Viśvedevas and went to their sacrifice, where they dropped their sperm in a jar from which the seer Vasistha came into being. Therefore, this legend is certainly an interpretation of these mantras of the \( \text{Rgveda} \).
Similarly the legend of Vasistha and the dog of Varuna is a mythological interpretation of the Rgveda VII.55.2-8 because in these mantras, the seer Vail stha lulls the dog, the father and mother, Vispati and all other men and women, to sleep. But, the idea why Vasistha wishes that they should sleep, is not found in this hymn. The ED. further states that the seer Vasistha was trapped by Varuna with his fetters and the former praised his father by the four hymns of the Rgveda (VII.86-89). The eighty sixth hymn of the seventh book of the Rgveda contains the following idea: "O King, release Vasistha like a thief who got satisfaction on the stolen cattle. Release him like a calf from the rope. That was not the deed of the seer which was a combination of sura, manyu, vibhidaka and asiti. This deed was committed by the younger on being misled by the elders. Sleep also brings unrighteousness." So the last quarter of this mantra hints that the sinful act has been committed in sleep or dream due to which Vasistha is filled with remorse.

As it is stated above that there are two legends in the ED. which describe the hatred between Vasistha and Visvamitra. The first legend is connected with the Rgveda III.83.21-24. These four mantras are said to be imprecations against Vasistha. It seems that these mantras are seen for cursing enemies or the person whom the seer hates. But it is very difficult to ascertain whether these mantras are seen for cursing Vasistha, because the name of Vasistha does not occur in these rks.

Further the ED. remarks that the eighth and the fifteenth stanza of the 104th hymn of Vasistha's book are uttered as a curse
by the grieved seer at the death of his hundred sons. Fifteenth
rk of this hymn bears the following idea: "If I am a fiend
(yātudhāna), I may die today, if I have injured the life of any
one (I may die today). Otherwise you may be deprived of your
ten sons, who has falsely called me by such an appellation."

Similarly the eighth mantra of this hymn bears the following
idea: "May he who with a false allegations maligns me, who is
of a pure mind, may such a speaker of falsehood, Oh Indra, cease
to be, like water grasped in the fist." A similar idea is found
in the RV.VII.104.16. None of the above cited mantras bears the
idea that Vasistha cursed Visvāmitra through these verses.
Therefore, one cannot find the reason why the tradition says that
these mantras are meant for cursing Vasistha and Visvāmitra. This
tradition is certainly a post Ṛgvedic development.

Modern scholars have also studied the legends containing
the idea of enmity between Vasistha and Visvāmitra. J.Muir\textsuperscript{167(a)}
says that the rivalry between Vasistha and Visvāmitra was a class
struggle between Brāhmaṇas and Kṣatriyas for becoming superior to
each other. In the same way F.F. Pargiter\textsuperscript{166(a)} thinks that the
hatred between Vasistha and Visvāmitra is based on the Brāhmaṇa
tradition and Kṣatriya tradition. As the structure of the society
was in the hands of the Brāhmaṇas and they made such traditions
by which they became superior to the Kṣatriyas. Geldner says that
in the Ṛgveda, there is a compressed account indicating the rivalry
of Sakti, Vasistha’s son, with Visvāmitra, the acquisition by
Visvāmitra of special skill in speech and the revenge of Visvāmitra
who secured the death of Sakti by Sudāsa’s servant. On the other
hand Oldenberg thinks that this rivalry is not found in the Ṛgveda.\textsuperscript{169}
It is very difficult to say that the rivalry of Viśvāmitra and Vasishtha is based on class struggle because in the Vedic literature Vasishtha is said to be appointed as Brahmā (a priest) and Viśvāmitra as Hotṛ (a priest). So both of them belong to the same class and hence the class struggle theory is not based on Vedic evidence. However, in the Paurāṇic literature, such views are found.

The Legend of Sarasā and the Pāṇis

The ED narrates the legend of Sarasā and the Pāṇis while enumerating the deities of the 108th hymn of the tenth mandala of the Ṛgveda. The version of this legend contained in the ED is cited below: "The Pāṇis, a class of demons lived on the farthest bank of the river Rasā. They stole the cows of Indra and carefully concealed them. Brahmā saw them and reported the theft to Indra. Indra sent Sarasā to detect the cows. As she reached the abode of the Pāṇis, they asked her, "From where do you come, to whom you belong and for what you have come here?" She replied, "I am a messenger of Indra and wandering in search of the cows which you have stolen and hidden some where else."

When the Pāṇis came to know that she was a messenger of Indra, they said, "Sarasā, don’t go back and live here as our sister, we shall provide you with a share of those cows, so do not be unfriendly to us in future." Rejecting their proposal Sarasā replied, "I do not desire either your sisterhood or your wealth, but I wish to drink the milk of those cows which are stolen and hidden by you." The Pāṇis brought the milk of those cows for her. Due to her greedy
nature she took the demon's milk which was excellent, delightful and stimulating. After having drunk that she again crossed the river Rasā which was extended a hundred leagues.

When she reached Indra's place, he asked her, "I hope, you have seen the cows." But, as she was under the influence of the demon's milk so she denied any information about the cows. At this Indra became angry and struck her with his foot. She vomitted the milk and went back to the abode of the Paris. Indra yoked his chari and flowed her foot steps, which led him to the Paris. He smote those demons and brought back his cows.

A version of this legend is also found in Tait. Brah. and the Śatyāyana Brahma. The Jaininīya Brahma contains the following version of this legend: The Asuras called the Paris were the cowherds of the gods. They made away with those cows and concealed them in a cave. The gods became enraged and said to the Suparna, "O Eagle, search for our cows." He flew to detect the cows and found them hidden in a cave near the River Rasā. The Paris welcomed him with liquid butter, milk, clotted curds and sour curds to him. He was well satisfied with those things. The Paris said to him, "O Suparna, this shall be your tribute and food, so please do not betray us." He flew back again and the gods asked him about the cows but he denied any information about them. At this Indra cursed him, "Your life may spring up from an obscene birth because after finding the cows you have not informed us about them." Then the gods asked Saramā to search for the cows. When she reached the bank of the Rasā, she said to the Rasā,
"I shall swim you unless you become fordable for me." Rasiā thought how a bitch should swim her so she became fordable for her. After crossing the river she searched the place where the cows were hidden. The Panis offered her butter, milk, clothed curds and sour curds. But Saramā said, "I am not so unfriendly to the gods. I have searched out the cows." Then she went back to the gods.

The gods asked her about the cows. She told them that these were hidden in a cave beyond the river Rasiā and requested them to bring these back. At this Indra promised food for her offspring.171

A similar version of this legend is found in the Sātyāyani Brahmāna. The only difference is that according to this version Saramā agrees to search for the cows on one condition that her progeny will get the food belonging to the lost cows.172

The Nirukta refers to this legend very briefly.173 But Durgācārya,174 the commentator of the Nirukta narrates the legend in the following way. The Panis carried away the cows of the gods and in order to search those cows, Indra sent Saramā to the abode of the Panis. When the Panis saw Saramā sitting there, they asked her, "For what (you are here)."

The Sarvā makes a very brief mention of this legend. Sadgurusīyā, the commentator of the Sarvā. narrates a different version of this legend without mentioning the source of this version. The Panis stole the cows of Bhṛhaśpati, the preceptor of Indra, and secretly concealed them in the city of Bala. Being inspired by Bhṛhaśpati, Indra sent the heavenly bitch Saramā for searching the
cows. She crossed the river Pârâ and reached the city of Bala. Then she saw that those cows were hidden in a secret place. The Parîs tried to be friend with Sârâma but, she humbly spurned the offer.

A version of this legend is also found in the Varâha Purâna, which is slightly different from that of the BD. version. There, this legend is narrated in connection with performing a cow-sacrifice for regaining suzerainty over heaven. The gods, who were going to perform this sacrifice, gathered all cattle for this purpose. They left these cattle grazing under the supervision of Sârâma. While she was performing her duty at Dharâdhara, the demons went there and saw the cows. On the advice of their preceptor, Sûrya, they seized the cows. Sârâma saw them carrying away the cows. The demons offered her cow's milk and requested her not to report the theft to the lord of the gods. They left her in the woods and ran away with those cattle. Indra secretly deputed the Maruts for the protection of the heavenly bitch. They Sarâma returned to the gods and paid due homage to Indra. When he asked her "what happened to Indra's cows?" she replied, "I do not know." Then Indra asked the Maruts who told him what Sârâma had done. Then Indra struck her with his foot. Milk began to flow out of her mouth and she made her way back to where the cows were. Indra followed her with his army and killed the Demons. After killing them he recovered the cows. This version of the legend approximately resembles the BD. version of this legend.\textsuperscript{176}

Later vedic commentators, particularly Sâyana and Mudgala, cite this legend in their commentaries on the RV. I, 62, 3.
Sāyana follows the Jaïmîniya and Satyāyani version of this legend.

In this way it is seen that except the BD, all the post-Ayurvedic works construe Sāraṇā as a heavenly bitch. The reason for this is, the BD proposes to narrate this legend for bringing forth the circumstances under which the RV. X, 108 was composed. In the RV. I, 62, 3; I, 72, 8; III, 31, 6; IV, 16, 8; V, 45, 7-8; Sāraṇā, the Aṅgirasas, Brhaspati and Indra are said to be related to the recovery of the cows stolen and hidden by the Pānīs. Then the entire 108th hymn of the tenth Mandala of the Ṛgveda comprises the dialogues exchanged by Sāraṇā and the Pānīs. A summary of this hymn reveals that this legend is developed to put a mythological interpretation on this hymn. The BD is reasonable for not making a statement that Sāraṇā is a heavenly bitch, because in the Ṛgveda, she is not said to be belonging to the canine species. Besides this legend, the name of Sāraṇā is mentioned in three different contexts. First, she is enumerated among the atmospheric deities, secondly, she is said to be a form of Vāk belonging to the middle region, thirdly, her name occurs among the female deities of the Ṛgveda. Sāraṇā, the character of this legend seems to be the female seer.

The identification of Sāraṇā has been a controversial issue for a long time. In the MS, she is identified with the speech. The Taittiriya Brāhmaṇa says that she is a goddess in the guise of a bitch. She is identified with a bitch in the Jaïmîniya Brāhmaṇa. Yāska is of the view that she is a heavenly bitch and Durgācārya says that according to the Aitihāsikas Sāraṇā is a heavenly
bitch but according to the Nairukta she is speech in her middle form.

Some modern scholars have also tried to identify Sarasvati.

First of all Prof. Kuhn identifies Sarasvati with Teutonic word storm and with the Greek word horse. Then Max Muller identifies her with the dawn, the Panis with the darkness, the cows with the beams of light and Indra with the sun. Then on the basis of comparative mythology and philology he identifies Sarasvati with Helen and says that both the words are phonetically identical not only in every consonant and vowel but also in their accent. But this statement of Max Muller is baseless because Helen and Sarasvati are not phonetically identical. Following Max Muller Macdonell and Keith identify Sarasvati with the dawn. In identifying Sarasvati all the western scholars seem to be of the same view. Hillebrandt says that the Panis were historical people but later on they became mythical figures. Any of the above cited views regarding the identification of Sarasvati and the Panis can not be considered to be the original view of the modern scholars, because the HD. says that Sarasvati is one of the epithets of Vishnu and the Nairukta says 'Panis-panis-bhavati'. None of the above given identifications interprets this legend in a satisfactory way.
NOTES AND REFERENCES

1. BD. III. 132-136.
2. Ibid. III. 142-153.
3. Ibid. IV. 11-25.
4. Ibid. IV. 41-63.
5. Ibid. IV. 57-60.
6. Ibid. IV. 95.
7. Ibid. IV. 105-106.
8. Ibid. IV. 112-118.
9. Ibid. V. 112-122.
10. Ibid. V. 50-51.
11. Ibid. V. 52-56.
12. Ibid. V. 97-104.
15. Ibid. VI. 28-34.
17. Ibid. VI. 76-77.
18. Ibid. VI. 88-90.
20. Ibid. VI. 147-153.
22. Ibid. VII. 83-103.
23. Ibid. VII. 147-153.
25. Ibid. VIII. 24-36.
26. Ibid. VIII. 146-151.
27. Ibid. VIII. 153-155.
28. Ibid. VIII. 156-IV, 3.
29. Ibid. IV. 65-78.
30. Ibid. IV. 93-94.
31. Ibid. IV. 130-135.
32. Ibid. IV. 159-160.
33. Ibid. V. 143-149.
34. Ibid. VI. 11-13.
35. Ibid. VI. 20-34.
36. Ibid. VI. 50-54.
37. Ibid. VI. 76-77.
38. Ibid. VI. 109-116.
39. Ibid. VI. 181-189.
40. Ibid. VI. 193-141.
41. Ibid. VI. 163-163.
42. Ibid. VII. 1-5.
43. Ibid. VII. 50-60.
44. Ibid. VII. 61-80.
45. Ibid. VIII. 18-20.
46. Ibid. IV. 18-18.
47. Ibid. IV. 21-23.
48(a) Whb. Cit. EM. I. 104. 9 ff.
49. Sayana on the RV. I. 51, 13.
50. Sayana on the RV. I. 158, 4.
51. Niti. on RV. I. 158.5; RV. I. 18.1; I. 147.8.
52. RV. I. 158.3.
53. Ibid. I. 158.4.
54. Ibid. I. 158.6.
55. BD. III. 132-136.
56. Cited by Sayana in his Commentary on the RV. I. 105.
57. BD. III. 8-11.
58. Ibid. IV. 6.
59. Ibid. V. 21.
60. Ibid. IX. 28.

61. W. cit. ed. IX. 36, 7-51.
64. Carnoy, JAOS. XXXVIII. pp. 384 ff.
68. Cf. Varuna and Mitra pp. 94-95.
71. XXX. 7.
72. TSA. IV. 1.9.
73. TBS. III. 2.8-11.
75. BD. XIV. 1.1.12-24.
76. Ibid. XIV. 1.1.25.
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78. TB. III. 126-127.
81. Sayana on RV. I. 84. 13-14; I. 116.12.
82. Mundgala on RV. I. 84. 12-14.
83. BD. XIV. 1.1.18.
84. TS. VII. 4.9.
85(a) BD. III. 23.
86. Venkata on RV. I. 84. 12-14.
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94. Grassmann, RV. Trans. II. 84.
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99. BD. VI. 147-153.
100. TB. III. 5.1. and II. 4.12.
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149. Visnu Purana, IV. 5. 11-12.
150. Mbh. XII. 169. 17.

152. BD. VI. 12-15.
153. BD. IV. 112-119.
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157. Ibid. VII. 4-7.
163. Rgvedic legends through the Ages. p. 287.
167. RV. I. 7. 1.
168. RV. I. 83. 5.
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170. BD. VII. 24-36.

171. JB. II. 438-440.
173. N. XI. 24-25.
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180. MS. IV. 6. 4.

181. TB. II. 8. 8. 10.
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183. N. XI. 24-25.
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