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THE SOMA-HYMNS OF THE RGVEDA

A fresh interpretation
PART III (RV. 9.51-70)

By

S. S. BHAWE

M.A., LL.B., Ph.D. (Bonn/am/Rhein)

Hon. Professor of Sanskrit

FACULTY OF ARTS

MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA

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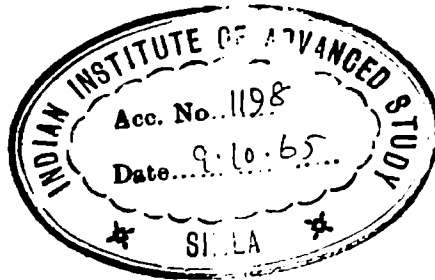
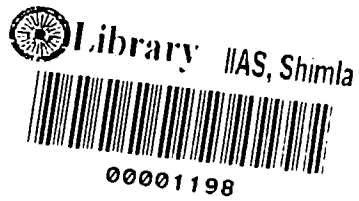
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॥ श्रीः ॥
॥ अर्पणम् ॥

पाव॒मा॒नी॒र्यो अ॒ध्येत्यृ॑षिभिः सम्भृ॒तं र॑सम् ।
तस्मै॒ सर॑स्वती दुहे क्षी॒रं सर्पि॑र्मधू॒दक॑म् ॥ ९.६७.३२.

पवि॒त्रा म॑ङ्गले॒यमृ॑ग् भूरि॒दा ब॑लदा शु॒भा ।
भूया॑त् पोष॒करी॑ मा॒ता सर्वे॑षां सु॒खदा॑यिनी ॥

—ऋग्वेदान्तर्गतशाकलशाखाध्यायी कौशिकगोत्रो भावेकुलोत्पन्नः
श्रीलक्ष्मीसखारामयोः पुत्रः श्रीकृष्णशर्मा ॥

PREFACE

The Maharaja Sayajirao University of Baroda has decided to start a series of publications called “ **M. S. University of Baroda Research Series** ”. In this series will be published selected research works of the high quality of the teachers and the students of this University. “ *The Soma-hymns of the R̥gveda Part III* ” by Dr. S. S. Bhawe, Honorary Professor in the Department of Sanskrit of the University is published as the sixth volume of this series.

M. S. University of Baroda,
18th January, 1962.

B. K. ZUTSHI
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AUTHOR'S PREFACE

Herewith the third publication of the Vedic Research Programme in the Sanskrit Department is presented. It contains Vol. III of "The Interpretation and Translation of the Soma-Hymns" covering RV. 9.51-70. I am very grateful to both European and Indian Vedists for having reviewed either one or both of the volumes so far published. Their suggestions have been, indeed, very useful to me and some of them are adopted in the present volume. The principles of interpretation etc. followed so far have received no unfavourable criticism and consequently they are the same as in the first two volumes.

An important objection, however, which I had already expected, has come forward. It is argued that if I follow the Pāṇinian rules of Vedic grammar, my interpretation of RV 9.16 (the first hymn published in Vol. II) should naturally be the same as the one presented by Vidyābhāskar Pandit Shri M. V. Upadhyaya in his Sanskrit commentary, viz. the *Ṛkpadālocana* on the same hymn (*Vide* Soma-Hymns Vol. II, Appendix I pp. 113-142). But actually my translation differs from his paraphrase in not a few details (*cf. e.g.* my translation of 9.16.1 with the corresponding part of the *Ṛkpadālocana*). Obviously, then it is alleged this considerably weakens my position that Pāṇini should be thoroughly utilised in interpreting the Veda. The following explanation would answer this objection. Of course, as a principle of exegesis, I utilise the Pāṇinian rules in *all* questions of Vedic grammar ; yet, I do not rule out the possibility of revising and modifying the results so arrived at in the light of convincing historical and linguistic evidence available in the Indo-European field and from other comparative sources. Besides, the main aim of the *Ṛkpadālocana* was to serve as a model of illustrating and explaining *how* the rules of Pāṇini should be applied (*Vide* SH II. p. VIII, Author's Preface, para 3). In doing this the learned Pandit was naturally not concerned with external evidence like the linguistic facts in the Indo-European field and so on. Naturally some of my conclusions differ from his. This fact, however, for grounds just now mentioned, does not weaken the position that Pāṇini's grammar must be thoroughly utilised in the field of Vedic interpretation.

One striking merit of Pāṇini's rules is that they are fully objective (without any predilection towards the meaning of Vedic as well as classical words) and serve as perfect morphological formulae to interpret all forms in Sanskrit including the Vedic language. An excellent example is the word *abhiṣṭi* in RV 3.3.96 and in *abhiṣṭikr't*, 9.48.5 (for detailed discussion, *cf* notes in Soma-Hymns, II. 104-106). By comparison with Gk. *apestós*, which supports the accent of *-sti* in such compounds, we come to the conclusion that the latter is

a form of \sqrt{as} in $(k)ti(c)$. Now, Pāṇini actually does not mention such a form¹ but his rules regarding compounds with second members ending in accented $-ti$ (i.e. *ktic*), admirably help us in settling their meanings; and, what is more important, this is supported by Greek and Avestan parallels. This shows that the rules are surprisingly of a reliable application. Further it indicates that the results arrived at by the Pāṇinian method can also be modified in the light of comparative evidence; and this too very often by the help of the *very* rules of Pāṇini within the frame of his accent description. I think this is enough to answer the objection raised. (Pandit Shri Upādhyāya's views on this are stated in the foot-note below *). I, however, hope to treat the subject in greater detail on some other occasion.

For the purposes of this volume also Pandit Shri M. V. Upādhyāya has kindly offered his '*Rkpadālocana*' on two of the hymns interpreted here, viz. 9.52; 53. This is published as Appendix I. I specially requested him to do this, even though he had hardly any time to spare due to his pre-occupation with his arduous High School duties. I am, indeed, highly grateful to him for granting my request. The reason for again troubling the learned Pandit for this purpose was that the *Rkpadālocana* in Vol. II brought earnest suggestions from not a few readers to continue this work. In this connection I cannot help pointing out that the deep grammatical knowledge and high talents of the learned Pandit cannot be available for a full comentary on the Rgveda, because he has very little time left for this great task, as he has to spend his time and energy in his school service. Many strongly feel on this point that institutional or Governmental grants should make the learned Pandit entirely free from his school duties so that he can utilise all his time and energy in completing the very valuable work viz. the *Rkpadālocana* on the Rgveda and later on the other *Samhitās* and

¹ In fact, Pāṇini's is *lakṣaṇa-śāstra* and is applicable to parallel forms not treated by him (because, being mainly of an analogical nature, such forms did not require a special mention which can easily be inferred) and at times even to similar ones in accented Indo-European languages.

श्रीः ।

* 'पाणिनीयं व्याकरणं कथं वेदान् परिचरति' इत्येव प्राधान्येन दर्शयितुमस्माकमयं यत्नो विद्यते—इति सुविदितमस्तु । अद्यथावच्च वेदानां योऽर्थः समुपलभ्यते स प्रमाणस्य परां कोटिं प्रविष्ट इत्यपि नास्माकं बहु मतम् । बहुभिः प्रकारैर्वेदार्थश्चिन्तनीयोऽस्ति । कश्चन प्रकारो मयाऽऽश्रीयते ततो मनाग्विलक्षणश्च 'इण्डोयूरोपियन'भाषाशास्त्रादि-प्रमाणान्यनुसृत्यास्माकं मान्यवर्थैः श्रीमद्भिर्मांवेमहोदयैर्यथासम्भवमाश्रीयते तेन कचिदर्थभेदो दृश्यते । एतेनानयोर्मध्ये परमार्थतो मतभेदस्य लेशोऽपि न वर्तते । वयमुभये पाणिनीयं व्याकरणगुणैर्यथाविचारं प्रवृत्ताः स्मः । किं बहुना—वेदभाषाज्ञानं पाणिनीयशास्त्रानुरोधेनैव सम्यक्तया भवतीत्यत्रावयोर्द्विद्वयान् विश्वासः । एतच्छ्रीभावेकताङ्गलव्याख्याने तत्र तत्र प्रदर्शितमेव ॥

विद्याभास्कर पण्डित
श्री म. व. उपाध्यायः

Brāhmaṇas. It is hoped that this will be somehow or other possible in the interest of Vedic and Pāṇinian studies.

In conclusion, I must thank the Vice-Chancellor, the members of the Syndicate and the Dean, Faculty of Arts, M. S. University of Baroda, for making it possible for me to continue my work on the Ṛgveda during my period of retirement. They have done so by kindly appointing me Hon. Professor of Sanskrit in the Faculty of Arts, and also giving me the usual help of a Research Assistant. I once more express my sense of gratitude in this respect. The Research Assistant Shri M. D. Pandit deserves sincere appreciation for his part of the work. I also sincerely thank Dr. S. G. Kantawala, Lecturer in Sanskrit, for his useful suggestions and other help. I am also grateful to the Manager, M. S. University of Baroda Press, for executing the printing etc. of this volume in an excellent manner.

Baroda,
13-9-1961.

S. S. BHAWE

P. S.

Prof. L. Renou's volume ' **HYMNES A SOMA** ' I. Groupe en *Gāyatrī* (RV. 9 : 1-67) in the *EVP*. VIII, Paris 1961 came too late to my hands to be utilised for this volume.

S. S. BHAWE

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THE SOMA-HYMNS OF THE R̥GVEDA

Translation of 9.51

1. O Adhvaryu, send on into the strainer the Soma pressed by the stories ; purify (it) for Indra to drink. .
2. The best, (swelling) juice of heaven, the Soma, highly full of mead,—press (ye) for Indra, the thunder-bolt-wielder !
3. Those gods, the Maruts, enjoy thy juice, (full of) mead,—of (thee) the flowing one.
4. Thou, indeed, O Soma, O (strength-) showering one, increasing (the songs), pressed for a vigorous exhilaration, (run on) to the singer for protection.
5. (Such thou), O well-seeing, (when) pressed, flow with (thy) stream to the strainer ; flow towards strength and fame !

Notes to 9.51

1 bc = 16.3 bc, a word to word parallel.

2a. *piyū'sam* in the Soma-context is either connected with *divāh* as here (cf. also 9.85.9 ; 110.8) or with a slight variation (*divyāh piyū'sah* 9.109.3) or with *amśōh* (outside Maṇḍala IX, yet with reference to Soma) as in *amśōh piyū'sam apibo gīriṣṭhā'm*, 3.48.2 (cf. also 2.13.1). This settles its meaning for the Soma-context as ' the heavenly swelling (juice) ' or ' the swelling (juice) of the shoots (of the Soma plant) ', if we stick to the root-meaning of \sqrt{pi} as the weak form of \sqrt{pyai} ' to swell ', from which the word is obviously derived, with the accented term.-*ā'sa* and a *y*-glide preceding it (cf. also Grass 820 and Burrow : Sanskrit Language p. 132 fn. 1 and p. 162). In verses like ' *sā piyū'sam dhayati pūrvasū'nām* 2.35. 5d, where Soma is not the subject, the word means just ' milk ' no doubt (cf. Mcd. Vedic Reader p. 7, vocabulary p. 24) ; cf. also 10.63.3 ab ; the Soma-context, however, naturally requires a slightly different sense as indicated by the qualifying words *divāh* or *amśōh* and the one proposed above is nearer the root-sense. Gld's rendering (*ibid.* p.38) ' cream ' or Grass's ' beestings (= the first milk after parturition), which does not suit the Soma-context, is probably indicated by the Gk. *pūar*, Ger. *biest*, Old Eng. *be'ost* (= beestings). Boisacq p. 828, however, opines that the group *pūor*, *pūōs* can go back to IE. * *peus*, * *puṣ* (= to swell) as compared with Sk. *puṣ*, to make prosper. Apart from the problem of etymology, the ' swelling ' heavenly juice or that of the shoots admirably fits Soma's nature and hence acceptable. The later classical meaning for *piyūṣa*, viz., ' nectar ' (*amṛta*) also supports our

conclusion, for the latter is not so much *milk* as a *drink* of immortality, which Soma also is in the RV (cf. *ápāma sómam amṛ'tā abhūma* 8.48.3a).

2a. *uttamām*, meaning 'the highest' (or which is on the highest place, in a local sense) can suit this context; the meaning 'best' as accepted by Gld. (*ibid.* p. 38) shows a further semantic development, already present in the RV (for references, cf. Grass. 249f.)

3b. *devā'h* is taken by Sāy. and VM (Ms. p. 327) separately from *marútaḥ* as their use of *ca* in their paraphrases shows; the words can more naturally be taken in apposition. (cf. note below on 3c)

—*mádhoḥ* is obviously a partitive gen. the use of which is so common in the RV.

—*vī aśnate* is paraphrased by VM (Ms. p. 327) with *vyāpnuvanti*. Sāy. follows him but modifies the sense with the explanation *prāpnuvantīty arthaḥ* and thus actually comes to the right meaning of 'they enjoy'. The Ātm. would emphasize the personal pleasure they take in drinking the *mádhu*.

3c. *marútaḥ* are in all probability the only gods meant by *devā'h* in *b*, because earlier 2bc exhorts the priests to press Soma for Indra, in whose wake naturally his war-allies, the Maruts, come; according to 9.64.24, however, *devā'h* stands for gods in general, since Mitra, Varuṇa etc. are actually mentioned in addition to *marútaḥ* in 64.24 c. This meaning, however, need not necessarily be applicable in the present *rc*. Taking into consideration the fondness of the Soma-poets for paronomasia as well as their very earnest effort to create an effect of the wonderful, *marútaḥ* might even be meant to be gen. sing. going with *pāvamānasya* in *c*, meaning 'of the Pavamāna, the Marut (i.e. a hero like them)', there being a play upon the root-meaning of the latter word (which, however, is uncertain)

4. This *rc* requires a verb to be supplied; *abhi arṣa* from 5a would serve well. Sāy. and VM (Ms. p. 327) supply *abhigacchasi*, which is the same.

4a. *vardhāyan* governs *stotā'ram* in *c* according to Gld. Such a wide separation of the object from the causal part. is very unusual for the RV. We, therefore, take *var.* to be elliptical. Sāy. supplies *devān*, VM (Ms. p. 327) leaving it as it is. The verbal forms of *√vrdh* occur thirteen times (excluding the present *rc*) in the Soma-context: four times in the Ātm. with a reflexive or pass. sense and about nine times in the Par. in a transitive sense. The latter use, which would help us in filling in the ellipsis here, gives *gīraḥ* (9.40.5c; 61.23c) and *vā'cam* (9.97.36d) as a fitting object for *vardhāyan*; both of them being synonymous, any one would do well here. Sāy.'s *devān*, however, is not against the spirit of the RV, being supported by passages like *īndraṁ vardhanti kármabhiḥ*, 9.46.3c; but *gīraḥ* or *vā'cam* is more in the spirit of the Soma-poetry.

In addition to the necessity of filling in the ellipsis caused by *vardhāyon*, the whole *rc* requires a verb to be supplied (see note on *rc* 4 above). Then, if it is argued that two ellipses in one *rc* involve an artificial construction, the choice between Gld. and Sāy. should be left open.

4c. *vr'ṣan*, voc. as the accent shows, is paraphrased by Sāy. with *kāmān varṣan*, which might create an impression that it is the pres. part. (masc.) of $\sqrt{vrṣ}$. Actually it is an independent primary verbal derivative (*kr'danta*) from $\sqrt{vrṣ}$ + the weak term. (*k*)*an*(*in*) noted by Uṇādi in *kanin yuvrṣitakṣirājīdhanvi-dynpralidivah* (162). Its acc. sing. *viz. vr'ṣaṇam* (cf. 1.16.1; 64.12 and host of others) in place of **vrṣantam* amply confirms this.

5a. *vicakṣaṇa*, (voc.), a favourite epithet of Soma (applied to him 18 times out of its nearly 31 Ṛgvedic occurrences) is primarily employed in its root-sense, as the Ṛgvedic deities are often stated sharply or deeply to observe men and things; cf. Agni's description *itō jātō vtsvam idān vī caṣṭe*, 1.98.1c; Varuṇa also observes things from the heart (of men); cf. 1.24.12b. Soma also is a deep observer (being) at Heaven's naval; cf. *divō nā'bhā vicakṣaṇāḥ*, 9.12.4a. The further developed sense, *viz.* 'wise' appears to be present in the RV but rarely; cf. Grass. 1267 who, for the meaning 'wise' refers to... *vicakṣaṇāḥ... sōman suṣā'va*... 4.45.5cd and two or three passages, about all of which one cannot definitely say that the meaning 'wise' fits in; thus, for example, in one passage referred to by him, describing Bṛhaspati, *viz. tvām no gopā'h pathikr't vicakṣaṇāḥ*, 2.23.6a, the sense 'sharp observer' suits better, as Bṛhaspati is a 'path-finder.' In the different Soma-contexts, therefore, it is preferable to stick to the root-sense sufficiently attested by Ṛgvedic usage.

Translation of 9.52.

1. May (Soma), the heaven-dweller, the obtainer of wealth, bring strength to us from everywhere along with his juice! Being pressed, run (O Soma) into the strainer.
2. May the dear, thousand-streamed (juice) flow continuously over the sheep-hair by thy ancient paths!
3. Shake (him) who is like a (food-)pot; O Indu, stimulate the gift, as it were, O deadly one, with thy deadly (weapons)!
4. O Indu, invoked in many places, (put) down the strength of these (inimical) people,—(the strength) which challenges us!
5. O Indu, (as) bestower of wealth, flow to us with thy protections, hundreds, thousands, of (thy) lustrous (streams, bringing possessions!)

Notes to 9.52

General: The hymn possesses some peculiar features which strike us when we compare it with a normal Soma-hymn. Stylistically it is notable that it uses the so-called governing comp.s (cf. *sanádrayih*, 1a and *manihayádrayih*, 5c). Often in the same *rc*, the person is suddenly changed: thus the indirect address to Soma in 1b (*bhárat*) becomes direct in 1c (*arṣa*). *Rc* 2 starting with *táva*, goes to the third person (cf. *yāt* in 2c). Peculiar words like *carú* as in 3a are used; *śúcīnām* in 5b might probably be *śacīnām* (which emendation Gld. actually suggests). In general the emphasis in the hymn is more on destroying particular opponents or challengers (*rc* 3 and 4) than on the description of the ritual happenings; only *arṣa* in 1c, *ṣavasva* in 5c and the whole *rc* 2 entitle the hymn to be a *ṣāvamāni*'.

1a. *ṣári* goes with *bhárat* in b, and in order to bring out its full sense, we have rendered it a little freely with 'from everywhere.'

—*dyukṣáḥ* is taken by Burrow (Sk. Lang. p. 161) to be a verbal derivative in *-sá* from $\sqrt{\text{dyut}}$, to shine, the *-t-* in **dyutsá* being changed into *-k-* (giving *dyukṣá*) on the analogy of *rūkṣá* etc. The dissimilation of *-t-* into *-k-*, i.e. a dental changing into velar, even on analogy is difficult to accept in the absence of parallel instances. Instead it is certainly correct to take *dyu-* as the *saṃpra-sāraṇa* form of *div* (the weak grade of *dyau*) compounded with *kṣa* from $\sqrt{\text{kṣi}}$, 'to dwell' (*kṣeti*) or 'to rule or reign' (*kṣayati*). Wack-Debr. (II, 2 p. 81 § 23β e), however, insist on interpreting the comp. as 'reigning in Heaven' which is Mayrhofer's opinion also (cf. EWS, *Lieferung* 9 p. 69). A consideration of the uses of *kṣáya* in the RV, however, does not help, because as pointed out by Mayrhofer its meaning in 8.15.9 is uncertain; nor is it clearer in 7.46.2. The meaning 'rulership' accepted by Neisser (Wz RV 2.73f) is also not easily acceptable. According to *kṣayo nivāse* Pāṇ. 6.1.201, the barytone (= without accute accent on the last syllable i.e. *ādyudātta*) *kṣáya* means 'house'. (In fact the oxytone *kṣayá* nowhere occurs by itself in the RV, which would have decided the question). Taking the testimony of R̥gvedic compounds ending in *kṣáya* or *kṣít*, we may try to solve the problem. Thus, *mā'rutām sárdhaḥ* is called *divikṣayám* in 5.46.5b, but there, too, one is not sure which *kṣaya* is meant; for, even if we take it to be the *ādyudātta kṣáya*, the comp. accent would be on the *-yá* according to Pāṇ. *thāthaghañ*, etc., 6.2.144. Besides, we know that the Maruts do not rule in heaven; they just dwell in the mid-regions and hence possibly in heaven, as deities. The epithet *divikṣtā* applied to the Sun and the Moon in *sū'ryāmā'sa vicārantā divikṣtā* 10.92.12c clearly proves that '*divikṣt*' means 'dwelling' and not 'reigning' in heaven. The epithet *dyukṣá* often occurs in the RV and is applied frequently to Indra but only once to Varuṇa, which indicates that it does not signify rulership; in 6.24.1 the former is called

dyukṣāḥ rā'jā, where the use of the word *rā'jā* by the side of *dyukṣā* definitely proves that *dyukṣā* is different from *rā'jan* or ruler. In the only passage where Varuṇa, the Ṛgvedic *saṃrāj par excellence*, is called *dyukṣā*, viz., *anu dyukṣō vāruṇa indrasakhā* 7.34.24b, the meaning 'rulership' is not intended; for there Varuṇa is mentioned as just one god along with *rólasī* and Maruts. Moreover, Soma in the RV is often connected with *divāḥ* but not as its ruler excepting twice in an apparently casual way in one hymn viz. 9.86.11,33 as *divāḥ pātiḥ*. As opposed to this, Soma's residence in heaven is almost legendary; cf. '*divi vai soma āsīt*' ŚBr.3.2.4.1; '*ṛtīyasyām ito divi soma āsīt*' TBr. 3.2.1.1 etc. Hence Grass.'s rendering of *dyukṣā* with 'residing in heaven' (WR 640) as also Ludwig's (Rg. II.450) 'Heaven-inhabitor' is preferable. Gld.(*ibid.* p. 38) renders it simply with 'the heavenly' which is Grass.'s alternate meaning also. This is, however, inadequate, as the *-kṣa* part of the comp. is thereby left unnoticed. The parallel comp. *divākṣas* (where the secondary form *divā* replaces *divi* and *kṣas* comes for *kṣa*) also means 'dwelling in heaven'; cf. *divākṣasaḥ* as an epithet of gods in general in 10.65.7a.

—The comp. *sanādrayīḥ* has a Bah. accent but the sense differs; it belongs to the variety which is often called 'governing compounds', though many other names like 'attributive' or 'exocentric' etc. are proposed by different scholars (cf. Wack. AG. II. 1.273 § 107a). In these comp.s, which are usually restricted to the RV, the first member, generally a pres. part.,—other varieties also are available—, governs the second member in the acc. case. Pāṇ. has not directly noted this variety; however, it cannot be said that these comp.s, present even in the oldest part of the RV, could escape his attention. It appears that he was satisfied to treat them formally as Bah., with this modification that the first member which is an active pres. part. should be taken in a passive sense; thus, *sanādrayī* = *sanyamānarayīḥ* (cf. Sāy.'s *dīyamānadhanāḥ*). In some other cases of these comps., like *māndayatsakhā* 1.4.7, Sāy. applies the rule '*tatpuruṣe tulyārthatṛtīyā*...' etc. Pāṇ. 6.2.2 and interprets it as Loc. Tat. (cf. *māndayati mādayati indre sakhā*), though even in that case the dissolution of a "governing" type such as *sakhāyam indram mādayat* would be quite suitable. Anyway, it is certainly better to treat this as a special variety of compounds where the second member is governed by the first. Though the traditional interpreters of Pāṇini have not noted this, it is quite possible that by *śeṣo bahuvrīhiḥ* Pāṇ. 2.2.23 intends to consider as Bah. all those which were not treated so far in any category (cf. *uktād anyac cheṣaḥ*). This is certain, because Pāṇ. writes a *formal* grammar and generally does not consider semantic categories. The next *sūtra* viz. *anekam anyapadārthe* (2.2.24), however, gives another variety of Bah. If this interpretation (for which I am grateful to Pandit Shri M. V. Upadhyaya of Baroda) is correct, the comp. under discussion must be taken to be well accounted for by Pāṇ. from the accent point of view.

1b. *bhārat* can be both injunctive 3rd pers. sing. or pres. part. (nom. sing. masc.). (i) Taken as an inj. (or an augmentless past), which it often is in the RV (cf. 2.19.5, 20.6; 9.48.3), it would be possible to construe *ab* as an independent sentence, going with the *dyukṣā* Soma and then *c* would clearly refer to the earthly one. (ii) Taken as a pres. part., it would lead us to a sort of a 'governing comp.' in the making like *bharād-vāja* (with a double accent, the usual accent being *bharād-vāja*, the accent shift signifying a proper name); but in that case a verb will have to be supplied to '*pāri*' or the whole will have to be connected with '*arṣa*' in *c*, which appears a bit artificial. We prefer the first alternative. Besides, the correct pres. part. would be *bibhrat*, which, however, is not always necessary in the RV.

—*āndhasā* can be a sociative instr., or the usual one showing the *cause* or instrument.

2b. *priyāḥ* and *sahāsradhārāḥ* have to be taken elliptically, the Soma-juice being the obvious substantive to be supplied as Sāy. has done. The words *pratnébhir ādhvabhiḥ* suggest the hoary character of the Soma-ritual; so does the adv. *tānā*, for which cf. *punā'ti...vā'reṇa śāsvatā tānā* 9.1.6 ac.

—ac. The discrepancy between *tāva...ādhvabhiḥ* and *yāt* (3rd pers. sing.) is removed if we take *tāva* referring to the deity Soma and supply to *yāt* a subject like *rasaḥ*.

—c. *yāt* as a verbal form is a *hapax* in the RV, though the meaning is clear. Formally it can be imper. 3rd sing. of $\sqrt{yā}$, with ellipsis of *u* of the term. -*tu* for metrical purposes; or better, it is aor. inj. 3rd pers. sing. (the augment *a* being dropped).

—*tānā*, an adv. with accent-shift (from the instr. sing. *tanā'*); cf. note to 9.44.1a, SH II.87; for more details regarding the Pāṇinian and other traditional interpretation of the word, see further note to 62.2c. Sāy.'s paraphrase here, viz. *vistṛtasārah* is obviously an imitation of VM; see the latter's wording '*vistṛtaḥ sārāḥ*' (MS. p. 328); with the *v. l.* *vistṛtasārah* available in Sāy.'s copy of VM. Probably, the other reading also is noted in the Poona RV. edition IV, 69, fn 1.

3a. *caruḥ* appears to be an old inherited word from some dialect of the I.E. as the parallels given by Mayrhofer 6.377 viz. Old Irish *co(i)re* and Old Icelandic *hverr* meaning 'a pot', convincingly point out.

The point in the simile, however, is not clear. Soma is exhorted to shake him who is like a *caru* i.e. self-satisfied or self-centered like the pot full of cooked rice etc. (as suggested by the later meaning of *caru* viz. grain boiled in milk etc.)

3b. *ná* is taken in the sense of 'iva' by Sāy. and VM (MS. p. 327) leaves it without paraphrase. The whole difficulty arises because *ná* as a particle of comparison does not at all suit here. Old, as noted by Gld. (*ibid.* p.37 fn. to 3b), conjectures *indro ná* which would well fit the sense of comparison. But even without that one can translate it with Gld. (*ibid.* p. 38) taking *ná* in the sense of *utprekṣā*: 'give as it were a knock to the gift (i.e. inspire the giver to give gift)'.

—*dā'nam* is also found with a different accent viz. *dānām* in the RV. In some contexts there is no difference of sense but the oxytone means even the giver, whereas barytone means 'the giving or gift.' Cf. Grass. 594.

3c. *vadhathī*: According to Pān. *hanas ca vadhah* 3.3.76, the unaccented term. *a(p)* is applied to \sqrt{han} in the *bhāve* sense giving the formation *vādha*; so by elimination the oxytone *vadhá* should be in the sense of *kartā* i.e. the killer, or *karāṇa*, the killing-weapon. Cf. Grass. 1202, who gives both these senses, though according to him the *bhāve* sense 'killing or death' is also present.

—*vadhasno* is voc. of *vadhasnú* which is a Ṛgvedic *hapax*. The meaning 'deadly weapon' is quite clear. The adj. *vadhasná*, however, occurs in the RV. almost in the same sense from which the present word might be an extension with the term *u*. (cf. Wack. Debr. II, 2.930 where, however, the analysis is *vadh-asnu*).

4. The *pc* is complicated in its wording and hence a bit difficult to interpret. Pischel (*Ved. Stud.* I. 19), giving this as an example of a hymn where a verb is wanting, supplies one like 'break, throw down, destroy' etc.; Gld. (RV-trans. HOS 35.38 note to 4a) rightly points out that it can be supplied from *ní śúṣmanī ní váyas tira* 9.19.7b, where the word *śátroḥ* actually occurs; besides *ní* by itself generally suggests an unfavourable sense in such contexts; *éśām jánānām* in *b* then can refer to inimical people present before the poet's eye. The clause *yó asmā'n* etc. in *c* does not necessarily suggest an inimical context by itself, but the parallel passage *adhaspadām tām im kṛdhi yó asmā'n ādīdeśati* 10.134.2c referred to by Gld., where *c* is repeated *verbatim*, makes it certain that here too the reference is inimical. Besides, *yáḥ* in *c* can refer to *śúṣmam* (acc. sing.) in *a*, which is actually a masc. word. Sāy. and VM (MS. p. 328) also corroborate this; cf. the latter's wording: '*yad balam asmān bādhanārtham āhvayati.*' This sense of *ā + diś*, viz. to challenge etc., however, is entirely different from that which is present in passage like *ná téna devā ādtše* 6.56.1c; for a further discussion of this point, vide earlier note to 9.21.5 and the views of Fay and Edgerton discussed there (SH II, 23)

5b. In place of *śúcīnām*, Gld. (*ibid.* p. 38 note to 5b) conjectures *śácīnām*. He is possibly influenced by the apparent discrepancy between *ūtbbhiḥ* in *a* and

śūcinām in *b*, the latter suggesting the Soma-juices, because *sahāsram* connected with it ought to qualify something which goes well with that qualified by *śatām* in *a*. This, however, is not necessary: *śūci* in the pl. definitely stands for the Soma-juices (cf. the characterization of Soma in *śūciḥ pāvako ādbhutaḥ* 9.24.6); *sahāsram* also may easily evoke the same image (cf. Soma's usual epithet *sahāsradhāraḥ* also occurring in this hymn [*vide* 2c]); *pāvasva* in *c* also corroborates this. The idea is that Soma should flow out in thousand shining (streams) and at the same time should bring hundred aids. Sāy. interprets similarly.

5c. *manihayādrayīḥ* is the same type of 'governing comp.' as *sanād°* in 1a., *manīha°*, as the accent shows is causal of $\sqrt{\text{manīh}}$; so the literal meaning would be 'causing wealth to be bestowed' (cf. Sāy.'s paraphrase: *pradīyamā-nadhanah*), hence 'bestower of'.

Translation of 9.53.

1. Thy strengths have risen up, destroying the demons, O (thou) possessing the thunderbolt (lit. the unbreakable stone)! Drive away (those) who fight (with us) on all sides.
2. Striking with power in the accompaniment of this (hymn), when the wealth (prize) is kept in the conflict of chariots, let me praise (thee) with an unfearing heart!
3. The ordinances of this Pavamāna are not for attack by the evil-intentioned; destroy (him) who wants to fight against thee.
4. Him, the exhilaration-trickling, brown, strong (Soma), they urge into the rivers—(him), the Indu, the exhilarating (drink) for Indra!

Ṛc 1 would better fit Indra as Gld. (*ibid.* p. 38, fn. to *ṛc 1*) points out. Actually Indra's qualities are transferred to Soma, because his exploits are generally performed under the exhilaration of Soma.

1b. *adrivaḥ*, voc. of *adrivan*, which changes its final to a *visarga*, as in the case of vocatives of words ending in *-mat* (or *-vat*) and the perf. part. in *-vas*; cf. Pāṇ. *matuvaso ru sambuddhau chandasi* 8.3.1.

ādri as well pointed out by Grass. 39, on the strength of passages like '*apó yád ādrim puruhūta dārdah*' 4.16.8a, refers to 'the (unbreakable) rock of waters' broken by Indra; it can be analysed into *a + dri*, (the second word being analysed into $\sqrt{\text{dr}}$ to break + the weak term *-i*), the accent also agreeing with a *nañ*-Tat. dissolution. With reference to Soma, the word, as is well-known, refers to the pressing stones, possibly due to their remarkable hardness. But, in the present context, where the typically Indra epithets are applied to

Soma (cf. note to rc 1 above), the word should be rendered so as to suit an Indra milieu. The attempt here obviously is to identify Soma with Indra.

1c. *parispr'dhaḥ* incidentally occurs only here in the RV and should mean 'strong combatants'.

2a. *ayā'* (instr. sing. fem.) being elliptical, a suitable substantive has to be supplied. The evidence of many Rgvedic passages definitely suggests that *dhiyā'* or perhaps *girā'* should be supplied (for *ayā' dhiyā'*, cf. 1.143.6; 166.13; 5.45.11; 6.71.6; 8.13.8; 8.93.17; and for *ayā' girā'*, cf. 2.24.1; 8.1.18). Sāy.'s *ayā' = anena kṛtena* possibly suggested by *ayā' sukṛtyāyā*, 9.47.1 is obviously against grammar, because *ayā'* is definitely feminine. Further, the whole phrase *ayā' (dhiyā')*, the instr. being sociative in sense, goes with *nijaghnīḥ* and suggests that the activity expressed by *ni √hān* is accompanied by the sacred hymn, which by its holy power brings in the desired result. Gld. (*ibid.* p. 38 note to the above passage) remarks that *nijaghnīr ójasā* in *a* is explained by the Avestan parallel '*yahmi nighne nars aojañha*' Yasna 10.2.

In both the cases, he observes, the priest beating the Soma-plant with the pressing wood is the speaker. The passage suggests that crushing the plant has ultimately the effect of defeating the enemy. Here is a clear expression of the Rgvedic belief in the supernatural power of the ritual acts.

2b. *rathasaṅgé* is a Rgvedic *hapax*, in which *saṅgé* is used in an earlier sense viz. the clash (of chariots), the whole word signifying 'a fight'. Here, probably, the fight may be a literary one, *rātha* often being metaphorically used by the poets to represent a song (cf. the fine allegory of a *rātha* symbolizing a hymn in 2.31.1-4). Moreover, *a*, as pointed out earlier, refers to the pressing priest reciting a hymn, though an actual fight or race of chariots is not excluded as *dhāne hité* amply suggests. (For the meaning of *rathasaṅgá* as a collision or conflict of chariots, cf. Grass. 1139).

3a. *vratā'ni* stands in this context not for the wonderful activities of Soma (for which meaning cf. earlier note on *puruvratāḥ*, SH. I. 17), but for his ordinances. This is confirmed by the neighbouring phrase *nā ādhr'ṣe*.

3b. *dūḍhya*, which would be represented by *durdh(i)yā* in classical Sanskrit, is here clearly instr. sing. (cf. also Grass. 623), of *durdhi'ḥ* meaning '(by) one who is evil-intentioned.' The actual form of the word presents many irregularities. Sāy. on 1.94.8 analyses it as *dur + dhī* (root-noun from *√ dhyai*), the form being simply enumerated by Pāṇ. in a group of irregularly formed words under *pr̥ṣodarādīni yathopadiṣṭam* 6.3.109. It is clear that the cerebralisation of *dh* into *ḍh* results analogically; cf. *dūlābham* RV. 1. 15.6 etc. (= *durdabham*) and many other forms beginning with *dū-* (standing for original *dur-*).

3c. *pr̥tanyati* is a denom. from *pr̥'tanā* (fem.) 'fight or hostile army' (cf. Grass. 854); the loss of the final-ā is a R̥gvedic irregularity noted by Pāṇ. in *kavyādhvarap̥rtanasyarci lopah* 7.4.39. The word *pr̥tanā* itself comes from *pr̥'t*, a root-noun meaning 'fight' (from *√*pr* which probably originally is √*spr* with the loss of the so-called 'movable (initial) s', the root being attested in *āvaspartar* 'the destroyer' an epithet of the fighting Bṛhaspati in 2.23.8 and also in many conjugated forms throughout the RV.); it has a young Avestan phonetic parallel in *pr̥r̥t*, to fight. The meaning of *pr̥'tanā* (or -a) is clearly 'an attack' or 'fight against', supported by the young Avestan parallel *pr̥sanā* (a). Cf. Wack-Deb. II.2.191 and 595.

4b. ...*nadī'su vājīnam*, by word-play, can refer to the washing in waters of the strong (Soma), as also that of a race-horse; but the Soma-image is more prominent as *a* and *c* show.

Translation of 9.54

1. After his ancient lustre, (or along the shining plant) the (priests or the fingers), free from bashfulness, have milked the shining milk (out of) the thousand-winning sage.
2. This (Soma is) the observer like the Sun; this runs to the rivers, (runs) to the seven slopes up to the heaven.
3. This god Soma, being purified, stands above all the worlds like the Sun-god.
4. (Thou) flowest out to us strength possessed of cows for the worship of gods, O Indu, (when thou art) being purified, longing for Indra.

Notes to 9.54

1a. *dyūtam ānu*, as pointed out by Gld. (*ibid.* 39 note to 1a), is employed for Agnyupasthāna of the Agnihotra, which suggests that the ritualists interpreted *dyūt* as the 'lustre' etc. of Agni. Lustre, being Soma's special characteristic also, puts him on par with Agni. But what is the meaning of 'milking after or according to (anu) Soma's *dyūt*?' It might suggest that the *śukrā* juice is in accordance with Soma's natural property. Cf. Gld.'s remark, "The white milk corresponds to Soma's lustre known from old times" (*ibid.* p. 39). According to VM (MS. 327) *dyūtam* is elliptical to which *latām* should be supplied (cf. his paraphrase *dyotamānām latām.....rasam duhanti*) so that the meaning would be: 'they milked milk along with the plant (i.e. fully).'

1b. *āhrayaḥ* as nom. plu. (confirmed by *duduhre*, 3rd plu. in *b*) occurs once more in the RV as irregular acc. plu. (cf. *kr̥dhi* 'no āhrayo deva savitāḥ', 10.93.9a) and twice more as nom. sing. from the base *āhraya* (cf. *tvōto vājy*

āhrayaḥ, 1.74.8a; also 8.70.13c). The word *āhri* can be a *nañ-Tat.* i.e. *ā + hri*, the latter being a root-noun with shortened final vowel (without the *-t*-ending) from \sqrt{hri} 'to feel ashamed'. The meaning then would be "(the priests) who are not ashamed or bashful". The *rc* is repeated in VS. 3.16 where *Uvaṭa* and *Mahidhara* take the word to mean respectively '*gāvaḥ*' (cf. *Uvaṭa*'s wording: *avidyamānahṛiyaḥ alaṅjitāḥ ujjvalāḥ praśasyāḥ ity arthaḥ*) and *dogdhāraḥ* (cf. *Mahidhara*: *lajjārahitāḥ dogdhāraḥ*). *Mahidhara* further explains that Soma's brilliance itself is the milk which the priest milk out. But the question is: what is the reason for the priests' shame when they press Soma? Possibly the conception of the deity makes them feel ashamed when they crush his *body*, so to say; but if we take *āhrayaḥ* = the not-bashful (fingers), the epithet becomes really significant: "even as 'ladies', the fingers are bold" is the suggestion. Gld. considers *āhrayaḥ* to stand for both the priests and fingers (*ibid.* p. 39, small fn. 1).

1c. We have followed Gld. (*ibid.* p. 39 translation of 1c) in taking *sahasrā'm ṛṣim* as an indirect object. Even in the RV., certain verbs govern an indirect (*akathita*) object i.e. are *dvikarmaka*, many examples of which are given by Mcd (VG for Students § 198.2 p. 304); for $\sqrt{dūh}$, cf. *duhānty ū'dhar divyā'ni* (= they milk celestial gifts from the udder) 1.64.5c.

—*ṛṣi(m)* (if analysed into $\sqrt{ṛṣ} + i$), can have in the Soma-context a pun based on $\sqrt{arṣ}$ 'to run' which is Soma's most important activity.

2a. *upaḍṛk* (= *upa + ḍṛk*, root-noun or *kviṇ* of $\sqrt{dṛś}$) is in ritual contexts the name of a priest in the sacrifice, whose function is to supervise the activities of all other priests and to see that the sacrifice runs on well. In its literal and obviously earlier sense, it means 'the seer'. Soma is usually compared with the Sun in his different activities of shining, seeing and so on; cf. 9.2.6c; 27.5a; 63.13a; 64.9c etc.

2b. *dhāvati* is taken by Gld. (*ibid.* p. 39) in a causal sense; cf. his translation: "This (=Soma) makes lakes..flow to heaven." This is not acceptable, since such a conception has no support in the RV; on the other hand, that Soma *flows* (*vi-dhāvati*) to the sieve or the pitchers (9.28.1, 4 and 9.37.3, 6; 60.3; 67.14; 74.9 etc.) is a very common idea of Soma-poetry. That is why, here Sāy. takes *sārāṁsi = ukthapātrāṇi*. Further, Soma's running 'to heaven through the spaces' is very clearly expressed in *eṣā dīvam vī dhāvati tiró rājāṁsi dhā'rayā* 9.3.7ab; it makes it certain that *rājāṁsi = sapta pravātaḥ* of our passage, the idea being that Soma runs *upto* heaven, *through* the seven *steeps* (*pravātaḥ*) in space; here *ā' dīvam* well confirms the proposed interpretation. That *pravātaḥ* is a polysemic word is well proved by Pāṇ.'s rule '*upasargāc chāndasi dhātvarthe*' 5.1.118 (cf. note on *pravātlā*, Soma-Hymns I.32). See further note on 2c below.

2c. According to Gld. (*ibid.* p. 39), *divam* refers to the sieve for which he refers to 9.3.7 and 9.107.24. The *pāda*, according to him, has the same image as 2b *i.e.* that of richly flowing Soma and the words *saptā pravātaḥ* refer to full Soma-cups. As pointed out in note on 2b *supra*, this *pāda* and the following are capable of a different interpretation *viz.*, Soma's heavenly ascent and in that case *divam* = 'to heaven' need not be accepted.

3c. *devāḥ* is connected with both *ayām sómaḥ* as well as with *sū'ryaḥ*.

4c. *punānāḥ*, pres. part. (Ātm.), has the force of a dependent clause; Gld.'s translation (*ibid.* p. 39) takes the same view.

Translation of 9.55

1. Flow on to us with (thy) juice, (so as to bring) corn over corn, prosperity over prosperity, and O Soma, all good fortunes!
2. O Indu, since thy praise (is sung, and there is) the birth of thy juice, sit on the dear grass(-seat).
3. Moreover, O Soma, (thou being) the obtainer of cows (and) obtainer of horses for us, flow on with (thy) juice during the coming (lit. immediately following) days.
4. Who conquers, (but) is not conquered (and) having attacked the enemy, kills (him),—such (thou) flow on (so as to be) a conquerer of thousands.

Notes to 9.55

1ab. Sāy. points out the significance of the *Āmreḍita yávan'yavam* etc. by referring to Pāṇ. *ābādhe ca* 8.1.10 which prescribes the use of the *dvirbhāva* to signify 'distress' (*ābādha*), the form being treated as a Bah. comp. (which incidentally explains the accent also.) The whole *ṛc*, therefore, has the force of an entreaty.

2. *yáthā* is at times used as a conjunction in the sense of 'since' *i.e.* *yataḥ* or *yasmāt*; Gld. (*ibid.* p. 39, note to 2c) points out to a similar use of *yáthā* in *yáthā dūtó babhū'tha havyavā'hanaḥ* 8.23.6c.

3c. The instr. here shows the 'duration' of the particular activity. Mcd (*VG for Students* § 199.5 p. 307) points out to such a 'temporal' use of the instr., giving the example of *pūrvī'bhir dadāśimā śarādbhiḥ* RV 1.86.6; he further points out that this sense is rare in the *Brāhmaṇas*; we, however, get examples of this even in classical Sanskrit; *cf.* the later use of such a *ṭṭiyā*: *dvādaśa varṣair vyākaraṇam śrūyate*. The request to Soma to flow over so many days suggests a Soma-sacrifice of long duration. The word *māksū* (or -u, always shortened in the Pp.) is used singly as well as in comp.s in the sense of 'quick'

(cf. Grass. 969f.). Gld.'s translation (*ibid.* p. 39) 'in the immediately following (*allernächsten*) days' interprets the word similarly. Its analysis or etymology is uncertain.

4a. *jinā'ti*, which is from $\sqrt{jī}$ with the nasal thematic addition viz. *nā'*, is obviously used transitively; *jī'yate*, as the radical accent shows, is not passive but only Ātm. (4th class, having the thematic (*ś*)*ya*(*u*), which throws the accent back on the root); the sense of the latter, therefore, is reflexive: 'does not allow himself to be conquered'.

Translation of 9.56

1. Soma, the speedy, runs over into the strainer towards the great *Ṛta*, —(Soma), destroying the demons, (and) desiring for the gods.
2. When Soma runs to strength, (and) when (his) hundred, busy streams enter Indra's friendship,
3. (At that time), the ten ladies encourage (or praise) thee, like a maiden(her) lover; O Soma, thou art cleansed for the obtainment (of strength).
4. O Indu, flow on (so as to be) tasty for Indra (and) Viṣṇu; protect men (and) singers from evil.

Notes to 9.56

1a. *pāri* can be construed either with *aṣṣati* in *b* or with the acc. *ṛtām bṛhāt* as an adnominal. Sāy. and Gld. prefer the former.

—*ṛtām bṛhāt* presents some difficulty. It can be taken either in apposition to Soma who is 'the great *Ṛta*,' so to say (cf. Soma as *ātmā' yajñāsya* 9.2.10), or may be construed-as object of *pāri...aṣṣati*. No strictly deciding factor is available. According to Gld. (*ibid.* 39 f. note to 1a) 'the high order' or 'the high right path' is the progress of the Soma-preparation in all stages. For this he relies on 9.107.15; 108.8; 9.97.23 and 9.66.21. In many of the passages the same uncertainty of construction is present. *ṛtēna yā ṛtājāto vivāvṛdhē rā'jā devā ṛtām bṛhāt* 9.108.8 might suggest that Soma is identified with the great *Ṛta* (which can mean so many things); on the other hand, *ārṣan mitrāsya vāruṇasya dhārmanā prā hinvānā ṛtām bṛhāt* 9.107.15 might support the view that the *br° ṛtām* stands for the ritual activities, which Soma furthurs. It is safer to leave the question open.

According to Lüd. (*Var.* II. 580 ff) *ṛtām bṛhāt* is in addition to its being the truth concretised in the hymn, also the cosmic *ṛta* and Soma is identified with it in 9.107.15, 108.8 etc. as also in the present passage. This is not im-

possible, yet the presence of *pāri arṣati* makes our interpretation also quite plausible, as shown earlier.

2c. *āviśān* generally occurs as pres. part. (nom. sing. masc.); here, however, we have to take it as imperf. 3rd plu. going with *dhārāḥ* (in *b*), because the accent on the thematic vowel -ā- (cf. *viśān*, which belongs to the *tudādi*-group) and the adjoining preverb being unaccented (cf. Pāṇ. *lini ca udāttavati* 8.1.71) shows that it belongs to the dependent clause beginning with *yāt* in *a*. This is Sāy's construction also; but he does not construe *arṣati* in this way in *a* in spite of its accent. But in that case the conjunction *yāt* becomes far separated from *āviśān* in *c*. Hence it is better to take both *arṣati* in *a* and *āviśān* in *c*, i.e. the whole *rc* 2, as belonging to a dependent clause going with *rc* 3.

Gld's translation (*ibid.* p. 40) viz. "When Soma runs for the victory-prize, in hundred busy streams, so that he enters Indra's friendship" obviously wants the sense of this *rc* to be completed by the next *rc*. Besides, he takes *śatām dhārāḥ* to be in apposition with Soma, which is clear from his remark to 9.58.1b (*ibid.* p. 40, note) viz. "the same apposition as in 9.56.2 is here (i.e. in *dhārā' sutāsyā'ndhasaḥ* 58.1b going with *mandī* in 1a)." This sounds a bit forced. Instead, it would be simpler to take *āviśān* to be the verb belonging to the same dependent clause as *arṣati*. Dependence of *rc* 2 on 3 is confirmed by the oft-expressed fact that songs praise Soma, or the fingers move him, when he flows.

3b. *anūṣata* is translated by Gld. (*ibid.* 40) with "the ten ladies call on thee." Obviously, he takes *anūṣata* in a slightly idiomatic sense, necessitated by the fact that *dāsa* refers definitely to the fingers which can hardly praise Soma. Of course, one can see a word-play in *√nū* 'to move' etc. and 'to praise'; in the latter sense *yóṣaṇo* is also double-meaning and can suggest 'the hymns'.

3c. *sātaye* is used elliptically; in the RV, it is compounded with *arkā-*, *arṇā-*, *lokā-*, *dhāna-*, *medhā-* and *vā'ja-*, out of which the comp. with *vā'ja* occurs 64 times, clearly suggesting that *vā'jasāti* should be the meaning of *sāti* used by itself; besides, one of the frequently mentioned aims of Soma's cleansing and flowing is the obtainment of *vā'ja*. Sāy's paraphrase *annasya lābhāya* shows that he also wants to supply the word *vā'ja*, which he often renders with *anna*. It is even open to take *sāti* = 'gain', without any specification.

4c. *nṛṇi slotṛ'n* can even be taken together in the sense of '(protect) the singing men' i.e. the priests. But it is better to take them separately as both the patrons and the singers would be thereby included in the praise.

Translation of 9.57

1. Thy several(-ly flowing) streams go on to (i.e. bring) thousand-fold strength, like the showers from Heaven.
2. Towards dear, wonderful (things), he, the observer of all, runs; (he), the brown (one), sharpening (his) weapons.
3. He, being cleansed by men like the elephant-king possessing excellent, wonderful activities, sits in the cups, like a hawk (on the trees).
4. That (i.e. such thou), O Indu, (while) being purified, bring for us all wealth (which is) in Heaven as well as on the Earth!

Notes to 9.57

1a. *asaścātāḥ* is on account of its terminal accent, a negative Bah, but thereby the original accent of *saścat* remains uncertain. If accented on *sá-*, it is clearly a pres. part of $\sqrt{\text{saśc}}$ 'to join, to accompany' etc., (whether the latter is taken as an independent root, or a reduplicated derivative of $\sqrt{\text{sac}}$, with the loss of the radical (i.e. the second -a- [**sasac* > **sasc* > *saśc*]) according to the Pāṇinian formula *abhystānām ādih* 6.1.189; in other words it falls on the reduplicated syllable (Pāṇinian *abhyāsa*). In that case the meaning of the word would be 'which has no (things) joining together (*a-saścāt*)', i.e., 'which run or flow separately or individually' (with reference to the *dhā'rāḥ*). The meaning is convincingly confirmed by the *upamāna* 'divo ná... vṛṣṭāyāḥ' (b). Every observer of the Indian monsoon knows that the rain falls in continuous yet *separate* thin streams. Soma also flows in the same way.

Burrow (Skt. Lang. 164), however, considers *saścāt* (= obstacle) to be an independent derivative in -t (= -at?) like *sraśāt* etc., occurring as nom. plu. in 1.71.7. One need not agree with this derivation, because the example *sraśāt* = stream (as contrasted with the corresponding pres. part. *sraśat* from $\sqrt{\text{sru}}$, to flow) shows that it is only a case of accent shift and not an independent formation (which, according to Pāṇini *hrasvasya piti kṛti tuk* 6.1.71 can only be a root-noun with the zero-term, *kṛip* from root $\sqrt{\text{kṛ}}$ ending in short vowels cf. -kṛ't-, -srūt as in *parisrūt* 9.1.6 and so on). Thus, *sraśat* = what flows; *sraśāt* = a stream; similarly *saścat* = what accompanies; *saścāt* = (possibly) an obstacle, though some other meaning might better fit the R̥gvedic context. All these considerations well confirm our conclusion viz. that the *dhā'rāḥ* flow *severally* (lit. without any joining or contact in them). Hence Lud.'s and Gld.'s rendering 'unversieglich' ('inexhaustive, undrying') is only an intelligent guess. Incidentally, Grass. does not at all distinguish between these two differently accented homophones.

The interpretation proposed above is amply confirmed by the evidence of other Soma-hymns: *prā te divo ná vr̥ṣṭāyo dhārā yanty asaścātāḥ* 9.62.28 *ab* is an exact parallel passage, where *asaś* qualifies *dhārāḥ*; similarly *asaścātāḥ śatāidhārāḥ* (9.86.27 *ab*) are said severally to sing for (or stimulate) the *hári* (Soma) as in *asaścātāḥ śatādhārā abhiśrīyo hārim navantē'va tā' udanyīvaḥ*; further in *sahāsradhārē'va té sāmavarān divo nā'ke mādhujihvā asaścātāḥ* 9.73.4 *ab*, the *mādhujihvāḥ* (some mystic singers) characterized as *asaścātāḥ* sang in harmony (*sām asvaran*), the idea being that they sung in unison, yet their *separate* voices were heard. (In both these passages, Gld. [*ibid.* p. 81, 62 respy.] simply omits *asaścātāḥ* in his translation). The same *asaścātāḥ mādhujihvāḥ* are said to milk the mountain-dwelling bull (obviously Soma), which obviously they do *severally* (yet together): cf. *divo nā'ke mādhujihvā asaścāto venā' duhanty ukṣāṇaṁ giriṣṭhā'm* 9.85.10 *ab*. Gld. here takes *asaścātāḥ* elliptically supplying 'Ströme' i.e. *dhārāḥ* (cf. his translation p. 78) rendering it with his usual 'unversieglich (e)'. Actually such an ellipsis is unnecessary, especially when the epithet can well go with the *mādhujihvāḥ* in the way suggested above by us. The passage *sahāsradhārē'va tā' asaścātas tṛtiye sāntu rājasi prajā'vatīḥ | cātas, nā'bhā nīhitā avo divo havīr bharanty amṛ'tam ghr̥taśchūtāḥ* 9.74.6, where *asaś* occurs, is somewhat doubtful, though the proposed meaning suits there too.

There is support for our interpretation outside Maṇḍala IX too. The *dyau* and *prthivī* are characterized as *asaścātā* in 1.160.2, where clearly the meaning 'the separated' (yet joint) ones suits admirably. The *nañ-Tat. comp. āsaścantī* (where $\sqrt{\text{saśc}}$ is obviously treated as a ready root of the 1st class as the 'n'-infix or Pāṇinian *numāgama* definitely shows) along with *bhū'ridhāre* describing *dyau* and *prthivī* in 6.70.2 supports the same meaning: the two i.e. Heaven and Earth are separate yet give profusely flowing (bounties).

2a. *kā'vyā* are more probably 'wonder-works' (or wonderful activities in favour of the singer) than 'poetic compositions.' This is supported by *c*, where sharpening of Soma's weapons is mentioned as a preparation for achieving great wonder-works due to his divine power). While discussing Soma's epithet *kavikratu* 9.9.1c. (SH. I.46), it was pointed out on the strength of parallel passages that *kavī* in the RV. also meant 'one having divine power'; *kā'vyā* in a concrete sense would then stand for "wonderful activities achieved by 'divine power'" (cf. *devāsya paśya kā'vyān nā mamāra nā jīryati* AV. 10.8.32). Soma is here requested to flow to (i.e. bring about) dear *kā'vyā*. Of course *priyā' kā'vyā* can stand for 'dear poetic songs' in honour of Soma, who flows to them in order to receive; but in this case 'tuñjānā ā'yudhā' in *c* remains pointless and hence this possibility is ruled out.

2b. *vīśvā* (acc.pl.) may be connected either with the neighbouring *cākṣāṇaḥ* or with *priyā'ni kā'vyā* in *a*; we prefer the former on the ground that

as far as possible each *pāda* should be taken to be an independent unit of sense. Besides, it is preferable that *cāksāṇaḥ* should have an object; Sāy. and Gld. prefer the other alternative.

2c. *tuñjāndāḥ* is pres. part. of *tuḥj* (*tuñj*), for the different meanings of which cf. earlier note on *tuñjānti* 9.15.3c (SH I.75). Here, in spite of the Ātm., the transitive root-meaning 'to sharpen' etc. naturally fits in, especially due to the presence of the acc. *ā'yudhā* in c.

—The *ā'yudhā* (i.e. the weapons) here refer to Soma's horns, the sharpening of which is often expressed in the Soma-poetry. (cf. *eṣḍ śr'ngūṇi dōdhuvac chīśite* . . 9.15.4^{ab})

3b. In *ibho rā'jā*, as noted by Gld. (*ibid.* p. 40 note to 3b), the comparison belongs to *marmrjāndāḥ* as in *marmrjēnyaḥ* (*uśigbhir nā akrāḥ* 1.189.7) to *akrāḥ*. If this were taken as a starting point to interpret this difficult phrase, it follows that *ibho rā'jā* would be something like *gajendra* or the King-Elephant, cf. *ibha* or *ibhya* connected with *rā'jan* 1.65.7 and 4.4.1 respy. (Gld.HOS.35.40). The problem (as stated by Gld. also) is whether *ibha* should have the same sense as in classical Sanskrit or the one like 'vassal' etc. modified by Roth's meaning 'a domestic servant', etc.

The CV pattern of the word might suggest that it is a non-Vedic loan word and the meaning has more or less to be guessed. This can be conveniently done in the light of R̥gvedic passages; (even then the problem is not easy to solve as Gld. suggests). The descriptions of Agni in *ibhyān nā rā'jā vānāni atti* 1.65.7b and in *yāht rā'jēvā' mavā ibhena* 4.4.1b (both the passages being noted by Gld. in the note to 9.57.3) make it possible that *ibha* stands for the elephant, where *ibhya*= those going with the *ibha* i.e. the king's retinue.

A consideration of the neighbouring epithet *svratāḥ* might further clarify the matter. If *vrata* here is taken in its usual sense of 'ordinance' etc., *ibho rā'jā* may suggest a comparison and the meaning will be 'a king, with good ordinances, graceful like an elephant' (i.e. a great king).

This will be somewhat in line with Gld.'s interpretation noted earlier; he has actually translated the phrase '*ibho rā'jēva*' with 'like an obedient king's elephant'; instead, as the *upameya* is Soma, a better rendering would be 'an elephant-king.'

4ab refers to all shining wealth coming from Heaven as well as Earth; this might explain *dvibārhiṣ(am) rayi(m)* mentioned in 9.4.7 though *rayi* is not generally the same as *vāsu*.

3c. *vāmsu* is double-meaning: 'in the wooden (cups)' going with Soma and 'in the woods' or 'on the trees' going with *śyenā*. The accent is irregular because monosyllabic nominal bases get the accent on their declensional termi-

nations beginning from instr. sing. according to Pāṇ. *sāv ekācas tṛtīyādir vibhaktiḥ*, 6.1.168.

Translation of 9.58

1. May he overcome (the enemies) ! — (he), the exhilarating (one), the stream of the pressed stalk, runs on ; may he overcome (the enemies) ! The exhilarating one runs on.
2. The shining goddess (fully) knows of the shining (possessions), (and) of the protection of the mortal. May he (Soma) overcome (the enemies) ! The exhilarating one runs on.
3. We (have) obtain (ed) thousand (-fold gift) s from (the couple) Dhvasra and Puruṣanti. May he (Soma) overcome etc. . .
4. From (lit. of) whom (viz. Dhvasra and Puruṣanti) we, moreover, have obtain (ed) thirty thousand (of cows) in a continuous (line). May he (Soma) overcome etc. . .

Notes to 9.58

1a. *tārat* (an augmentless impf.) is clearly an injunctive (or Pāṇinian *leṭ*, where the thematic *a* is always unaccented) and not the nom. sing. of the pres. part. of \sqrt{tr} , which ought to be *tāran*. VM (MS. p. 329) overcomes this difficulty by saying that it is a Vedic irregularity (cf. his words : ' *numābhāvāś chāndasaḥ* '), which is unacceptable, because the form *tāran* actually occurs in. 3.24.1 (where, as here, Sāy. interprets it as *tārayan*, which is not necessary).

On the strength of Soma's epithet *aptūr(am)* in 9.61.13a ; 63.21a ; 108.7b as also that of *tārat samudrām pāvamāna ūrminā* 9.107.15a, Gld. (*ibid.* p. 40 note to 1a) wants to supply *apāḥ* or the like to *tārat* here. One need not object to this ; but here, Soma's action described by *dhāvati* does not require the idea that he floats or swims over the water. Instead, in the light of the fact that the last two *rcs* contain a sort of *dānastuti*, the inj. *tārat* also should indicate a prayer ; hence we have supplied the object ' enemies ', taking the verb in a slightly metaphorical sense viz. ' to overcome, put back, defeat ' etc. This is amply supported by an established usage in the Soma-poetry : cf. *ātyo nā vājī' taratī'd-drātīḥ* 9.96.15b ; *diviṣ'āstarādhyā ṛṇayā' nā iyase* 110.1c ; . . . *punāno vīśvā dvēṣāmsi tarati* . . . 111.1ab. The Nirukta interpretation (cf. Nir. 13.6) quoted by Sāy. (though not acceptable in other respects) supplying *pāpam* to *tārat* supports this stand. We have in all this split up *pāda a* (which is also the refrain of each *rc* in the hymn) into two independent sentences : (i) *tārat* with an object to be supplied and (ii) *sā mandī' dhāvati* going with Soma.

2a. *usrā'*, derived from the *saṁprasāraṇa* grade of \sqrt{vas} , to shine is paraphrased by Sāy. as *utsaraṇaśilā* (= running), which is a mere *nirukti* not

at all necessary in this context. He proposes this interpretation, because he wants the word to be an epithet of *somadhārā* to be supplied; this meaning however can be better available even if *usrā'* is derived from \sqrt{vas} 'to shine' as the shining nature of Soma and his flow is so often expressed by the *Ṛsis*; cf. Soma-epithets like *dyumnāvattamaḥ* (9.2.2) *dyumnā'n* (9.5.3; in 9.61.18 of the *rāsa*), *dyumnī'* (9.109.7); and in that case *devī'* by word-play can also suggest the shining, divine *dhārā*. Gld. (*ibid.*p.41) takes *usrā'* to mean *Uṣas*, *devī'* being in the usual sense of goddess without any word-play. The former sense, however, is better because a sudden mention of *uṣas* is only justified if the context indicates that the morning Soma-offerings are meant. Besides it is a more understandable prayer that the divine (*devī'*) Soma-stream knows of the *āvas* of the mortal worshipper, and can bestow it on him.

—*vāsūnām*, plu, is clearly in apposition to *āvasaḥ* (sing.) in 2b, the sense being that the shining (possessions) constitutes the means of the devotee's subsistence. The goddess *usrā'* 'knows the *vāsus* of mortals' means that she obtains them for the devotees (as she exactly knows what they want), or points out by her light where the treasures lie, just as *Pūṣan*, the lord of paths (*pathaspāti*) points out the *rayi*. The latter meaning is preferable in the light of what Mcd (VG. for Students, p. 319 § 202c) has noted about \sqrt{vid} ; he distinguishes between \sqrt{vid} with the gen. and with the acc. of the object known: the former means simply 'know about', whereas the latter 'know fully' (Italics ours).

Ṛcs 3 and 4 constitute a *dānastuti*, so rare in the Soma-Maṇḍala. This feature is better understood when we take into account the fact that this hymn, according to the *Anukramaṇī* belongs to one *Avatsāra* of the *Kāśyapa* family, which has to its credit many Soma-hymns and possesses not a few extraordinary features (cf. notes SH I. 53 and 9.6-24 and 53-60). The story in the *Śālyāyana Brāhmaṇa* quoted by Sāy. stating that the sage *Taranta* and *Purumīhla*, who got many gifts from *Dhvasra* and *Puruṣanti*, 'saw' these four *ṛcs* is not quite reliable, particularly because the name *Taranta* appears to be coined after *tārat*, the initial word of the hymn.

3a. *Dhvasrá* and *Puruṣanti*, obviously the names of patrons, were probably warriors winning much booty. This is made clear by the derivation of the names.

Dhvasrá, though derived from \sqrt{dhvas} , is not easy to interpret. Many forms and derivatives of the root occur in the RV (cf. *dhvasayaḥ* 10.73.6: *dhvasāyantaṃ* 1.140.3; *dhvasmā'naḥ* 4.6.6; *dhvasirā'h* 7.83.3 etc.) and their meaning is often uncertain. In *sām bhū'myā ántā dhvasirā adṛkṣata* 7.83.3; \sqrt{dhvas} has possibly the meaning 'to darken, to threaten with danger' etc. and

this would suit many contexts. On this basis, one can say that *dhvasrá* might mean a 'threatening' or 'strong' fighter. It is remarkable that, though it is a proper name, its accent has not shifted.

Puruṣānti, on the other hand, gives a definite meaning. *santi* is a derivative in *-ti* accented (i.e. Pāṇinian *klīc* which is used in a special sense, for the significance of which see note on *abhiṣṭi* SH. II.104f) from $\sqrt{\text{san}}$, to win etc., which is specially noted by Pāṇ. in *sanah klīci lopas cāsyānyatarasyām* 6.4.45 (giving all three forms viz. the usual *sāti*, besides *santī* and *sati*). It is specially noted by Pāṇ. that these derivatives in accented *-ti* are used in a special sense (cf. *klīcklau ca samjñāyām* 3.3.174) having a benedictory basis (and not in a *bhāve* or abstract sense like those ending in unaccented *ti* i.e. *klīn*). Thus, *purusantī* would mean 'one who wins or conquers many (prizes)' about which a prayer (*āsis*) or wish had been expressed (possibly before his birth or in his childhood). In order to signify a proper name, the word is used with the accent shifting from the last vowel of the Tat. comp. to its penultimate viz. *-sán*.

Normally, a discussion regarding the significance of proper names has not much interpretational significance. In the present case, however, it helps us to conclude that these names, though a little strange in appearance, are real Rgvedic names, suggesting that the patrons concerned were rich, prize-winning warriors, though one cannot say that they in any way suggest a marked division between the Kṣatriyas and Brahmins.

Dhvasra and Puruṣanti were very close associates as the dual form of both words suggests; cf. Sāy.'s remark: "*atra itaretarayogavivahṣayā dvivacanam draṣṭavyam*." Consequently, Sāy.'s statement that Dhvasra was a king and Puruṣanti just somebody (*kaścit*) need not be accepted.

4a. *yáyoh* is actually a gen., the meaning being that the singers got gifts belonging to Dhva. and Puru.. The result is that the gen. here has the sense of an abl. (though that cannot be considered a regular syntactical phenomenon). Our translation accommodates this.

4ab. *ā...dādmahe*, perf. or even pres. 1st pl. of *ā + √dā* which is a favourite verb of the Kāśyapa family (cf. *nā'bhā nā'bhīm na ā' dade* 9.10.8ab and our notes thereto, SH. I.53). Whether we take the form to be perf. or pres., matters little. For, the perf., as recognised by many scholars, was originally 'present' in sense, 'the right tense to signify an action which has come to end in the present; cf. Speyer *V(edische) und S(anskrit) Syn(tax)* p. 52§175. Even *Ātm. pada* is used in its proper sense, the activity being for the advantage of the speaker. The accent on the redup. syllable *dād-* shows that it is a pres. (cf. Pāṇ. *abhyastānām ādih*, 6.1.189). If it were a perf. the accent would be on

-mā-. (We have, however, rendered it as if it were a pres. perf. in view of the reduplication).

4a. *tānā* (an adv. with accent shift as distinguished from *tanā'*, the regular instr. sing. of the root-noun *tan*) = continuously (or 'in a row' according to Gld. *ibid.* p. 41). The latter (*ibid.* p. 41 note to 4a) disapproves Sāy.'s *tānā* = *vastrāṇi*, though grammatically the adverbial sense available by accent-shift need not necessarily be adhered to, when the word is taken to be neu. acc. pl. of **tāna* (?). VM (cf. his paraphrase: *trīṃśatāṇi vastrāṇi sahasrāṇi ca gavām* MS. p. 329) also interprets similarly. From the standpoint of culture, it is but reasonable to hold that the Vedic people knew the use of garments, the word for it, however, being not *tānā* but *nirṇij* (cf. *vāruṇo vasta nirṇijam* 1.25.13b).

4b. (*trīṃśatāṇi*).. *sahāsrāṇi* is a transparent ellipsis and might refer to gifts or even money-units or coins (about which, however, we cannot be sure); *tānā* (= continuously) makes it more likely that the figure refers to a continuous row of cows and horses or merely cows (according to Gld. *ibid.* p. 41). VM also (cf. paraphrase in the note on 4a) takes *sahāsrāṇi* elliptically and supplies *gavām* to it. -ca, incidentally, is not translated by Gld., nor paraphrased by Sāy.. This conjunction occurring in the relative clause 'yāyoh... ā'dadmahe' might give a continuous sense to the verb, which normally cannot be expressed by a conjugational device, the meaning being "From Dhv_o and Pur_o, from whom, moreover, (ca) we continuously received thirty thousand (cows)" etc., (as we received earlier one thousand etc....cf. *rc* 3). One need not, however, insist on this interpretation.

Translation of 9.59

1. Flow on, O Soma, (so as to be) the conqueror of cows, the conqueror of horses, the conqueror of all, (and) the conqueror of delightful (possessions); bring treasure(s) accompanied by progeny.
2. Flow for waters, (thou) the undeceivable one; flow for plants; flow for the (pressing) stones.
3. O Soma, thou (while) flowing, overcome all evils; (being) the wise (poet), sit down on the (sacred) grass.
4. O Pavamāma, obtain light; (while) being born, (thou) hast become great; O Indu, (thou), indeed, overcomest all.

Notes to 9.59

1a. *gojñt* and all other epithets in the *rc* should be construed here predicatively, because it is one of the oft-expressed statements in the Soma hymns that the action of *flowing* indicated by *pāvasva* or *arṣa* results in bringing all cherishable things.

1b. *raṇyajit* = conquering cherishable or pleasing things. For the meaning of $\sqrt{raṇ}$ (from which *rāṇya* is derived), the parallelism between *asmā' kam it suté raṇā sám indubhiḥ* 8.12.17 and *yād vā marútsu mándase sám indubhiḥ* 8.12.16, occurring in the same hymn and context, is very significant: it suggests that $\sqrt{raṇ}$ has the same sense as \sqrt{mand} (a trans. form of \sqrt{mad} with a nasal infix) which in the *Ātm.* can mean 'please oneself' i.e. 'delight in'; cf. also *rāṇā* in 9.7.7c and note on it in SH. I.40. Hence *rāṇya* = delightful, pleasing. It is notable that Soma is often requested to bring *rāṇya* or *vā'rya* things; cf. 9.35.3; 63.30; 66.4 etc. It is further notable that Soma himself is called *rāṇya* in 9.96.9.

2a. To *ādābhyah* Sāy.'s paraphrase adds *amśubhyah*, which is very confusing! VM. does the same (cf. his paraphrase *amśubhyah*, MS p.329). The latter, however, does not paraphrase *ādābhyah* and consequently *amśubhyah* might be his paraphrase of *oṣadhībhyah* in b. Most probably, Sāy.'s and VM.'s texts have not been properly handed down (cf. Gld.'s remark: 'the text is not in order', *ibid.* p. 41, small fn. 1 to note on rc 2). Or it might be that Sāy. takes *ādābhyah* as an independent, elliptical clause and supplies a dat. and a verb, viz. *amśubhyah kṣara*, because he separately uses the word *oṣadhībhyah* in his paraphrase.

2c. *dhiśāṇābhyah* is dat. pl. of *dhiśāṇā*, which is used in the RV. in many senses as pointed out by Gld. (*ibid.* p. 41), a choice being very difficult. As a last resort, we have accepted Sāy.'s (as also VM.'s, vide MS.p.329) meaning, viz., *grāvabhyah*, which fits in well with a ritual context; this is supported by the neighbouring *adbhyaḥ* and *oṣadhībhyah* standing, according to Sāy. and VM for overnight waters and the Soma-shoots resp. Gld. here interprets the word with 'for the (priestly) works,' which also suits the ritualistic context. The word is one of the *enfant terrible* (to use Prof. Bloomfield's phrase) of R̥gvedic exegesis. The fixing of its meaning has to be left to an independent inquiry, the present passage not demanding it urgently. According to Gld. (note to rc 2), the context here requires to take the forms (*adbhyaḥ* etc.) in the abl. (instead of the dat.), the meaning being "being purified, come from the waters" etc.; further on, however, relying on the *Āp. Śr. S.* 12.15.8 formula '*pavate' dbhyah pavata oṣadhībhyah*' etc. as also on '*sā naḥ pavasva śám gāve*' etc. 9.11.3, Gld. reconciles himself with the dat., which finally is the best course.

The dat. besides need cause no difficulty, if *pavasva* is taken in the sense of 'flowing' (intrans. without any acc. of end). It then clearly signifies 'for the sake of,' the prayer being to the deity Soma to flow for the sake of waters, the shoots and the stones, so that a rich quantity of the juice may be available for pleasing the gods.

3a. *pāvamānaḥ* should have the value of a dependent clause: "while thou flowest" (over come all evils).

3b. *duritā'* can be either a Tat or Bah., the accent (for Tat according to 'thāthaghañ' etc. Pāṇ. 6.2.144 and for Bah. according to *nañsubhyām* 6.2.172, *dur* being similar to *su*) being the same in both the cases (cf. *suvitā*). In the Soma-context the comp. is used with the verb *vi* + $\sqrt{\text{han}}$ (cf. 9.62.2; 90.6; 97.16) and, therefore, means 'evil, danger' etc., the later meaning 'sin' etc. not still clearly being available in the RV.

4a. *vidah*, as an augmentless aor, has the force of an injunctive. The thematic *a* shows that it is an aor. Roots getting such a thematic *-a-*, (i.e. *añ*) in the aor. are noted by Pāṇ. with the index letter (i.e. *it*) !; cf. the Dhātu-pāṭha note: *vid!* (*lābhe*) and the rule *puṣādīdyutādīdīlāḥ paraśmaipadeṣu* Pāṇ. 3.2.55. according to which we get Aor. Par. forms like *apuṣat*, *adyutat*, *avidat* and so on.

4c. *abhi* + $\sqrt{\text{as}}$, to be superior to, hence, overcome; cf. note on *abhiṣṭikṛt* 9.48.5, SH. II. 10.f.

Translation of 9.60

1. Sing loudly with the Gāyatra-melody to the flowing (Soma), the one moving diversely, the thousand-eyed Indu.
2. Such (lit. that) thee, the thousand-eyed, carrying thousand (supports), they have purified across the hair(-strainer).
3. The Pavamāna has trickled beyond the hair(-strainer); (he) runs towards the vessels, entering Indra's heart.
4. O Soma, (flow) for Indra's offering; O diversely moving, flow out welfare; bring fertile (i.e. progeny-possessing) semen.

Notes to 9.60

1a. Gld. renders *gāyatrēṇa* with 'with a song-worthy hymn' and in the note to *rc* 1 (*ibid.* p.41) approves of Sāy.'s '*gāyatreṇa sāmṇā*' and also alternatively of 'with a Gāytrī hymn'. Sāy.'s interpretation is preferable, because *Sāman* melodies were so common in Soma-sacrifices.

2b. *sahāsrabharṇasam* occurs four times in all in the RV. and that too exclusively in the Soma-Manḍala, twice as an adj. of *vāk* (cf. 9.64 25c; 26a), once of *rayī* (cf. 9.98.1c), and once (i.e. in the present passage) of Soma. The connection of *bharṇas* with *rayī* shows that its meaning leans more towards the idea of bringing nourishment caused by milk etc.; even as an adj. of *vāk*, which brings money, food etc. to the singer, it obviously signifies the same. As applied to Soma, it should, therefore, mean "carrying thousand (supports or

aids)"; the later idea of *bharaṇa* feeding, supporting etc. (cf. *prajānām vinay-ādhanād rakṣaṇād bharaṇād api* Raghu. 1.24) might have developed from this meaning.

According to Burrow (*ibid.* p.158), *bharṇas* comes from \sqrt{bhr} 'to carry' + *-as*, which could be used as an additional suffix: e.g. *-tas* in *rētas*, *-nas* in *āpnas*, *bharṇas* etc.. Thus, *bharṇas* means "which carries or brings". The accent on *sahāsra* need not speak for a Bah., because Tat. comp.s with the second member in *-as* are often accented on the first member; cf. the famous example *jātāvedas* (cf. *uṇādi* 676).

2c, *apāviṣuḥ* is a regular aor 3rd pers. pl. and the Par gives a transitive sense "they have purified"; the meaning 'to flow' is only present in the conjugational tenses with the thematic *-a-*. (Cf. note on *pāvasva* SH. I. 4f.). The aor. is here used to express the *immediate* past, as is abundantly clear from the ritual-context of the Soma-pressing, where any other past tense could not have been intended; cf. further note on 3a *infra*.

Ṛc 3. The metre of this *ṛc* is *Purauṣṇik*, the arrangement of syllables being 12, 8, 8. As a matter-of-fact, if the words *āti vā'rān* from 3a are taken away, the whole *ṛc* would be a regular Gayatrī. Moreover, the meaning of the *ṛc* would not suffer much if these words were not there. This gives some insight into the art of composing such hymns.

3a. *asiṣyadat* is aor. 3rd pers. sing. of the caus. of \sqrt{syand} according to *ṇisridrusrubhyaḥ kartari caṇ* Pāṇ. 3.1.48. The causal sense is not intended here, though Pāṇ. has not included this root in the *ghaṭādi* group (the roots in which get the thematic *-ay-*, i.e. *ṇic*, even though the caus. sense is *not* intended). This is possibly a case where the *dhātupāṭha* needs a revision. This typical verbal form (in the sg.) is used only for Soma, all its nine occurrences being in the Soma-Maṇḍala (only once *asiṣyadanta*, Ātm. pl., being used for *indavaḥ* in 9.68.1). The change of *n* to *ṇ* in the case of \sqrt{syand} is allowed by Pāṇ. only if it is preceded by *vi*, *pari*, *abhi* and *ni* (cf. *anuviparyabhinihyāḥ syandater aprāṇiṣu* Pāṇ 8.3.72), so that the spoken form would be *asiṣyadat*. It is notable that the Pp. also restores the original *-s-* in the place of *-ṣ-*. This apparently insignificant fact is useful to see how really old the R̥gvedic language is and how even in small details the later language was slowly and slowly moving away from the *chāṇḍasa* idiom.

The aor. here too is used in its real sense of immediate past.

3c. *hā'rđi* is one of the few neu. nouns in the RV like *akṣi*. (Cf. Burrow, *ibid.* p.176 for examples of neu. nouns in *-i*, which are rare); *hā'rđi*, however, means the same as *hṛđ*. In fact, once in the same hymn, both the words occur; cf. *bhāvā naḥ soma śām hṛde* 8.79.7 and *mā' no hā'rđi tviṣā' vadhiḥ* 8.79.8. The choice might possibly have been guided by metrical considerations.

It is further interesting to note that out of the nine occurrences of *hā'rđi* in the RV, six are in the Soma-Maṇḍala (4 of them being connected with *ā√viś*, the prayer being to enter Indra's *hā'rđi*); its occurrence in 5.44.9 is in a hymn composed by *Avatsāra Kāśyapa* (who is also the author of 9.53-60); the other occurrence outside Mand. IX is in 8.79.8 quoted above, that too being in a prayer to Soma. The only reference not in the Soma-context is 2.29.6 in a *Viśve-deva* hymn. The conclusion, therefore, is justifiable that the word is a typically Somic word.

4a. *rā'dhase* = " for (Indra's) offering ", i.e. " so as to become (Indra's) offering. "

4c. *prajā'vat rétaḥ* = " Semen which is capable of producing progeny " ; hence, ' fertile '. The literal translation viz. " progeny-possessing semen " is given within brackets.

Translation of 9.61

1. Flow over for this (sacrificial) feast, (for Indra), who, O Indu, in thy exhilarations has struck down nine (and) ninety (enemy-fortresses).
2. (Indra), for the sake of honest-minded Divodāsa, (destroyed) in one stroke the cities (and) Śambara ; moreover, that Turvaśa and Yadu (too).
3. (Thou being) the obtainer of horses, flow out for us horse(s) ; (and) O Indu, thousandfold food possessed of (i.e. accompanied by) cows and gold.
4. We beg of (thy) friendship, (of thee) the flowing one, (the one) fully moistening the strainer.
5. The waves of thine, which in a stream flow to the strainer—with those be kind to us !
6. Such (thou, while) being purified, bring to us wealth (and) food, possessed of heroes—(thou) being powerful everywhere (lit. in all places), O Soma.
7. The ten fingers cleanse this famous (lit. that Soma), whose mothers are the rivers. He is seen with the Ādityas.
8. (When) pressed, he goes into the strainer ; (he unites) with Indra, also with Vāyu ; (and) with the Sun's rays.
9. Such (thou), possessed of honey, flow (on) for us, for (the enjoyment of) Bhaga, Vāyu, Pūṣan ; (being) cherishable (flow) for Mitra (and) Varuṇa.

10. The birth of thy (exhilarating) drink is high up ; being in Heaven, the Earth took it, (which is, *i.e.*, from which comes) powerful protection and great fame !
11. Through him wishing to conquer, we (beg of him that, we) win all the shining (wealth) of men including that of (lit. up to) the (rich) lords !
12. Such (thou), the obtainer of wealth, flow over for us, (also) for the sacrificer, for (the enjoyment of) Indra, Vāyu, Varuṇa (and) the Maruts.
13. (Him) Indu, the well-born, well-dressed with milk, the one crossing the waters, the destroyer (of enemies)—the gods have gone to.
14. May indeed our songs increase him, like the (milk-) swelling (cows) the calf ;—(him), who is the heart-winner of Indra !
15. O Soma, flow (on) well-being to our cow(s) ; milk out swelling food ; increase the song-worthy ocean !
16. Pavamāna created from Heaven, like brilliant thunder, great light belonging to all men !
17. Of thee, the Pavamāna, O king, the juice free from evil goes variously to the sheep-hair.
18. O Pavamāna, thy efficiency-giving juice shines² out, refulgent(ly) ; —(it serves as) a light to show the (heavenly) light to all.
19. That exhilarating (juice) of thine (which is) worthy of being chosen,—with that exhilarating drink flow on, (thou being) the delighter of gods, the destroyer of the reciters of evil(-incantations).
20. Killer of the obstructing enemy, winner of strength everyday, thou art, indeed, the winner of cows, the winner of horses.
21. (When) mixed, become red in the company of the ample-hipped cows ;—(thou) sitting on (thy) seat like a falcon.
22. Such (lit. that) thou, who hast enabled Indra to kill Vṛtra, (who) had obstructed the great water, flow on.
23. May we, possessed of heroes, conquer (plentiful) wealth, O bountiful Soma ! (While) being purified, swell our songs.

24. Protected by thee by (means of) thy protection, may we be conquering the deadly (enemies)! (and for this) O Soma, be awake in (thy) functions!
25. Striking away the destructive (enemies), O Pavamāna, (strike) away the non-givers, (while) going to Indra's place.
26. Bring to us (lot of) great wealth, (and) O Pavamāna, kill the destructive (enemies); O Indu, grant (us) fame, brought by (lit. possessed of) heroes.
27. Indeed, hundreds of obstacles do not foil thee, (whilst thou art) desirous of giving gifts; when, being purified, thou behavest like a hero.
28. Flow on (when) pressed, O Indu, (thou) the male *par excellence*; make us famous among men; strike away all enemies.
29. Being in friendship of such (lit. this) thee (and), O Indu, (being) in (possession of) thy best gift, may we (vehemently) withstand the attacking enemies.
30. Whatever terrifying, sharp weapons are of thee for destroying (the enemies), (with them) protect us from the slander of everyone.

Notes to 9.61

1a. *ayā' vīlī'* is a causative instr. (cf. Mcd. VG § 199 p. 36, and the example '*sómasya pīlyā' ā' gatam* 1.46.13), showing the purpose of the action and to that extent falls in line with the dat.; cf. Sāy.'s *vītyā = vīlaye*. He, however, separates *ayā'* from *vītyā'* and paraphrases it with *rasena*, which is unnecessary. Gld., before finally agreeing with Sāy.'s interpretation of *vīlī'* as dat. (note to 1a, *ibid.* p. 42), suggests two alternatives: (i) *ayā'* is a sort of attraction for *asya* (going with *indrasya* to be supplied) or (ii) *ayā'* going with *dhārayā* according to 9.63.7, 65.12. All this is hardly necessary; cf. his actual translation: 'with this invitation' (*ibid.* p. 42).

To the verb *pāri srava* one should supply *indrasya* (as earlier suggested by Grass and accepted by Old Noten II. 164 and Gld.). This is made inevitable by the relative clause *yāḥ avā'ham navatī'r náva* (1ab), which definitely suggests Indra. Such an ellipsis of an important word required to complete the sense of the relative clause is common in the RV; cf. 30c below to which *taiḥ* (*āyudhaiḥ*) has to be supplied.

1b. *mādeṣv ā' = mādeṣu.*

1c, according to Gld., refers to Śambara's fortresses in the light of 4.26.3 'ahām pūro mandasāno vyatram nāva sākām navatī'h śambarasva.

navatī'h nāva literally should mean nine nineties, i.e., ($9 \times 90 =$) 810 and this is the meaning which Sāy. actually attaches to the phrase in 1.84.13 (cf. his words: 'navasamkhyānikāḥ navatīḥ daśottarāṣṭaśatasamkhyānikāḥ'). Similarly ṣaṣṭīm sahasrū 1.53.9 means sixty thousand. But 810 is a strange figure and could not have been meant to express the destroyed fortresses. The latter are often referred to as śalam; and navatī'h nāva should mean ninety nine (i.e. hundred), for which the correct wording, however, should be nava navatīm; but ṇī'h nava persistently occurs at 1.32.14, 53.9; 2.19.6, 4.26.3 etc. A plausible conjecture, therefore, would be that the acc. plu. navatī'h with nāva was a popular phrase adopted by the poets, where the plu. ter. in the popular mind suggested the idea of 'hugeness' or the like. navatī'h nāva might even suggest just hundred in the context of Śambara's fortresses destroyed by Indra; cf.... yāḥ śatām śambarasya pūro bibhēda 2.14.6^{ab}. This very context is present here too (pūrah... śambaram in rc 2).

2a. itthā'dhiye, dat. sing. of the regularly accented Bah. Comp. itthā'dhī, which occurs twice more in the RV. In the other two passages, it is used as an epithet of the dāśvā'n i.e. the sacrificer (cf. tvām...dāśūṣo varūtē'tthā'dhīr abhī yō nākṣati tvā 2.20.2^{cd} and itthā'dhiye dāśūṣe mārtyāya 4.11.3^d). This easily fixes its meaning: one who has 'offered such a praise or song' (dhī' in the RV having all along the concrete sense of 'hymn, prayer' and not the later one of 'intelligence'). Divodāsa at the critical hour had prayed to Indra to destroy the fortresses of his enemy Śambara and thus he was itthā'dhī. In the light of this, Gld.'s meaning of the word as 'aufrichtling gesinnt' (= rightly minded or having the right sense or intelligence) as given in Glossar, p. 27 is hardly necessary. In his translation, however, he has changed his opinion and rendered the word with 'who had desired for that' (ibid. p. 42), still clinging somewhat to the abstract meaning of dhī'.

Sāy.'s rendering of the word itthā' here with satya and also at 4.11.3 on the basis of Nigh. 3.10, where it is given as a synonym of satya is not happy. itthā' is clearly an adverb of manner with the term. -thā before which the pronoun idām takes its alternate form *id (surviving in the Rgvedic instr. idā', cf. 4.10.5; 33.11 etc.). The term. -thā generally throws the accent back on the base (as it is 'līl' according to Pāṇ's general formula: prakāravacane thāl, 5.3.23 and liti, 6.3.193) and hence the word ought to be accented as itthā. Sāy. at 1.24.4 tries to explain the accent on -thā' by stating that itthām (formed according to Pāṇ. idamasthamuḥ, 5.3.24 and by elētau rathoḥ, 5.3.4 which prescribes it for idam before -tham) by the irregular instr. term. (ḍ)ā becomes itthā'. The change of accent may suggest a change of meaning, which justifies the Nigh.

giving it as a synonym of *satya*. It is notable that the initially accented **itthā* nowhere occurs in the RV.

2c. In the RV it is often difficult to determine whether *Turvaśa* etc. are Indra's enemies or devotees. In 6.27.7, *Turvaśa* is his enemy. Gld. (*ibid.* p. 42, note to 2c) removes the confusion by stating that *Turvaśa* along with *Yadu* is (friendly to *i.e.*) protected by Indra. Hence we are to supply here '(Soma) protected 'I and Y'. Sāy., however, treats these as enemies of Divodāsa subdued by Indra; so he adds to c 'vaśam ānayac ca'. The question of the exact nature of the two, however, is not much important for the Soma-hymns as such.

Sāy. here rightly points out that since Indra did all this under exhilaration of the Soma-juice, Soma is metaphorically represented as having himself performed these exploits.

4°. *pāvamānasya* can even be taken as an independent clause: '(of thee, as) thou flowest....' etc.

6°. *i'sānaḥ*, the pres. part., has to be distinguished from *iśānāḥ*, which carries an adjectival or substantive sense. This distinction is specially noted by Pāṇ. by giving two different *āna* ter., one *ś(āna)c* 3.2.124 (*laṭaḥ śaṭṛśānacāv aprathamāsamānādḥikaraṇe*) retaining the accent on the root according to 6.1.186 and the other *c'(āna)ś* 3.2.129 (*tācchīlyavayovacanaśaktiṣu cānaś*) which itself is accented. The distinction between these two formations becomes clear in the sphere of syntax: the former governs the acc. if the root is trans., so also the latter, but it *may* be used with the gen. when *merely* connection (= *saṁbandha-mātra*) is intended. (In the case of \sqrt{is} , however, this is not possible, because it governs the gen. of the object; cf. *yā i'se asyā dvipādaḥ*..10.121.3). While interpreting, however, one can well bring out the distinction: the former should be rendered by giving prominence to activity (or *kriyā*) and the latter in a substantive sense; thus *i'sānaḥ* = (the one) ruling over or being able to do a thing; whereas *iśānāḥ* = the ruler, the lord etc. The distinction was living in the Vedic language: cf. Indra's description in *eko yād vavne bhū'rer i'sānaḥ* 1.61.15^b, where Indra alone wins (so many things), he being *i'sā*, *i.e.* 'ruling or having control' over many, whereas in *iśānā'saḥ pitṛvittāsya rāyāḥ* 1.73.9^c, the devotees are the *nā'saḥ* *i.e.* possessors or rulers of the paternal wealth.

Gld., does not always show this difference; in the present passage he rightly renders the word with 'thou who fully hast the power thereto' (*ibid.* p. 42); but *iśānā' piṇyatam dhīyaḥ* 9.19.2^c, where the form occurs with accent shift, is also rendered by him in a similar way *viz.* '(ye two) who are able to do that', where actually '(ye two being) the lords or rulers' would fit in better. In many Soma-contexts it is the latter form which is more frequently used, cf. 9.62.29.

The whole discussion has a bearing on the interpretation of 6°, where *i'sānāḥ* is used with the adverb *viśvātaḥ* with which it is difficult to construe. The difficulty is removed, if it is appreciated that *i'sā* should have a participial sense. Sāy.'s rendering *i'sā* = *iśavaraḥ* retains that sense as the word *iśva* derivationally does give predominance to the root-sense of $\sqrt{iś}$ viz. 'to possess, have power over' etc., though it may even mean 'the lord' i.e. gets the force of a substantive.

viśvātaḥ might possibly be construed with *ā' bhara* in *a*, but it is unnatural for the style of the RV and besides as noted above it can more naturally be construed with the part *i'sā*. Such a construction, though somewhat rare, has a parallel in *viśva'tas pātīḥ* 9.5.1 (= the lord everywhere), for a justification of which cf. note on it SH.I.26. Further *viśvātaḥ* though literally possessing the Abl sense viz. 'from all sides', has idiomatically developed a Loc. sense viz. 'in all places'. Gld. in the present passage construes it with *i'sā* and renders it with 'fully' (*vollständig*), which supports our view.

A notable thing is that the word *i'sā* typically belongs to Indra-contexts (cf. 1.5.10; 7.8; 61.6; 12, 15; 84.7 etc.); at times to other deities like Agni (cf. 1.79.4). Its use with Soma, though with accent-shift is rather unnatural, because 'rulership' is not his characteristic; no doubt, he is a *rā'jan*, but that refers primarily to his luminous nature. It is clear, therefore, that the word in Soma-contexts is used more in the slightly different sense of $\sqrt{iś}$ viz. 'to be able to do,' 'to have the power to' and so on, though one is not able to say which is the earlier: 'to rule over, to have possession' etc. or 'to be able to do, have the capacity for'. It is interesting to note that Pāṇ uses the word *iśvara* in both these senses; cf. *adhir iśvare* 1.4.97, where *iś* = 'possessor, lord etc. (i.e. *svāmin*)' and *iśvare losunkasīmanau* 3.4.13 where *iś* = 'One who is able to' (*samartha*) (cf. the example *iśvaro gantoḥ* = is able to go). In the Soma-contexts the meaning '*samartha*' is more prominent, which applies to the present passage also.

7b. The '*sindhus*' in *sīndhumātaram* should preferably refer to the heavenly rivers as Soma's birth in heaven is specially mentioned by the author of this hymn; cf. *uccā' te jātām undhasaḥ*...etc. 10^{ab}.

A suggestion of wonder is intended by the statement that the child with heavenly mothers is groomed here on the earth by the ten fingers.

7c. In the light of *b* the meaning of *sām akhyata* becomes quite clear. The heaven-born Soma, after being cleansed by the fingers, goes to heaven when offered in the sacrifice, (cf. our note on 'The theme of 9.9' in *Soma-Hymns* P.I. p. 44ff.) and then he 'is seen' with the Ādityas. This meaning is confirmed by the following considerations.

According to Pāṇ. *cakṣiṇaḥ khyānī* 2.4.54, $\sqrt{cakṣ}$ is replaced by $\sqrt{khyā}$ in all non-conjugational tenses, moods as well as verbal derivatives (all coming under the category *ārdhadhātuka*), and further according to *asyativaktikhyātibhyo'ni* 3.1.52, the aor. of $\sqrt{khyā}$ is formed by a thematic *a(i)*; *akhyata*, aor. 3rd pers. sing. is well covered by all these rules, and its meaning 'has seen' is specially brought to light. In the RV, however, the indicative forms of $\sqrt{khyā}$ are quite often used in a causal sense, cf. *vi suparṇo antārikṣāny akhyat* 1.35.7, where *vi akhyat* = showed or made manifest (cf. Say's paraphrase '*khyāpitavān*'). All this is very convincingly confirmed in a description of Indra who is said 'to have manifested' Heaven or light by the use of a causal form of the double of $\sqrt{khyā}$ viz. $\sqrt{cakṣ}$ in '*vy-ācakṣyat svāḥ*' 2.24.3d. In the present passage, however, the *Ātm.* is used in a reflexive sense: *akhyata* = he showed himself i.e. 'is seen' with the *Ādityas*. Gld.'s rendering of *c* with 'he is considered equal with the *Ādityas*' (*ibid.* p. 42) attaches a metaphorical sense to $\sqrt{khyā}$ without any apparent need for it. The *pāda* 8c (*eti*)...*sām sū'ryasya raśmībhiḥ* very well supports our interpretation of 7c.

8ac. *sām* is to be construed with *eti* understood, which has its own force in 8b. The *ic* refers to Soma going *with* i.e. joining Indra, Vāyu etc., obviously after being offered in the sacrifice. This also means that he ascends Heaven and joins the sun's rays. (cf. 7c also).

8b. Can we construe *sutāḥ* with the Loc. *pavitra ā'*? This is not possible because the juice is not pressed *in* or *into* the strainer. Gld.'s translation 'pressed out in the sieve' (*ibid.* p. 42) actually accepts this construction, depending on the evidence of *āsavy anīśūr...apsu'* 9.62.4 and on the 'possible' parallel of *camvōḥ sutāḥ* 9.36.1, 108.13 (in addition to *camū'su sutāḥ* 8.82.7). These passages, however, do not actually support this construction: 9.62.4 refers to the squeezing of the crushed Soma-stalks in water (usually kept in a tub called *ādhavanīya*), which takes place *before* the juice is poured into the sieve (cf. Gld.'s own reference to this in HOS 35.6 and the passages 9.74.9; 85.10; 99.5); *camvōḥ* in 9.36.1, as shown by Hill. (*vide* our note SH II. 68 on the word at 9.36.1), refers not to the cups, but to the pressing-boards; in the absence of this explanation by Hill, *camū'sutāḥ* becomes difficult to understand (cf. Gld.'s remark *ibid.* p. 7); similarly, as pointed out further by the same scholar, the occurrence of *camū'su* with *sutāḥ* entails an irregularity and is a sign of possible late composition; *sutāḥ* then does not go with *pavitra ā'* and we interpret it as having the force of a dependent clause by itself.

9. The dat. *nāḥ* with *bhāgāya* etc. entails no tautology, for Soma is to flow *for us* i.e. for our (the singer's) good and for *Bhaga* etc. i.e. for the enjoyment of these gods.

9c. The loc. *mitré várune* stands for the dat.

10a. Very effectively refers to Soma's heavenly birth, expressed in phrases like *divāḥ śísūḥ* (cf. 9.33.5, 38.5) and in Brāhmaṇa statements like *divi vai soma āsit* etc. cf. Śat Br. 3.2.3.1.

—*jālm* = *janman* ; such use of the past pass. part. as a noun sanctioned by Pāṇ. *nāpumsake bhāve ktaḥ* 3.3.114 is rare in the RV ; but *jālm* as ' birth ' was quite current with the R̥gvedic poets ; cf. *yāthā te jālm āndhasaḥ* 9.55.2^b and the address to the Aśvamedha horse, ' *upastityam māhi jālm te arvan* 1.163.1^d.

10^b. *sāt* acc. sing. (neu.) going with *āndhas*.

—*ā' dade* pf. can be both 1st pers. or 3rd pers. sing ; in 9.10.8 its interpretation as 1st pers. sing. well fits the context (cf. SH I.53f) ; here, however, it depends on how one analyses the *pāda*. The Pp., possibly not reconciling itself to the necessity of taking *bhū'mi* as loc. sing. (which would solve all difficulties), sees in the *pāda* a case of irregular *saṁdhi* and dissolves it into *bhū'miḥ* | *ā' dade* which is followed by Sāy. The Sāma-Veda commentator Bharataswāmin also accepts this ; for the interpretation of the SV passage cf. . . . *bhūmiḥ ā dade iti padatrayam āmananti* | *visarjanīyalopaḥ sāṁhitikaḥ* | *bhūmiḥ bhaumā janāḥ* | *asmāḍṛsā ity arthaḥ* | *ā dade ā dadimahīty arthaḥ* | (Sāma-Veda with commentaries in the Adyar Library Series Vol. 26 p. 349). The *pada*-analysis with *ā' dade* pf. 3rd pers. sing. (*bhū'miḥ* being subject), however, gives a good sense: the earth accepted the Soma that was born high in heaven.

With *bhū'mi* as loc. sing., *ā' dade* is 1st pers. sing. as in 9.10.8. Gld.'s rendering ' I take on the Earth, for me, (the drink) existing in Heaven ' is in accordance with this construction. This interpretation, however, appears inferior to the alternative one. For, it is but natural that the heaven-born drink (or possibly ' plant ' if we look to the etymology of *āndhas* (cf. Gk. *ánthos* = blossom etc.) should be accepted by the Earth, referring to the fact that the plant grows on the earthly mountains (cf. Soma's epithet *giriṣṭhā'ḥ* 9.18.1, 62.4 etc.). Besides, the singer or the sacrificer cannot drink Soma as it directly comes from Heaven unless it undergoes all the ritual processes. Anyway it is not easy to choose between the two alternatives, though the one based on the Pp.-analysis appears better to us, irregular *saṁdhi* being not a very serious obstacle in such cases.

10c. *ugrām śarma* etc. can be taken in apposition to the Soma (plant or drink), which the Earth took ; it would then stand for Soma's very presence, which is equal to getting his ' powerful protection and great fame ', as he is the supreme bestower of these. Such apposition is known to the Vedic language : cf. that between *pāvamāna* and *rlām brhāt* in *tārat samudrām pāvamāna ūrmtṇā rā'jā devā rlām brhāt* 9.107.15.

11a. *enā'* is nom. or acc. plu. neu. (as in *devā'nām enā' nśhitā padā'ni* 1.164.5^b) or instr. sing. (neu. as in *enā' sūktēna* 2.6.2^c and masc. as in *yātra naḥ pū'rve pīlāraḥ parēyūḥ enā'*... 10.14.2^d, where *enā'* refers to the *gātā* occurring earlier in b). Here it refers obviously to Soma.

—*viśvāni aryā ā'* is, according to Gld. (VS.3.77), one of the three Ṛgvedic expressions meaning "all, the rich as well as the poor" (here lit. = all *dyumnā'ni*... upto i.e. including those of the *ari*, *aryāḥ* being gen. sing. in contrast to *mā'nuṣānām*, *ā'* governing another *dyumnā'ni* to be supplied). In all such cases a contrast is intended between *ari* (= a lord) and *mā'nuṣa* (= an ordinary man), or just *viśvā* standing for the common people.

11c. *śiśāsanto vanāmahe* involves an apparent tautology, as $\sqrt{\text{san}}$ and $\sqrt{\text{van}}$ practically mean the same thing. $\sqrt{\text{san}}$ generally signifies 'to gain, obtain' etc. (for contrast with $\sqrt{\text{ji}}$ see SH I.21) and $\sqrt{\text{van}}$, 'to long for' (with a changed meaning in the derivative *vanuṣya* for which see *ibid.* 39). The meaning 'long for' however developed into two different directions: (1) in warlike contexts, it meant 'to win, to conquer' etc., where it is difficult to distinguish it from $\sqrt{\text{san}}$ as in the description of Indra in *abhibhūve abhibhaṅgā'ya vanvatē* 2.21.2 (*vanvat* signifying the conquering or winning Indra); (2) whereas in contexts of prayer, the meaning 'to beg, ask for' etc. is apparent, cf. the description of devotees begging protection from the gods in *dvo vanvānā' āditer upāsthāt* 7.88.7^c or that of the Vanaspati (the log of wood used for the *yūpa*) 'longing for' an excellent hymn in *brāhma vanvānō ajāram suvī'ram* 3.8.2. The latter meaning is noted by the *Dhātupāṭha* statement *vanu* (8th conj.) *yācane*, and the one noted under (1) above, is possibly the same as *vana* (1st group) *himsānyām* (of the DP), though in the RV the forms carrying this meaning too are conjugated in the 8th class.

The *Dhātupāṭha* distinction, however, between *vana ca* (to which *himsānyām* is to be added) of the 1st conj. and *vanu yācane*, 8th conj. just now noted does not actually cover the situation in the RV: the meaning 'to win, conquer' etc. (which might easily have developed into *himsā*) is found with the 8th class forms also as in 2.21.2 quoted above and the meaning 'to beg or ask for' etc. is more prominently found in the 1st class forms (generally in the context of prayer); cf. the description of a sacred hymn or *vāk* in *yāyā vṛṣṭīm śāntanave vānāva* 10.98.3 (by which song we beg for rain for Śāntanu) or the passage *vanēma rayīm rayivah suvī'ryam* 1.129.7. The 1st group forms in such contexts are usually in the *Ātm.*, which signifies the self-interest of the speaker in the action concerned and confirms, for a few passages at least, the meaning 'to beg of'. In the light of the Ṛgvedic situation discussed here it is advisable to render *vanāmahe* with 'we beg of (Soma) to win'. (For *vanvāntaḥ* in the sense of destroying see note to the word in 24b below).

—For the morphological process of forming *śiśāsanataḥ*, see Sāy's. comments on the word *śiśāsantiṣu* in 1.17.8b. In the present passage the form is pres. part. of the desi. of $\sqrt{\text{san}}$, the weak base of which *viz.*-*sā* is used before *sa(n)* the desi. ter., which throws the accent back on the reduplicated syllable. The joint prayer addressed to Indra and Varuṇa *viz.* *śiśāsantiṣu dhīṣv ā' asmābhyam śārma yacchatam* 1.17.8bc, confirms for *śiśā*, the meaning 'wishing to obtain or gain', for the prayers are wishing to obtain gains, and hence Indra and Varuṇa should give protection', (which would help the attainment of gains).

12a. *yājyave* presents a difficulty: as an agent noun it *definitely* means 'a sacrificer' or 'worshipper' (lit. one who worships) as its other Ṛgvedic occurrences show (cf. *indrāya sōmam yājyavo juhota* 2.14.8 or *tvām agne yājyave pāyūh* 1.31.13). But to suit the present context Sāy. takes it in a pass. sense (or as an object-noun); cf. his paraphrase *yaṣṭavyāya*, which is followed by Gld. also. The difficulty was, of course, appreciated by Old., who proposed the intelligent and simple emendation '*vāyave*' (Proleg. 283) on the strength of Indra, Vāyu, and Varuṇa and Maruts being put together in such formulæ as in 9.33.3; 34.2; 65.20. In the present passage also all these three gods are mentioned and Vāyu should naturally be there.

The emendation need not be accepted because to all intents and purposes, the use of *yājyave* is not a mistake, (as there is no similarity whatsoever between *vāyave* and *yājyo*), but is obviously *intentional*. The Soma-poets always try to create new effects, as the theme of the *pāvamāna* is very simple and not capable of many varieties. Here *yājyu* is used to create a surprise with a question, *viz.*, how can Indra be the sacrificer? The solution lies in taking *yājyu* in its normal sense *viz.* the sacrificer, who is also the patron of the singers, to whom *naḥ* refers. There is also the usual word-play *viz.*, that Indra is *yājyu* i.e. *yajanīya*.

12c. *varivovīt*, the obtainer of *varivas* (= wealth according to Yāska, and room or [living-] space according to Gld.).

13a. *aptīram*, according to Gld.'s note to 9.68.8a (*ibid.* p. 58 fn. in connexion with Soma's comparison with Vayya, Indra's protégé) refers to Soma's quality of not getting drowned in the waters poured into the juice or that of piercing through the waters. It should preferably refer to his quality of crossing the celestial and mid-regional waters on his journey from and to Heaven.

13b. *bhaṅgām* without an upasarga occurs only here. Light is thrown on its meaning by the fact that '*prabhaṅgām*' 8.46.19 and '*abhibhaṅgā'ya*' 2.21.2 are the epithets of Indra in the context of his prowess against the enemies. Sāy's. *śatrūṇām bhaṅjakam* well meets the situation.

14a. *vardhantu* is often used in a causal sense; cf. 15c.

14b. *saṁśīśvarīḥ* nom plu. of *śīśvarī*, fem. of *śīśvan*, which can be analysed into *śīśvi* (reduplicated base of $\sqrt{\text{śvi}}$, to swell, to whiten possibly with milk) + ter. *van*, Pāṇinian *vanip* (turned into *varī* while forming the fem. according to *vano ra ca* Pāṇ 4.1.7); further, *śīśvivarī*, by a sort of haplology would lose the first *-vi-* giving the form *śīśvarī*. It governs the acc. *vatsām* which settles its meaning to be (milk-)swelling (cows); cf. the *dhātupātha* statement, *(tuo)śvi galivṛdhyoh*, from which the meaning *vṛddhi* increasing (of course, with milk) follows, suits the present context; this is confirmed by *vardhantu* in 14^a (which is the *upameya*-clause). The cows give milk together i.e. in unison (cf. *saṁ*), though the calf is one. This presents an apt image to describe Soma being encouraged (or swelled) by many songs being sung in unison (mentioned in a).

According to Gld.'s translation (*ibid.* p. 43), the word *śīś* means '(cows), that together have one calf', which is based on the analysis *śīśuvari* > *śīśvarī*. Linguistically this is not acceptable, because *-van* (forming the fem. in *varī*) is never a possessive ter.

Sāy. goes against accent and the Pp. in construing *sām* with *vardhantu*, not appreciating the significance of many cows together swelling one and the same calf.

14c. *hyāmsāniḥ* (= the winner of the heart) is clearly used *metri causa* as also for its sound-effect: because the grammatically regular form **hṛtsā'ḥ* (cf. *apsā'ḥ*, *goṣā'ḥ* etc.) would give the same meaning, but would not suit the metre; the same with the form **hṛtsāniḥ*.

15c = 9.29.3c, where, by *samudrā*, Sāy. understands *dr̥ṇakalaśa*, which is *samudrasaḍṛśa*; here he takes the word to mean simply 'udaka'.

—*ukthya* is not merely 'praiseworthy', but literally that 'which deserves an *ukthā*' or 'a song of praise'. A two-syllabled formation in *-ya(t)* should, according to *yato' nāvah* (Pāṇ. 6.1.213), have an accent on the first syllable. The *svārīta* on the term. here preserves an exceptional case of accentuation.

Res 16-18 form a regular *tr̥ca*: the word *pāvamāna* occurs in every *rc*; and excepting *rc* 2, the shining nature of Soma is the topic throughout.

16a. *ajījanat* (= created, gave birth to) is a regular aor. (reduplicated) with thematic *a* (Pāṇinian *caṇ*) which signifies the active as well as the caus. sense (according to context). Pāṇ. has specially noted this in the *gaṇa-sūtra* *janījṛṣknasurañjo' mantāś ca* in the *bhṛvādi* (according to which the roots *jan*, *jṛṣ*, *knas*, *rañj* and those ending in *-am* are of this type, i.e. their reduplicated aor. signifies the active and caus. senses according to context). The forms are made from the caus. base; but the caus. *-aya-* or *nic* is dropped before the thematic *(c)a(n)*, and the radical penultimate *vṛddhi*ed vowel is shortened. Such roots are included in the so-called *ghaṭādi*-group. It must be noted that the treat-

ment of *ghaṭādi* in the Dhātupāṭha as well as the *sūtras* (*Vārttikas* included) well cover the use of the reduplicated aor. in the Vedic and other texts.

16b. *citṛá* is paranomastic going with *tanyatú* as well as with *jyótiḥ*.

16c. *vaiśvānará* is derived by Sāy. (while explaining *vaiśvānara nā'bhír asi kṣitīnā'm* 1.59.1c) from *viśvenarāḥ* (all men) + the *taddhita a(ṇ)*, with the meaning 'belonging to all men'. The lengthening of -vā- (in *vaiśvānará*) is explained by Pāṇ. *nare samjñāyām* 6.3.129; but, here too, the exact meaning of *samjñā* is not clear (for which cf. SHI.5f). Gld. renders it with 'of the *Vaiśvānara*' (*ibid.* p. 43). As is well-known, the exact mythological basis of (Agni) *Vaiś* was a matter of dispute even among Vedists as early as Yāska and hence to consider Soma's light to be that of the *Vaiśvānara* is somewhat complicated not to speak of the possibility of the word *vaiś* standing both for the noun (referring to the deity) and the *taddhita* derivative from it. Instead it is more natural to derive the word from *viśvānara*, which out of its four occurrences in the RV is twice applied to Savitṛ (cf. 1.168.1; 7.76.1) and like *viśvācarṣani*, which is also applied to Savitṛ, Indra, Agni etc., can mean 'belonging to all men'. (For the accent and meaning of *viśvāca* see SHI.5f.). Both the words are almost synonymous.

17b. *aducchunāḥ* (= free from *ducchūnā*), a regularly accented negative Bah; *ducchunā* is a word of common occurrence in the RV and generally means 'evil'. It is derived by Sāy. (under 1.116.21b) from *duṣ+śuna* (= *duṣṭam sukham yāsām*) and the accent is explained as a Vedic irregularity sanctioned by Pāṇ. *parādiś chandasi bahulam* 6.2.199. A real difficulty is about *saṁdhi* (for according to Sāy.'s analysis the word should be *duśśūnā* or *-hśūnā*). Wack. (AG 1.156 § 133) accepting the theory that Sanskrit *cch* is derived from *śś(h)* > IE *sḱ(h)* analyses the word into *duṣ* (= evil) + *śunā* (= prosperity) given by APr 2.61¹. Debrunner in his Nachträge p. 82 to Wack.AGI mentions the difficulty of accent as found by many (cf. *suvi'ra*) and gives with a question mark the meaning 'choking or strangling (slaughter)' for *duḥś*. given by Scheftelowitz (*Zscr Indo*² 6.104) depending on Czeck and Old Slavonic parallels. These considerations enable us to appreciate the archaic character of the word and the difficulty of exactly fixing its meaning. Gld.'s rendering 'wholesome' (*heilvoll*) attaches a positive meaning to the word obviously to suit the context. But 'free from evil (or disaster)' would be more literal.

18b. *dākṣaḥ* = (lit.) efficient, but 'efficiency-giving' would better suit the context, such variation in the meaning of a word not being rare in the RV; cf. *rayá* = wealth, and also = the giver (of wealth) as in 9.5.3 (cf. SH I. 26).

¹ APr = Atharvaveda Prātiśākhya.

² Zscr Indo = Zeitschrift für Indologie.

—*vī rājati* with *dyāmā'n* involves an apparent tautology, used for intensive effect.

18c. *jyōtiḥ* should be in apposition to *rāsaḥ* in *a* ; for a similar construction cf. *ugrām śārma*... in 10c being in apposition to *tat* (*āndhas*), understood in 10a. If this is acceptable, the meaning of the *rc* would be that the juice is itself light so that it can show the *svār* to the whole world. This construction requires *drśé* to be taken in a causal sense (for which see below).

—*viśvam svār drśé* is a set of words often occurring at the end of the *pādas* ; cf. *pratyān devā'nām viśaḥ pratyān ūd eṣi mā'nuṣān | pratyān viśvam svār drśé* || 1.50.5 ; also, 8.49.8d ; 10.136.1c. In the first occurrence i.e. 1.50.5, *ūd eṣi* in the earlier *pāda* is taken to be repeated with *drśé*, which is allowed by Vedic usage ; *drśé* (=in order to show etc.) would show the purpose of *ūd eṣi*. In the same way in the other two passages, *drśé*, when supplied with a verb earlier present in the *rc*, yields the same causal sense.

Further *svār* and *viśvam* in 1.50.5 should supply the two objects required for the causal sense *darśayitum* attached to *drśé* ; the *pāda viśvasmā it svār drśé*, 9.48.4a (to be connected with the main sentence *vīr bharat* in *c* of the same *rc*) is an exact parallel to this ; only the indirect object there viz. *viśvam* is put in the dat. case. Such variation of the use of cases often depends upon the speaker's volition (cf. *vivakṣātaḥ kārakāṇi bhavanti*). This is especially so in the free language of the RV. which was, besides, a sort of a poetic dialect.

19a. *vāreṇyaḥ* (= $\sqrt{vr} + enya$ which is a term. of the pot. pass. part., the *kṛtya* of Pāṇ) is a special epithet of Agni and Savitr, sometimes of Indra and once of *vāja* (cf. 8.15.7). Its connection with \sqrt{vr} 'to choose' was certainly present before the eyes of the poets ; cf. 3.2.4 : *vāreṇyam vr̥ṇīmahe vā'jam*. The same connection is confirmed by Indra's description in 10.113.2 : *vr̥trām jaghanvā' abhavad vāreṇyaḥ*. From Indra the epithet could easily be transferred to Soma ; cf. *dadhiṣvā' sōmam indra vāreṇyam*, 3.40.5ab ; and also 8.1.19 where the root-meaning of the word fits in admirably.

20a. In *vr̥trām amitriyam* one of the substantives has to be taken in an adjectival sense (for similar cases, cf. SH II. 13). The meaning of *vr̥trā* being fixed, *amitriya* should naturally be its adjective ; in that case, however, 'unfriendly enemy' would be a pointless translation and hence, *vr̥trā* has to be taken in its root-sense, as an epithet of *amitriya*, with the meaning 'the obstructing enemy,' for which cf. 22bc below : *vr̥trā'ya varrivā'nśam mahi'r apāḥ*.

amitriya is in no way different from *amitra*, though actually it should mean 'belonging to the enemies' ; cf. Sāy. at 8.31.3 : *amitriyān śatrubhiḥ kṛtān*. But in 6.17.1 *viśvā vr̥trām amitriyā śāvobhiḥ*, Sāy. takes *amitriyā* = *amitram* as

his remark *amitraśabdād dvitīyāṅkavacanasya iyādeśaḥ* shows; he then explains *vrtrām* as *āvarakam*. In the passage under discussion also the same would fit in well, for reasons given earlier. Sāy.'s paraphrase here, however, viz. *amitriyam amitrabhavam vrtrāṁ śatrum* gives up that position and actually lands us into tautology. It is, therefore, correct to take *vrtrā* in its etymological and therefore adjectival sense and *amitrāya* as *amitra*, the *ter.-fya* being pleonastically added at *pāda*-end for metrical purposes.

—*b. sāsniḥ* is very clearly an agent-noun from $\sqrt{\text{san}}$ 'to win' (and not from $\sqrt{\text{snā}}$; cf. SH II. 47f). The presence of $\sqrt{\text{san}}$ in *goṣāḥ* and *aśvasāḥ* in *c* well confirms this.

21a. *sāmmiśla* (later *miśra*, the *l* here not necessarily indicating a late dialectic influence) = equipped, fitted for; also 'supplied with' (with the instr. of the thing concerned) according to Grass 1485. There is possibly a word-play here suggesting both Soma's mixture with cow(-milk) and his being ready as a hero approaching the cows. cf. note on *b* below.

21b. *sūpasthā'bhiḥ nā dhenūbhiḥ* is clearly double-meaning; *dhenū* = a cow as well as a (milk-giving i.e. prosperity-bringing) hymn; similarly *sūpasthā* = ample-lapped i.e. ample-hipped with an erotic sense and well-standing (*su + upa + √sthā*) i.e. a well-composed hymn. (The whole *rc* throughout presents an erotic picture of Soma enjoying the songs as well as the cows, being himself red (passionate), the word *yóni* in *c* harmonising well with the image.)

21c. Sāy. takes *nā* in the sense of *samprati*, which is not necessary. It is better to take it as a comparative particle, expressing Soma's comparison with a *śyena* so common in the Soma-hymns.

22a. *ā'vitha* as perf. can be taken in a habitual sense or may even signify the present, the normal perfect sense not being excluded.

22bc. *vrtrā'ya vavrivā'nīsam* is anacoluthon according to Old. *Noten* II. 164. It is clearly caused by the dat. *vrtrā'ya* by attraction under the influence of *hāntave*.

23b. *mīḍhvan* is just noted as a perf. part. of $\sqrt{\text{mih}}$ ($*\sqrt{\text{mīdh}}$) without reduplication by Pāṇ. in *dāśvānsāhvānmīḍhvāmś ca* 6.1.12. The final *-s* of *mīḍhvas* (voc. sing.) is turned into *r* or *visarga*—a special phonetic peculiarity of the Vedic language noted by Pāṇ. in *matuvaso ru sambuddhau chandasi* 8.3.1.

23c. The reciprocity between gods and men is very well expressed here: if the songs are to swell Soma (cf. 14a above), Soma in turn is requested to swell the devotee's songs. It is remarkable that in both the passages *vardhantu* (14a) and *vardha* (23c) possess a causal or transitive sense.

24a. *tvótāsah távā'vasā* may be taken as one of the Vedic mannerisms: protected by thee by thy protection. Or *avasā* may even be construed with *vanvántaḥ* in *b*, though generally such *dūrānvaya* has no scope in the Vedic poetry. Gld. prefers the latter construction.

24b. *vanvántaḥ* 'conquering' or even 'destroying'. Earlier, while discussing *vanāmahe* in 11c, it is pointed out that the forms of $\sqrt{\text{van}}$ with a nasal-possessing *vikaraṇa* (viz. of the 8th class) usually signify 'winning, conquering' and then 'destroying' or 'killing'. Here the acc. plu. *āmúraḥ* amply confirms this. Cf. also *vīśvā vanvān amitriyā* 8.31.3 and Soma's description in *sá . . pṛtsū vanvān* 9.96.8. It must, however, be noted that these semantic distinctions were slowly getting weakened in participial formations, though in the conjugational ones they were quite alive, for which cf. note to *vanuṣyate*, 9.7.6. (SH. I. 39 f). Incidentally, *syā'ma vanvántaḥ* is a later type of construction, *vanuṣyāma* being the simpler one.

—*āmúraḥ*, acc. plu. of *ā + mur*, a root-noun from $\sqrt{\text{mr}}$ 'to pound' etc. which has parallels in *pur* (from $\sqrt{\text{pr}}$), *dhūr* (from $\sqrt{\text{dhr}}$), meaning 'a destroyer'; cf. Grass. 181 who specifically mentions this occurrence as acc; nom. plu. is, of course, excluded. The whole *pāda* is rendered by Gld. with "(with thy succour) we will (or, may we) overcome obstacles." Instead, 'may we be conquering the deadly (enemies)' would be closer as well as more concrete; cf. VM.'s meaning *abhīta* (? *mā*) *rakāḥ* (Ms. p. 331) adopted by Sāy. as in other innumerable cases.

24c. *vratéṣu*: In SH.I.17, the meaning of *vratá* is determined by us to be 'function, wonder-work, activity' etc. on the strength of passages like 8.42.1 and 4.53.5. The same meaning is applicable here: Soma is "requested to be awake in his *vratás* i.e. his functions", so that the devotees may (i) be protected and (ii) may win victory over evils, as mentioned in the first two *pādas* of this *ṛc*. Dr. P. H. Schmidt in his *Vedisch Vratá und Awestisch Urvāta* (Hamburg, 1958, p. 20, 21 f) has, however, tried to establish that *vratá*, particularly on the strength of its occurring predominantly in Varuṇa and Mitra environments, as well as on the strength of passages like 5.69.4; 3.32.8; 8.42.1; 3.6.5 means 'vow'. It is not possible here to discuss his carefully established theory in detail; yet one fact is clear that all the four passages quoted by him refer principally to cosmic and other activities of gods (as *vratás*) which then constitute the natural meaning of *vratá*; cf. (i) *yā' dhartā'rā rájaso' rocanásyōtā'dityā' divyā' pā'rthivasya/nā vām devā' amṛ'tā ā' minanti vratā'ni mitrāvaruṇā dhrivā'ni*, 5.69.4; (2) *dādhāra yāḥ pṛthivī'm dyā'm utē'mā'm jajā'na sū'ryam uṣāsam sudānisāḥ*, 3.32.8; (3) *vratā' te agne mahatō mahā'ni tāva krátvā ródasī ā' tatantha/tvām dātō abhavo jā'yamānaḥ*, 3.6.5; (4) 8.42.1 is already quoted by us

in SH.I.17f. The last two passages *viz.* (3) and (4) particularly mention the activities of gods and clearly state that these are their *vratás*. Dr. Schmidt wants to say that these are their vows (*ibid.* p. 21f; *cf.* particularly his translation of the above passages). He recognises the fact that in these passages the deeds of gods are characterised as *vratás*. But he further points out (*ibid.* p. 23) that *vratá* like all other action-nouns signifies not only the activities but also their results; and, therefore, the word signifies "the activity which *results out of a vow*" (Italics ours). One can, however, ask: need we necessarily suppose that the activity of a God is invariably preceded by a vow or declaration? Can he not perform a function just because he wants to do it (a sort of *lilākaivalya* mentioned in the Brahma-sūtras) or, for the sake of men who worship him? Moreover, in the whole of the RV, nowhere do we come across any declaration of a vow by a god, in the absence of which Dr. Schmidt's position becomes considerably weak.

We, of course, generally agree with Dr. Schmidt's theory that Vedic word-interpretation should not depend upon etymology; but that it should go by the exegetical method (which obviously lies in considering parallel passages, environments, comparative evidence and so on). We have done the same in fixing the meaning of *vratá* (SH.I.17f). One must, however, not forget that the exegetical procedure receives a healthy corrective from etymology as well as derivation (the latter so magnificently available in Pān.'s description of the Veda and Post-Vedic Sanskrit).

Further, a consideration of the innumerable R̥gvedic passages in which *vratá* occurs would show that it had developed various meanings in the R̥gvedic idiom, as for example in 1.25.1 where the word in the opinion of many signifies Varuṇa's ordinance or law, and in obvious cases like the four passages quoted earlier, the meaning directly suggested by their wording should be accepted. It is necessary, as Dr. Schmidt has done, to hold that a vow *precedes* a *vratá* and hence the latter means 'a vow'. The Avestan parallels given by him are valuable, no doubt; yet, as many will concede, the remarkable phonetic parallelism between Vedic and Avestan words does not always indicate a semantic similarity.

25ab. *mṛ'dhaḥ...ārāvṇaḥ*: A sense-distinction between these two apparently synonymous words is necessary: *mṛ'dh* generally means 'destructive enemy' (*cf.* *bhāgo me agne sakhyé ná mṛdhyāḥ*, 3.54.21 where the root $\sqrt{mṛdh}$ occurs) whereas *ārāvan*, a regularly accented negative Tat. means 'a non-giver' generally and hence also 'an enemy' who is likely to cheat; *cf.* *nū' cit yām anyā ādābhad ārāvā*, 7.56.15d.

25c is translated by Gld (*ibid.* p. 61) with "and goes to Indra's meeting place," not noting, possibly through oversight, that *gácchan* as a pres. part. cannot have the force of a verb, which requires one 'and' supplied to it.

26a. *mahó...rāyáh*, in obedience to the accent of *máh* as well as *raí*, is better construed as gen. with a partitive sense. Sāy.'s *mahānti dhanāni* is clearly against accent. The rendering into English of a partitive gen. is difficult, for which one has to use an additional word like 'some' or the like. We have here used 'lot of' to fit in the context.

27a. *hrút*, root-noun from \sqrt{hru} , which according to '*hru hvareś chandasi*' Pāṇ. 7.2.31, is a *substitute* for \sqrt{hvar} in the Veda for the past part. only. This is one of those observations of Pāṇ., which presuppose some interpretation (i.e. *hrutá* is always a past pass. part. of *hvr kauṭilye*, to be crooked); \sqrt{hru} , though a variant of \sqrt{hvr} (possibly coming from \sqrt{dhvr} , with the loss of the plosive element), actually appears to have developed into an independent root; cf. the form *ut hrūṇāti* 1.166.12, with a trans. meaning 'to alienate, to make inimical' etc. (according to Gld.'s translation HOS 33.242). The root, however, had many varying *nuances* as is shown by the use of *áhruta* in different contexts; cf. *áhrutá* 6.61.8 = 'unbroken' according to Gld. with reference to Sarasvatī's flow; or *áhruta* with reference to a *vājin*, = unbent (according to the same scholar); but more likely it means 'with unmutilated limbs', as indicated by '*áṅgaḥ áhrutaḥ*' (AV. 6.120.3 in a prayer for a departed one getting a renewed faultless body in heaven). So also *vihrútaḥ* (acc. plu. of *vihrt*) in 6.4.10 means 'obstacles' which a horse has to avoid or overcome in a race. This evidence leads one to the conclusion that *hrútaḥ* signifies either '(human) cheaters' or 'obstacles' (in the abstract) which do not affect Soma, when he is bent on giving gifts. The parallel passage 4.31.9: *na hí śmā te śatám cana rá'dho varanta āmúraḥ*, referred to by Gld. fully confirms this.

27b. *ā'...minan*, though imperf. 3rd plu. signifies the present (with an added sense of 'possibility', something like the Eng. 'could not obstruct').

27c. *makhasyāse*, denom. of *makhá* which becomes *makhás* by analogy; cf. note at 50.2b, SH.II.110; for the meaning of *makhá* as 'a liberal hero', cf. note to 20.7a, SH.II.17.

28b. *yásasah* is an adj. as the accent-shift shows; cf. *yásas* = fame in 26c above.

29b. *dyumné uttamé*: *dyumná* had in the Vedic idiom developed an independent sense of 'wealth', the root-meaning 'shining wealth' being at times present. Similarly *uttamá* also was slowly shifting from its root-sense 'the highest' to a more idiomatic one, viz. 'the best'; cf. note on *uttamā'yyam*, SH.II.26; 30.

29c. *sāsahyā'ma prīṇatāḥ* also repeated in 1.8.4c and 8.40.7 in all probability belongs originally to the Indra-context.

The intensive form is used to suggest strength or vehemence.

—*prtanyatāḥ*, acc. plu. of *yāt* is regularly accented according to Pāṇ. *śatwranumo nadyajādī*, 6.1.173 according to which a pres. part. without the *n*-infix accents all case-terminations beginning from *-as* (acc. plu.) and having an initial vowel.

30a. *bhīmā'ni* and *tigmā'ni* can easily be distinguished from each other: *bhīmā'ni* = terrifying (from $\sqrt{bhī}$ 'to fear' ; cf. Pāṇ. *bhīmādayo' pādāne*, 3.4.74) whereas *tigmā'ni* = sharp or pinching (from \sqrt{tij} 'to sharpen').

30b. *dhū'rvane*, which forms the compliment of *santi* is dat. inf. from *dhū'rvan*, a *-van*-formation from \sqrt{dhv} 'to destroy' (cf. Mcd. VG § 585.9 p. 410 and Burrow, SL. p. 130) or 'to overcome'. Three such dat. infinitives from stems in *-van* are formed in the RV according to Mcd.; we can also take it to be just a dat. of *dhū'rvan*, a primary derivative from \sqrt{dhv} with the Pāṇinian term. (*k*) *van* (*iṭ*). It is used elliptically and 'enemies' or some such object should be supplied.

30c. *samasya*: *sama* which is always unaccented in the RV (cf. *tvat-tva-sama-simētyanuuccāni*, Phiṭ. S. 4.79) means both 'some' as well as 'everyone'. The latter meaning obviously suits here.

—*nidāḥ*, abl. sing. as the accent shows was taken by us in a concrete sense, viz. 'slanderer' (SH. II. 53); but here the gen. sing. *samasya* leaves no alternative but to take it in a *bhāve* sense, viz. 'slander'.

Translation of 9.62

1. These speedy Indus are sent across the strainer towards all lucky (things).
2. Destroying many evils, the strong (Indus run on) continuously making easy-going (paths) for our progeny (and) horses.
3. Procuring excellent (grass etc.) for the cows (and) continuous food for us, (the Somas) run on towards (a hymn) of excellent praise.
4. The (Soma-)stalk is pressed for exhilaration, the mountain-dwelling (stalk) floating on the waters ; like a falcon he has sat on the seat.
5. The cows make tasty with milk the shining (exhilarating) drink; sent down by the gods, (the stalk) stirred in waters (and) pressed out by men.
6. Afterwards they beautified him, like the riders, the horses,— (him) the juice of the (Soma) mead, for obtaining (lit. for the sake of) the immortal drink (to be enjoyed) at the joint feast.

7. Those honey-trickling streams of thine, O Indu, which have been sent on for the sake of (our) protection,—with them thou hast sat on the strainer.
8. Such (thou), flow for Indra to drink across the sheep's hair, sitting on (thy) seat in the wood(-en vessel)s.
9. O Indu, (thou being) the most tasteful and (being) the obtainer of (covetable) wealth, flow out for the Aṅgirasas (so as to bring) melted butter (and) milk (or the *milk-like Soma-juice*).
10. This active one is sent onwards; he, the Pavamāna, shines (out), urging on great friendship (with the gods).
11. May (Soma) the male *par excellence*, of heroic (lit. bull-like) activities, the Pavamāna, the destroyer of evil recitations produce (lit. make) wealth for the giver.
12. Flow out thousand-fold wealth, full of cows, full of horses, profusely shining, coveted by many.
13. This, well-known (lit. that) (Soma), being well cleansed by men, is sprinkled (*i.e.* poured out)—(he) the wide-striding, possessing divine (*i.e.* wonder-working) power.
14. The (Soma), possessing thousand (means of) protection, possessing hundreds of gifts, the measurer (*i.e.* creator) of spaces, a wise (wonder-worker) the exhilarating juice, flows for Indra.
15. Born by (*i.e.* in the accompaniment of) hymn(s) (and) praised here, the Indu is placed for Indra on the (sacrificial) place, like a bird in (his) abode !
16. The Pavamāna, pressed by men, has flown, as it were towards (prize-winning) strength, accompanied by strength, to sit in the cups.
17. Him (they) yoke to the three-backed, three-banded chariot to speed on, (quickened) by (or in the accompaniment of) the seven hymns of the sages !
18. O (Soma-)priests, (send him,) the wealth-winning, swift, reddish-brown, (prize-winning) horse; urge on for speeding on to (prize-winning) strength !
19. Entering the pitcher, (when) pressed, flowing towards all splendours, he stands among the cows like a hero !

20. The priests, indeed, O Indu, milk out thy milk(-like juice), for exhilaration—(they, shining like) the gods, (milking out) the mead for the gods !
21. Pour out (O priests) for us into the strainer the profusely honeyed Soma, for the gods, being most heard (*i.e.* longed for) by them (lit. the gods) !
22. These Soma (-drop)s, being praised for great fame, are poured out in a stream of the most exhilarating (juice) !
23. Thou flowest towards milk (curds etc. lit. cow-products), towards (*i.e.* so as to bring) heroic strength, while being purified ; flow around (so as to be) strength-winning !
24. Moreover, flow on for us towards food and milk, towards all chorussing song-melodies (while thou art) being praised by Jamadagni.
25. (Being) the leader of the (sacred) speech, O Soma, accompanied by (thy) shining aids, flow on towards all (wonderful) songs !
26. Thou, the leader, sending up the waters of the ocean and the (sacred) speeches, flow on, O all-stimulator.
27. All these worlds, O wise (wonder-worker), O Soma, have remained steady for the sake of thee (and thy) greatness ; the rivers (also) flow for thee.
28. Like showers of heaven, thy streams run continuously, towards the shining (milk-)base.
29. Purify for Indra, the Indu, the vigorous, the accomplisher of efficiency, the ruler (over gifts), the bestower of enjoyment !
30. The flowing, the regular, the wise (wonder-worker), Soma has seated on the strainer, bestowing heroic sons on the singer.

Notes to 9.62

1a. for *asṛgram*, *vide* SH.I.37.

1c. *sāubhagā* = 'fortunate or lucky' (things or gifts) ; *vide* note to the word in SH.I.20.

rc 2 may either be taken as a continuation of *rc* 1 going with the verb *asṛgram* (from 1a) or may be connected with *abhy arṣanti* in *rc* 3 where *kr̥n̥vāntaḥ* is present in *pāda a* as in 2c. Sāy. prefers the first alternative. Even if one takes the second one, it leads to no remarkable difference in sense. We prefer, however, to take *rc* 2 elliptically and supplement it with a suitable clause

like *Indavaḥ arṣanti*. In this *rc*, all the *pādas* have to be construed together (which) is an exception to the general rule of semantic *pāda*-unity.

2b. *sugā'* is elliptical to which *pānthānaḥ* should be supplied on the strength of passage like 1.41.4; 2.27.6; 6.64.4 etc. in which it qualifies substantives like *pānthāḥ*, *ādhvā* etc. (cf. 7.42.2: *sugās te agne sánavitto ādhvā*). According to the Vārttika *suduror adhikaraṇe* to Pāṇ. 3.2.48, the root-noun *ga* (weak form of $\sqrt{\text{gam}}$ receiving the term. (ḍ)a) is used after *su* and *dur* to show *adhikaraṇa* (cf. Sāy. on the word *durgā* at 1.41.3). Thus *sugā'* literally would mean '(path or way) on which the going is good. The accent is regular Bah. (cf. Pāṇ. 6.2.172: *nañ-subhyām*).

2c. *tānā* (= continually; cf. Sāy.'s paraphrase *nityam* in 1.3.4) is an adv. formed by accent-shift from *tanā'*, instr. sing. from root-noun *tan* from $\sqrt{\text{tan}}$ 'to spread, expand' etc.; cf. Mcd. VG. § 643 p. 428; it occurs in 9.1.6; 16.8; 34.1 etc. The Indian grammarians treat such words as just indeclinables i.e. *nīpālas* which are *avyayas* according to Pāṇ. and *nīpālas*, according to Śāntanava (the author of the *Phīṭ-sūtras*). Thus, Pāṇ. in the *svarādigaṇa* (under 1.1.37) gives such words indicating their accent like *mṛ'ṣā* (corresponding to Mcd.'s analysis) and Śāntanava gives rules for accenting them, the most general one being that of accenting them initially (cf. *nīpātā ādyudātāḥ*, PhS. 5).

Now, as an adv. *tānā* has to be taken with *kṛṇvāntaḥ* in *c*. Sāy.'s paraphrase *dhanāni* here as well as under 58.4a is obviously a guess, the Sāy. of *Maṇḍala IX* being different from the great Vedist, grammarian and *Mīmāṃsaka* of *Maṇḍala I*.

3a. *gāve*, dat. sing. of *gó*, ought actually to be accented on the dat. term. -e following the usual rule of accenting monosyllabic substantives (cf. Pāṇ. 6.1.168: *sāu ekācas tṛtīyādir vibhaktiḥ*); but *gó* comes under exceptional cases carefully listed by Pāṇ. in 6.1.182 (*na gośvansāvavarnarādānkruṇkṛdbhyaḥ*). The compact rule is a credit to Pāṇ.'s observation of accent phenomenon in *Ṛgvedic* nominal inflexion.

—b. The accent of *suṣṭutī(m)* presents some difficulty; if *stūtī*, as usual accented initially, is compounded with *su*, the latter must receive the comp. accent according to Pāṇ. 6.2.50 (*tādan ca nīti kṛtyatau*). Being accented on -tī, however, it opens two possibilities: either (i) it is a Bah. comp., or (ii) the original accent of *stūtī* is on -tī (i.e. the term. is *ktic* and not *ktin*; for a differentiation between them, cf. our note on *abhiṣṭikṛ't* in SH II.104f. and cf. Pāṇ. 3.3.174: *kticktau ca sanjñāyām*). In the latter case, *stūtī* gets a special sense, viz. a praise for which some one in the present context—possibly Soma—had specially wished, ('*hotā mām stūyād iti* or some such thing) so that the whole comp. can signify 'a much coveted fine praise'. If the comp. is Bah. (regularly

accented according to Pāṇ. 6.2.172 *nañsubhyām*), the meaning would be 'a song or hymn which contains good praises'.

Sāy. on 1.7.7 very ably discusses this problem with scholarly arguments which belong to the field of Pāṇinian exegesis and only distantly help the cause of Vedic interpretation. Alternately he interprets it as Bah.; cf. *śobhanā stutir yasyām iti bahuvrihir vā bhavatu*. Regarding the oxytone *stutī* he says: *suṣṭhu stuvantīti suṣṭulayaḥ iti karaṇabhūtā ṛcaḥ stutiśabdenōcyante*. Then how can *stuti* (which alternately signifies an agent) signify an instrument or *karaṇa*? This is supported by Sāy. on the strength of idioms like *kāṣṭhāni pacati*. It is notable that none of the Western grammarians enters into this problem of differentiating between *kṛt*-derivatives in *ktin* and *ktic*; and the comp.s found with them as the second member (cf. Wack: AG.II.1 § 94 a and b, p. 230f, who merely notes such comp.s as *ā-saktī*, *ā-sūlī* as only exceptions and *sū-nīlī*, *su-nīlī*, 94b; Mcd. VG § 148, 1.2 p. 122 eclectically considers some as action nouns and some as agent nouns, without connecting them with the difference in accent. He does not at all note comp.s like *sunīlī* etc.; cf. *ibid.* § 91 B.b.2 p. 95 f.). The credit goes to Pāṇ. to have distinguished between these forms. One cannot say that this distinction can have no value for Vedic language, because the oxytone words like *nīlī* occur only in the Veda. (Wack. Deb. II.2 § 468a 8b p. 631 f. actually observes that the oxytone variety is the commoner in the RV. and gives the history of its development into barytone; *ibid.* p. 632 f. He, however, notes that Pāṇ. 3.3.174 giving the *ktic* formation is not clear; *ibid.* § 468a p. 631). It has been quite helpful to interpret and apply this accent-difference to the Veda as far as possible (*vide* SH.II.104f.)

—c. *saṁyātam* (= joining together, hence continuous) acc. sing. of the pres. part. from *saṁ*+√*i* 'to go together, to unite', as indicated by the accent on -*yā*- i.e. participial term. (*ś*)*at*(*r*); elsewhere in the RV. this epithet qualifies *ilām* which is the object of *kṛṇvāntaḥ* in a; cf. 7.102.3c: *ilām naḥ saṁyātam karat*. It is notable that while praying to Soma the poet does not forget his cows for whom he asks *vāriṣas* and for his own people 'continuous food.'

4a. *āsāvi*, regular aor. pass. of √*su* 'to press out', signifying immediate past.

4b. for *dākṣaḥ*, *vide* SH.II.39.

4c. *asadat*, also an aor. 3rd sing. (cf. note on a above). Pāṇ. has grouped such roots under *lḍit* to show that they take a weak thematic *a* in the aor. Par. cf. Pāṇ. 3.1.55 (*puṣādīdyutādyldītaḥ parasmaipadeṣu*). √*sad* is put as √*śad*!

5a. *devāvātam*, regularly accented Ṭṭīyā-Tat. with a past pass. part. (*ktānta*) as the second member, viz. *vātā* (from √*vā* 'to blow, cf. Pāṇ. 6.2.48;

ṛtiyā karmaṇi) used in a causal sense. Soma's descent from heaven is here mentioned in a sort of *paryāyokti* by saying that the shoot is 'blown' down by gods.

The occurrence of this comp. in many other contexts of the RV. suggests a different meaning. In 4.3.15 (*sām te śastīr devāvātā jareta*) VM(III, 802) paraphrases it with *devaiḥ prārthitā* and Sāy. with *devārtham gatā* (adj. to *śastīḥ*) with the explanation that here *vātā* is an *active* part. (according to Pāṇ. 3.4.72: *gatyarthākarmakaśīṣaśīṣīsthāsavasajanaruhaḥjīryatibhyaś ca*) and that the accent on *devā* is that of the Cat. Tat. comp. according to Pāṇ. 6.2.45 (*kte ca*). This grammatical explanation is quite intelligent. Even the meanings 'coveted' by the gods according to Gld. and '*devaiḥ prārthitam*' according to Sāy.'s paraphrase here are not ruled out; only we have to take *-vāta* as a substitute of *-vīta* (from \sqrt{vi} 'to enjoy') or $\sqrt{vā}$ to be taken in a wider sense on the strength of the maxim *dhātūnām anekārthatvam*.

5b. *āndhas*=drink or even 'the shoots' on the strength of the Gk. parallel *ānthos*=blossom.

5c. *svādanti* is transitive as the Par. shows, for which use cf. 8.50.5: *yām te svadāvant svādanti gūrtāyaḥ* and 9.105.1c: *śīsum nā yajñāḥ svadayanta gūrtibhiḥ*, which states that the *gūrtis* make Soma tasteful (*gūrti* = song or praise from $\sqrt{gṛ}$ used in a special sense as the term. is *klic*, for which cf. earlier note to *suṣṭutī* (3b)).

6a. *ā't* (= immediately afterwards) shows that this *rc* is a continuation of the previous one.

—*hēlārah* = 'the drivers' and hence 'the riders.'

6b. *āsūśubhan*, regularly formed redup. aor. of the caus. of $\sqrt{śubh}$; for formation according to Pāṇ as well as its significance, vide note on *avāvaśanta* SH.II.12

—*amṛtāya* = 'for the sake of the immortal i.e. immortality-bringing drink'.

6c. *sadhamā'de* = at the joint enjoyment (of the gods). The word is a typical ritual term signifying the joint enjoyment of the gods (even men) or manes; cf. for a description of the latter in 10.14.10 (*yamēna yē sadhamā'dam mādanti*); cf. also further 4.23.2.

8b. *avyāyā*: neu. acc. plu. of *avyāya*, formed by the pleonastic addition of *-ya* to the regular form *avya* (from *āvi*).

8c. *vāneṣu* is metaphorically used for the wooden pitchers (*kalāśāḥ*).

9b. *āngirobhyaḥ* can better be construed with *pāri srava* in *a* (though this breaks the unity of the *pāda*); construed with *svā'diṣṭhaḥ* the meaning would be

that 'Soma is most tasty to the Aṅgirasas' which would unjustifiably exclude Indra and other gods, which is against the R̥gvedic evidence.

9c. *páyah* by word-play stands both for milk as well as the milk-like Soma-juice.

10b. *catati*: The bewildering variety of senses and forms in which √ *cit* is used by the R̥gvedic poets (cf. Grass. 447 f) considerably baffles the interpreters. Its uses in the Par. (1st conj.), however, can be well classified; (a) transitively it is used either with acc. or gen. in the sense of just 'knowing' (for acc. cf. 1.10.26: *tád indro ártham cetati* and for gen. 7.46.2 b: *jánmanah... dīvyasya cetati*; so also 1.128.4 etc.); (b) by itself, without any object but at times with a word in the dat. or instr., it has a sort of reflexive sense in spite of the Par.; cf. 3.11.3 a: *agnir dhiyā́ sá cetati*; 5.59.3 d: *śrīyáse cetathā narah*; also 7.96.3 etc. For the present passage Grass. (448) gives his sense No. 7 viz. 'to show oneself' and Gld. renders it with '(he) distinguishes himself by (or in the midst of) his purification (*ibid.* 44)' treating *pávamānah* as a sort of a relative clause. The possibility of connecting *cetati* with the acc. *ā'pyam* in c cannot be fully brushed aside; but that means an involved construction and the breaking of *pāda*-unity. Hence a sense like 'becomes prominent' or 'shines out' should be adequate. It would suggest that Soma distinguishes himself by his refulgence, speed and so on, as he is *pávamāna* (flowing). A similar description of Agni in 3.11.3 a quoted above, where *sá cetati* occurs, well supports this.

10c. *hinvánah* carries either a passive, reflexive or transitive sense according to context. This free use is well illustrated by the fact that in *hinvánō mā'nuṣā yūgā* (9.12.7c) it is transitive, whereas, just in the next *rc* '*sómo hinvánō arṣati*' (9.13.8b) it is passive! The acc. *ā'pyam* indicates the trans. sense which suggests that the Ātm. signifies Soma's own (*ātmanah*) power in this activity.

—The meaning of *ā'pyam* has to be distinguished from that of *sakhyām* because both the words occur in the same context in *yáyor ásti prá nah sakhyām, devéṣu ádhy ā'pyam*, 8.10.3. The RV throws a good light on this. It is clear that *ā'pya* (which according to Sāy. in 1.36.12 is a pot. part. from √ *āp*, to obtain') was something which had to be *obtained* or specially cultivated, as against *sakhyā* which naturally arises by association (from *√*sakh* < *sagh* attested in *sághat* 1.57.4). The sense of √ *āp* still lingerd in *ā'pya* and that too with the gods' cf. 3.2.6 cd... *icchámānāsa ā'pyam úpāsate dráviṇam dhehi tébhyah* and esp. 3.51.6: *bodhy ā'pír ávaso nū'tanasya sákhe vaso*, where Indra is requested to be an *āpí* though he is already a *sákha*; cf. also 4.17.17. It could also signify friendship between the gods as in 8.27.10 where *mutual* friendship between the *viśvedevas* is referred to as *ā'pyam* in connection with the alliance of the Maruts

with Indra; the latter is called *āpī* in *maruta āpīr eṣāḥ*, 3.51.9; cf. also the *ā'pya* of Agni with the gods stated in 1.36.12. As opposed to this, *ā'pya* between humans is *never* mentioned, which is significant.

In this light the word can preferably be taken to be a secondary derivative in *-ya* from *āpī* (=a friend), the accent-shift on *ā'* being a usual phenomenon in the RV with words ending in *-ya* (cf. Pāṇ. *yato'nāvaḥ*, 6.1.213). It may even be the pot. part. from $\sqrt{\text{āp}}$, as stated earlier; but the word has certainly assumed a stronger sense than merely "obtainable". Sāy. takes the word to mean '*apsu bhavam annam*'. Grammatically this is correct according to Pāṇ. *bhave chandasi* 4.4.110; but nowhere it is used in this sense in the RV; in 9.110.6 Sāy. paraphrases it with *bandhūnī sādhum enam somam* where the *taddhita* meaning is discarded. The abstract 'high friendship' (*bṛhāt ā'pyam*) according to Gld. is to be taken in a concrete sense *viz.*, the high gods. It is also possible, if one sticks to the abstract sense, that while Soma is pressed onwards (*hinwānāḥ* taken passively) he thinks of the high friendship.

In the light of the fact that Soma distinguishes himself (*ceṭati* in *b*), the natural meaning would be that the god does so by stimulating the *high friendship* with the gods, which is achieved by his sweet juice and which after all is an important aim of both the singer and the sacrificer.

11a. for word-play in *vr'ṣā vr'ṣavrataḥ*, see notes to the *trca* 9.64.1-3.

11.c *kārat* is a regular subjunctive, because its accent (due to its initial position in the *pāda*) is radical and not thematic, *i.e.* the second *-a-* is not accented. This is in accordance to Pāṇ. *leṭo'dāṭau*, 3.4.94. The form is not the augmentless aor. of $\sqrt{\text{kr}}$ used in an injun. sense because in that case the thematic *a(nī)* would receive the accent; cf. Pāṇ. *kṛmṛḍṛruhibhyaś chandasi*, 3.1.59.

13b. *marmṛjyāmānaḥ*, Ātm., is passive (and not reflexive or active) in sense as its only other occurrence in the Soma-context (cf. 9.85.5c: *marmṛjyāmāno ātyo nā sānasīḥ*) well confirms. In 2.35.4 this form is most probably active in sense, which also agrees with the form *marmṛyanṭe* used actively in 9.2.7 (*gīraḥ* being the subject; *vide* notes in SH.I.11) as also with 9.38.3b where *harītaḥ* is the subject. Obviously there is some confusion in the Rgvedic usage of the inten. base *marmṛj*, used in the middle or Ātm. In the present context, however, the pass. sense is undisputed.

13c. *urugāyāḥ*, though a special epithet of Viṣṇu, is here transferred to Soma to eulogise him. Such a transference could be easy because during the Rgvedic times the word had out-grown its context and assumed an independent status as a general epithet meaning 'wide-striding' *i.e.* 'well-spreading, strong' etc; cf. *urugāyām ābhayam*, 6.28.4 and *urugāyām śrāvaḥ*, 6.65.6. It is often used elliptically in the repeated *pāda*; *te no rāsantām urugāyām adyā* (7.35.15;

10.65.15 ; 66.15), its transference to other deities like Soma does not necessarily show a late period because already in an early Agni-hymn, viz. 4.14.1, the Āsṛins are also called *urugāyā*'.

—In the epithet *kavikratuḥ* (= 'possessed divine of power') the word *kratu* signifies 'strength or ability' to do any work as noted earlier (vide. SH.I.46); as would be shown subsequently in 14 b, *kavī* is more or less 'a wise wonder-worker'. The whole epithet, therefore, should conveniently be rendered with 'possessing divine (i.e. wonder-working) power'.

14a. In *sahāsrōtiḥ*, a regularly accented Bah, *ūti* in the plu. should have a concrete sense, viz. means of protecting or helping; cf. SH.I.22.

—The lengthening of the second -ā- in *śatā'maghaḥ* is in accordance with the Indo-European phonetic law which avoids three consecutive short syllables. The lengthening is not metrical because if the second syllable is short in the opening, the third invariably becomes long in the RV., which is not the case here.

14b. *kavī*, a special epithet of Agni, is also that of Soma (cf. 9.7.4 ; 9.1 ; 12.4 ; 8 ; 14.1) and we have always rendered it with 'wise' (cf. SH.I.36,47,62, 67). The word, however, 'in the RV combines in itself all the three ideas of wisdom, poetic gift and mystic power' (*ibid.* 54) and it is a bit difficult to choose which *nuance* would suit a particular context. In cases like 9.37.7a *sā devāḥ kavīnēṣitāḥ*, the meaning 'poet' is more suitable, whereas in a context like the present where the characteristic '*vimā'no rājasah*' (= measurer i.e. creator of the mid-region) suggests the possession of cosmic power on the part of Soma, the rendering 'a wise (wonder-worker)' recommends itself. For *kā'vya* as wonder-work of gods, see our note to *kavikratu* in 9.9.1 c. (SH.I.46). Prof. Renou in his study of the word (cf. the paper; *quelques termes du R̥gveda*, [e] *kavī* in the series 'Études Védique', JA. 1953 pp. 181-183) remarks "the *kā'vya* is a self-governing (autonomous) substance" (p. 181) and further "the activity of the *kavī* is often not different from that of *māyā*, of the force which modifies and alters the rational aspect of things" (*ibid.* p. 181). According to Renou *kā'vya* is not only the *Dichtkunst* or *Dichtergabe* (i.e. the poetic art or poetic gift as translated by Gld.), but in a very general way 'the knowledge' which rules over the sacrifice (*ibid.* p. 181); this knowledge is of a secret essence (*ibid.* p. 182). Renou emphasizes this nature of the *kavī*'s knowledge which refers to the secret of things and his being questioned by men for the solution of riddles and difficult things (cf. 4.16.3 ; 1.164.18 ; *ibid.* p. 182). Many of the passages where *kavī* occurs, no doubt, carry a mystic import, but not necessarily of any 'secret knowledge'. All the same to get out of the sort of 'haze' which the R̥gvedic word wears about, would it not be better in such cases to have recourse to etymology and see the root meaning of the word *kavī*? In Indo-European languages the word certainly goes back to the IE. *√ *kav* or √ *ku* (cf. the Dh. p. *kuṇ avyakte*

śabde) ; cf. the Gk. *kaéo* ' to perceive, observe ' and Lat. *caveō* or *cavere* ' to be aware of ' ; cf. also *ā'kūta* or *ā'kūtili* (= ' intention '), (E. Boisacq. p. 480) which suggests for *kavi* the meaning ' prudent, wise or one who sees ' according to Boisacq (' a wise man ' according to T. Burrow, SL. p. 180, 183). But out of all these considerations it emerges that *kā'vya* is a power of deep perception which makes one a *kavi*, whereby as God one could create surprising things and as man one would be either wise (so as to be able to counsel others) or would create poetry to please both the gods and men. This would explain why the *dhi'* is called *kavi* in 1.95.8 c (cf. Renou, *ibid.* p. 182) which means " sage prayer " (cf. Bloomfield. Rep. 1.110) and also *dākṣa* (= ' inventive ' according to Renou, *ibid.* p. 181) which accompanies one who has enjoyed Soma's friendship (cf. *yāñ soma sakhyé tāva rārāṇad deva mārytaḥ / tāñ dākṣaḥ sacate kavīḥ*, 1.91.14). The last passage clearly suggests that Soma gives a special power of perception and consequent efficiency to create literary or cosmic wonder. No doubt the word *kavi* requires an independent investigation ; yet, as suggested earlier, any one of the three *nuances* may predominate according to the nature of the context. With reference to gods, particularly when cosmic activities are concerned, as in the present context, the meaning wonder-worker would admirably fit in. As measurer of the spaces (*vimā'no rājasah*) Soma is naturally called a ' *kavi* ', a wonder-worker ; even the meaning ' poet ' is not excluded, but the poet is an artist of his literary wonder-works.

14c. *mādaḥ* accompanied by *pavate* is obviously the ' exhilarating juice ' and not ' exhilaration ' as only the *juice* can flow.

15a. *girā'* is sociative instr. suggesting that poets sang songs during the preparation of the Soma-juice. Sāy. interprets the instr. as showing the agent of the action of praising (cf. *stutāḥ* in a ; but it is separated from *stutāḥ* by two words, which is against Vedic usage according to which an instr. showing agent is not separated from the particular past. pass. part. Our construction requires that *stutāḥ* should signify that after Soma's birth or appearance (*jātāḥ ihā* in a) he is praised : just natural in the Soma-worship.

According to Gld. *girā'* = ' on the *giri* (= the mountain) which gives an excellent balance to the *pāda* : " born on the mountain, the Soma is praised *here* on the *Vedi*." But this type of loc. sing. of masc. nouns in -i is not attested elsewhere in the RV. (though it is so common for fem. nouns in -ā). Moreover, in his note to 15a, Gld. accepts alternately the instr. sense and generally that of there being a word-play on it.

Old. (Noten II.164) also suggests the loc. interpretation strengthened by the fact that in his note on *girāvur'dham* (at 9.26.6b) he thinks of the word being double-meaning. Yet, he too supports the instr. sense by the help of *vardhate*

girā' (2.1.11). Our interpretation, then, is further supported by the fact that his statement on 5.87.1, *viz.*, 'I find it convincing that *girā'* is a side-form of *gīr* (Gld.VS.2.134) like *vācā'* or *vā'k*' (*cf.* Pischel.VS.1.185, quoted by Gld.). Besides Soma grows on the mountain, but is born in *heaven* according to Vedic poets.

16b. *vā'jam ivāśarat* is a regular poetic fancy (*ulprekṣā*). Soma's movement towards the cups is full of such force (*cf.* *śákmanā* in c) that it is fancied to be towards *vā'ja* or strength which is generally required for winning a race.

16c. *śákmanāsádam* is rendered by Gld. with "in order to sit down with fitness (or skill)" (*cf.* his words: *um sich mit Geschick . . . zu setzen*, *ibid.* 45). What can be the point in saying that Soma sits in the cups with 'strength' (*śákman* from $\sqrt{\text{śak}}$ 'to be able, strong' etc.)? The poet might have intended that with Soma's 'strength', the juice also would become strong and hence most relishing to Indra with consequent advantages to the worshipper. In the light of this, we prefer to take the instr. *śákmanā* in a sociative sense. Soma is accompanied by strength when he sits.

Rc 17 presents the sacrifice in the image of a chariot to which Soma as the horse is to be yoked for speeding along, obviously to Indra. The epithets of the chariot drawn from other *Rg*vedic contexts are intended specially to glorify the Soma-sacrifice. This borrowing incidentally indicates that the *rc* belongs to a relatively later period of Soma-poetry which is supported by its occurrence in this hymn which is in the midst of a miscellaneous and (hence in all probability) a late group of hymns in the Soma collection, *viz.* 9.61-67.

17a. *triprṣṭhé*, in all its occurrences in the Soma-contexts (except once in 7.37.1 in the plu. *triprṣṭhā'h*), is an epithet of Soma and its transference to a *rátha* is for novelty. Among the different interpretations, the one which understands by the three *prṣṭhas* the three mixing materials of the Soma-juice, *viz.* curds, milk and corn is the most reasonable. This is well supported by the image of Soma in 9.89.4 as a horse with the epithet *mádhu-prṣṭha*, where *mádhu* is, of course, a mixing material.

Lüders (Var.II.709) considers this as a likely interpretation and Gld. also prefers this (*cf.* his note to 7.31.1, Hos. 34.219). The former, however, (*cf.* supplementary material from his posthumous miscellaneous papers in Var. II. 708 f) in conformity with his well-established theory of the three-fold division of heaven, as also that of Soma's ascent to the same and his falling into the heavenly rivers flowing in three currents, would understand by it 'the three-fold heavenly Soma'. This is supported by the fact that *prṣṭhá* in phrases like *divás prṣṭhám* refers to the highest heaven (*cf.* Var.I.75). This, however, does not suit the image of the car. Old (ZDMG. 62. 464 *Anm.* *i.e.* note 2 referred to by Lüd) raises the

question as to whether the reference is to the three Soma-vessels (the *kośa* and the two *camus*). But, asks Lüd., in that case (*ibid.* 710) how can one explain ' the ratio ' of the image ? Moreover, how can the three vessels, which do not move, be understood as (parts of) the car, when the declared aim of its harnessing is motion towards something ? This difficulty, however, is not so serious in the field of R̥gvedic supernatural concepts as Lüd. seems to think. The reference to ' *saptā dhi's* ' of the sages in *c*, however, settles it that the reference is to earthly happenings in the sacrificial place and then, *pr̥sthā*, without the slightest artificiality can signify the three mixing materials, beautified and dressed with which, the juice, and hence by implication the sacrifice, becomes a car which is ' three-backed ' and ' three-seated '. To this car Soma is harnessed, *i.e.* he, as carrier, takes the offerings to heaven in the midst of the R̥sis' recitations to please the gods. Of course, this image falls a little short of some effect, because the *rātha* is without a charioteer ! But that is not of much consequence because in the mysteriously picturesque Vedic thought-world Soma can both be the rider as well as the horse ! It is *devatā-māhābhāgya* !

—*trivandhurā*, excepting this passage, is an exclusive epithet of the Aśvins' car and is in harmony with other known epithets like *tricaṅkrā*, *trivṛt* etc. Here the word is used in a metaphorical sense and even after explaining the symbolic figure *tri* (as done earlier) in *tripr̥sthā*, its interpretation offers some further difficulties. *vandhurā* is probably derived from √ *bandh* as the AV-form *bandhurā* shows ; cf. Grass. 121 ; Sāy. also, while explaining the word in 1.47.2 connects it with √ *bandh* with the *auṇādika* term. -*ura* (cf. the *madgurādigaṇa*, *uṇādi* 1.41) ; this interpretation is in line with *unnatānatam*, the paraphrase of the word in Amara. 3.1.69 ; cf. Sāy.'s wording : *unnatānatārūpatrividhabandhanakāṣṭhayuktena*. Sāy.'s other explanations of the word (cf. his *bhāṣya* on 1.118.1 ; 157.3 ; 183.1) show that he also is not quite clear about the exact meaning of the word (though its root-meaning is preserved in many cases ; cf. *bandhuraṁ veṣṭitaṁ sārathēḥ sthānam*, 1.118.1) ; as the *bhāṣya* proceeds with further *sūktas*, the word is straight interpreted as *sārathisthānam* ; cf. *bandhuraṁ rathinaḥ sthānam ity ānuḥ*, 1.183.1). This meaning is well supported by passages like *ā' yāhy arvā'nī ūpa bandhureṣṭhā'h*, 3.43.1, where *bandhureṣṭhā'h* is obviously parallel to the common R̥gvedic word *reḥṣṭhā'h* (cf. 1.73.4 ; 5 ; 6.21.1 ; 9.97.49 etc.). It is correct, however, in this discussion to restrict ourselves to *√ *vandh* which is at the basis of the word. Following Wack-Deb. (AG. II. 2. §309b, p. 487), this verbal basis surviving outside the Sanskrit language can, following Meringer (I.F.16.174), be compared to German *Wind* = ' to wind, to reel ' etc. and with *Wand* = ' a wall ' ; this would give for *√ *vandh* in Sanskrit a related sense which, when modified in the light of its Vedic use, can possibly be ' to wind or reel (a rope around) '. In the case of a chariot, the derived word can signify a well partitioned seat or place

for the charioteer. A rendering, therefore, of *trivandhura* as 'three-banded' would be reasonable. In the case of the image of the sacrifice as a '*rálha*', the word would signify either the three pressings or preferably the three-fold melody which is sung over the Soma-offering. The latter, as it were, is bound or wrapped in the songs before it starts on its journey heavenwards.

17b. *yā'tave* means not just 'in order to go' but 'in order to speed along', because in RV $\sqrt{yā}$ signifies (something like the German verb *fahren*) motion by a vehicle or chariot etc; cf. *vā'jāya yā'tave hinota*, 18bc.

18a. *solāraḥ* stands for the Soma-priests in general; cf. note on the word in SH.II.1.

—*dhanaspr'tam*: regularly accented Tat. with the root-noun *spr't* as the second member; \sqrt{sprt} is attested in *ava-spartar*, 2.23.8 c and with the loss of its initial -s- appears as root-noun *prt* (= 'a fight or fighter'; cf. the form *prtsū*, 9.8.8 = **sprtsū* = 'in battles'). The instances of the loss of the initial -s- in the cluster *sk*, *sp*, *st* are common in the RV. and deserve an independent investigation.

19bc = 9.16.6 bc; for *abhi śrīyaḥ* in *b* and *gōṣu* in *c*, cf. notes to 9.16.6 bc, SH.II.4. The translation here is the same as before.

20b. *āyāvaḥ*, plu., in Soma-poetry signifies men i.e. the priests; cf. 9.10.6; 15.6 etc; also cf. our note to 23.2, SH.II.33.

20c. *devā' devébhyaḥ* contains the usual word-play based on the root-meaning of *devā*, viz. \sqrt{div} 'to shine', occurring in the *pacādi*-group given under Pāṇ. 3.1.194 (*nandigrahi pacādibhyo lyuninyacaḥ*). Grass. 602 opines similarly. Here *devā'h* = 'the shining ones', are 'the priests'. This need not surprise because even the humans could be addressed as *devā'h* in the Vedic idiom; *devā āśāpālā etaṁ devébhyo'śvam medhāya prokṣitam gopāyata* (addressed to the priestly warriors appointed to guard the sacrificial horse in the *Aśvamedha* occurring in all the *yajus-samhitās*, viz.) TS.7.1.2; VS. 22.19. and so on. For the explanation of the voc. *devā'h*, cf. ŚBr. 13.1.6.2 *śataṁ vai talpyā rājaputrā āśāpālāḥ*...etc. Gld. (note to *c*) opines that according to TBr. 3.7.9.2 the *devāḥ* can refer to the pressing stones. This is hardly necessary because it is just natural that the word, as subject of *duhanti* in *b*, should refer to *āyāvaḥ* mentioned in *b*. A sudden change to the image of stones, moreover, would require a repetition of the verb *duhanti*.

A similar pun occurs in *devāṁ devā'ya devayū* (9.11.2 c) for which cf. SH.I. 59 f and the notes below.

—*mādhu*, as pointed out in SH.I.59 (at 9.11.2c). often signifies the Soma-juice. Lüd. (Var.II.339) in a detailed treatment of the word points out that (i) the contents of the heavenly rivers are said to be *mādhu* as also ghee or

butter (p. 339, 359) ; (ii) the word also signifies honey (p. 342), but that (iii) most frequently it is the Soma-drink which is called *mādhu* (p.343f), though (iv) *mādhu* which was known to many Indo-Germanic people, (note especially the similarity between Sk. *mādhu*, Av. *mađu* and other parallels like Celtic, Germanic etc. given by Lüd.p.344) signified most probably a honey-drink (p. 345) and should be rendered with ' mead ' (p. 357) and that (v) it stood for ' milk ' also (cf. RV.3.39.6 ; 10.106.11, p.346) and finally (vi) ' a sweet drink ' (p.346f). In our present passage and in 9.11.2, *mādhu* signifies ' milk ' and may stand for ' Soma-juice '. Our earlier renderings of the word are in line with this position of the word in the RV.

21a. *naḥ*, not gen. but dat. plu., signifies regular *saṃpradāna* (as defined by Pāṇ. *karmaṇā yam abhi praiti sa saṃpradānam*, 1.4.32) and can be appropriately called ' the dat. of benefit ' ; it expresses the person for whose advantage the action takes place (cf. Mcd.VG. for Students, § 200 B1) and hence the word here means ' for us ' rather than ' of us ' because the request is to the priests to pour out Soma ' on behalf of us ' i.e. the singers and sacrificers.

—*ā*' is repeated in this very *pāda* after *pavitre* ; obviously the first one is adverbial going with *srjāta* in *b* and the second is an additional term. of the loc. going with *pavitre*. Sāy. takes note of only one *ā*'.

21c. *devaśrūtām* : The second member of the regularly accented Tat. comp. viz. the root-noun *-śrūt* can be taken either actively (*śrṇoti iti*) or passively (*śrṇyate iti*). In the present context, the passive sense is preferable because Soma is nowhere described as ' hearing the gods ' ; on the contrary there is evidence to show that the gods hear him ; cf. 9.49.4bc : *pavitram dhāva dhā-rayā | devā'saḥ śrṇvan hi kam ||* (We have rendered this with, " May the gods hear us ", SH.II.106 ; but the verb *śrṇvan* can even have Soma as the object by suggestion). The hearing may be of the ' roaring of Soma ' or by suggestion even of ' the sound of the pressing stones ' ; cf. 7.68.4ab : *ayāni ha yād vāṃ devayā u ādrir ūrdhvō vivakti somasūd yuvābhyām* where the pressing stone is said to be speaking aloud to the gods. It is not difficult to take such root-nouns (Pāṇinian *kviṇ*) in a passive sense ; cf. our translation of *puruṣpr'ham* in 9.30.3 (SH.II.65).

22a. *somāḥ* = ' the Soma-drops ' which are here distinguished from the *madīntama* which in the R̥gvedic idiom signifies the Soma-juice collectively ; cf. *madīntamāṃ...soman...sotā*, 8.1.19 ab ; *madīntamo matsarā indriyo rāsah*, 9.86.10 b ; *madīntamo matsarā indrapā'naḥ*, 9.96.13 d ; *té sutā'so madīntamāḥ*, 9.67.18 a ; Even the drops receive this epithet, but that is a rare case and is a conscious variation of the normal idiom for the sake of clarity.

22b. The dat. *śrāvase mahé* signifies the purpose of the action expressed by

grñānā'ḥ. It is the so-called 'final' dative (cf. Mcd. VG for Students § 200 B2 p. 314) and generally comes at the end of a *pāda*.

23b. *nr̥mñā'*, acc. plu. to be construed with *arṣasi*, signifying the destination of Soma's movement, is derived from *nr̥ + mānas* (= 'one who thinks himself a *nr̥* or a hero'). The prayer to Indra in 5.38.4 *cd. asmādbhyaṃ nr̥mñām ā' bharā'* *smādbhyaṃ nr̥mñānasyase* confirms this; the word is mentioned along with *paum̐syā* in 7.30.1, signifying something over and above manliness, viz. manliness and heroism. The word had even a more concrete sense like a heroic weapon, as it is often stated that *nr̥mñā'* are carried by Soma (9.15.4; 48.1) and also by Agni, the latter 'in his hand' (cf. 1.67.3: *hāste dād̐hāno nr̥mñā' vīśvāni*). The comparison of Soma's *sharpening* the *nr̥mñā'* like the buffaloes (their horns) confirms this; cf. 9.69.3.

In the present passage, *nr̥mñā'* can even be construed with *punānāḥ* (used figuratively) as is suggested by the statement about Soma's *ketāvaḥ* in 9.70.3: *yēbhīr nr̥mñā' ca devyā' ca punatē*; *punānāḥ*, however, is very rarely used transitively in Soma-contexts.

23c. *sandāvājah*, a so-called 'governing comp.', is formationally a Bah. comp. according to Pāṇ. *śeṣo bahuvrīhiḥ* 2.2.23, which agrees with the accent.

24b. *pariṣṭūbhah*, acc. plu. of the root-noun *°stūbh* taken in a passive sense, viz. 'what is melodiously trilled or sung'; the active sense, viz. 'singing in accompaniment' or the like is present in passages like 1.166.11 where the Maruts are characterized as *pariṣṭūbhah*. The R̥gvedic usage further shows that *√stūbh* does not mean just 'to praise or sing' but conveys a *special* meaning which is a precursor of the later meaning of *stobha* viz. 'chanting interjections like *hum*, *ho* etc. in a Sāman melody; cf. Mcd. Sanskrit Dict.. The following discussion will make this amply clear. The derivatives of *√stūbh* always occur in the company of other words which signify 'praising, singing prayers or songs'. An excellent evidence is supported by 1.80.9: *sahāśraṃ sākām arcata pāriṣṭobhata vimśatīḥ | śatāinam ānv anonavur indrāya brāhmōdyatam*, where one gets a very vivid picture of how a thousand (i.e. many) singers recited the *brāhmaṇ* for Indra, how about twenty more added accompanying sounds (or syllables, cf. *pāriṣṭobhata*) and how about a hundred more made it into a stimulating song (cf. *ānv anonavuh*). (Incidentally, this presents the problem of distinguishing between *√arc*, *√nu* and so on, which is a fraction of the bigger semantic problem of R̥gvedic synonyms). Cf. also the description of Bṛhaspati destroying Vala's fortresses by his very thunder in the company of his *gaṇa* which is *suṣṭūbh* and *r'kvat* (4.50.5), where *stūbh* accompanies the *rc*. In the context under discussion also *pariṣṭūbhah* is accompanied by *grñānāḥ* in *c*. All this puts it beyond doubt that *stūbh* signifies accompanying sound or words used for the sake of music or sound-effect.

25a. *vācō agriyāḥ*, as pointed out under 9.7.3^a (cf. SH.1.38) is a special epithet of Soma and is earlier (*ibid.* p.36) rendered by us with 'going at the head of the accompanying song'. On second thoughts, however, it is felt that the wording of the rendering should slightly be altered, without effecting any serious interpretational change. This is so because *agriyā* also means 'a leader' (*i.e.* one who goes ahead) and *vāc* in general 'the (sacred) speech'. Hence our present rendering: 'the leader of the sacred speech'.

25c. *kā'vyā*, in the light of the three-fold nuance of the word *kavi*, discussed above in the note to 13c, should mean 'wonderful poetic creations or songs', particularly in view of Soma's epithet *vācō agriyāḥ* in a.

26a. *samudriyāḥ apāḥ* obviously signify 'the heavenly waters' wherein Soma dwells.

26b. *agriyāḥ*, in this context, has to be taken by itself. It cannot be connected with *vā'caḥ* because the latter is not gen. sing. but acc. plu. as the accent shows; nor with *apāḥ* which is also acc. plu. (as specially noted by Pāṇ. in 6.1.171 *ūḍidanipadādyapṣumraidyubhyaḥ*, according to which the word *āp* accents all the case-terminations beginning with the acc. plu.), the gen. being out of question which ought to be *apām*. It is interesting to note here how the Somic poets devise various means for the sake of novelty. In the present case the separation of *agriyāḥ* from *vā'caḥ* (present in 25a) breaks the unity of the fixed epithet *vācō agriyāḥ* and leads to surprise or *vicchitti*.

27a. *tūbhyēma'* is analysed by the Pp. into *tūbhya* + *imā*. The combination actually ought to have been *tubhyam imā* where the *-m* of the term *-am* unaccented is lost by a sort of haplology for the sake of metre; for a somewhat similar *saṁdhi* cf. *yājadhvainam* for *yājadhvam enam* 8.2.37, specially noted by Pāṇ. in *yajādhvainam iti ca* 7.1.43.

The dat. *tūbhyam* here, stands for the gen. *tava* going with *mahimnē* in b. Pāṇ. in *caturthyarthe bahulaṁ chandasi* 2.3.62 speaks of a gen. used for dat. but the *vārttika* on the same *ṣaṣthyarthe caturthīti vācyam* prescribes dat. for gen. as in the present case. The examples of this given by grammarians are from The Brāhmaṇa literature. The present passage shows that the phenomenon goes back to the R̥gvedic period; cf also the dat. *daśā'ya* in 29b below.

—The radical meaning of *bhūvanā* is 'what have come into existence' and hence 'beings' or 'worlds'; in the RV. there is no definite indication to restrict the meaning to one sense. Mcd. in his VR. (vocabulary p. 24) gives two groups of passages, one for the meaning, 'being' and other for 'world'. But even there one may differ. The meaning 'world' in the present context appears reasonable; for this sense cf. the convincing passage *yā'vad idāṁ bhūvanam viśvam dṣty uruvyācā gabhīrām | tā'vān ayām pā'tave sōmo astu*, 1.108.2.

—The voc. *kave*, here in a cosmic context, signifies the wonder-working capacity of the deity (*vide* earlier note on *kavī* 13 c.)

27b. Instead of dat. *mahimné*, the loc. would better suit the present context, because for ‘the sake of (thy) greatness (*mahimmé*)’ is tantamount to ‘in obedience to thy orders’ which makes quite a good sense here. The use of *tūbhyam* in both *a* and *c* might have attracted the dat. in place of loc.

—*asthīre* signifies the idea of not ‘just standing’ but ‘remaining steady’, (*cf.* the common Ṛgvedic word *sthīrā* 1.37.9 etc., as well as the word *sthā’virīḥ* 9.86.4, mainly signifying the idea of steadiness).

28ab is a parallel to 57.1ab with slight variation. There is, however, no definite indication to decide the priority of either.

28b. for *asaścātah* see note on the word under 9.57.1.

28c. *abhī* signifying direction is an adnominal, (Pāṇinian *karmapravacaniya*) governing the acc. *upastīram* (*cf.* *abhir abhāge* 1.4.91). *upastīram* : acc. sg. of the root-noun *upastr-*, which becomes *-stīr* before the zero ter. *kvīp* according to Pāṇ *ṛta iddhātōh* 7.1.100. The form can be both act. and pass; here the latter is preferable, signifying ‘what is spread’ *i.e.* the base of milk with which Soma is mixed (*cf.* the epithet *śukrā’m* in the same pāda). Gld. (*fn.* to 28 c) grants this possibility on the strength of *pāya upastīre* (9.71.1) etc., but he prefers the explanation that the ‘shining base’ refers to the ‘pure Soma’ from the *droṇakalaśa* into which Soma from another vessel, the *pūtabhṛt*, is poured (*cf.* *Āp.Śr.* 12.21.15). The wording of the *rc* allows both the possibilities.

29a. In *pūnitana*, the normal imper. from *pūnīta* is euphonically lengthened by *-na* ; it is used here at *pāda*-end for metrical purposes. Pāṇ. has noted this in *taptanaptanathanās ca*, 7.1.45 according to which the imper. plu. form may even end in *-thana*.

29b. The dat. *dāksāya* (*cf.* note on *mahimné* in 27 c. above) functions here as gen. but metrically even *dāksasya* would do. The use of the dat. form in place of the gen. shows that *dāksāya sādhanam* was a stock phrase, and could not be altered.

29c. *vītirādhasam* appears to be a Bah according to accent, which has prompted Gld’s rendering “ who loves liberality ”. It is, however, a Tat. according to a special exception noted by the *uṇādi* 4.676, which states that in certain Tat. comps, the previous member gets its original accent (*cf.* *jālā-vedas*). Here *vīti*, the previous member is an abstract noun, the accent on *-ti* being a Vedic exception ; *cf.* Pāṇ’s rule *mantrē vṛṣeṣapacamanavidabhūvirā udāttāh* 3.3.99 which incidentally shows a systematic observation of the Vedic language on his part.

Our interpretation of the comp. is further supported by Grass's (1316) rendering 'bestowing enjoyment'.

—*rā'dhas*, *vis-a-vis* the deity, means the 'offering' given by the devotee (cf. *yáśyédān rā'dhaḥ* 2.12.14, where the reference is to what is offered to Indra; *vis-a-vis* the devotee, it signifies the gift bestowed by the deity (cf. *mahó rāyó rā'dhaso yád dádan nah* 7.28.5 in a prayer to Indra).

29c. *isānām*, as opposed to *i'sānaḥ* (for which see earlier note on the word in 61.6), signifies a habitual (*tācchilika*) sense, as in 9.19.2, where we have rendered the word with 'ruler' (cf. SH.II.11). The same applies here. Soma gives efficiency because he is the habitual *i.e.* permanent "ruler" or 'lord' (of many things). We may take the epithet elliptically and supply 'over gifts' or the like. Incidentally, *iśāná* and *i'sāna* make no difference in governance, because both are used with gen.

30a. *ṛtáḥ kavīḥ*: Lüd. (Var.II.633) is of opinion that *ṛtá* is *always* a noun & *never* an adjective in the RV. Pointing out that the present passage is the "crown example" of (possibly) adjectival *ṛtá*, he rejects it. He, however, thinks that the combination here cannot be taken to be a comp. on the analogy of Agni's epithet *ṛtás kavīḥ*, 8.60.5b and *brahmaṇas kave* 6.16.30, because the *s-samdhī* is not there. We, therefore, feel that we must face the facts squarely and take *ṛtá* adjectively, which Gld. also has accepted for passages like 5.20.4; 6 and 24 (though Lüd. disagrees there too). The word as an adj. can mean 'what is in order or which goes or has gone (in order)'.

Further there is an indication that Lüd. might have changed his opinion about *ṛtá* [cf. the KN (= the notes of the study circle) quoted by the editor in fn. 1 to Var.II.635] adducing AV. 2.10.8; where *sū'ryam* is qualified by the adj. *ṛtām*, as also the comp. *yajñārtaḥ* (AV.8.10.4); the comps. *sukhārtāḥ* and *duḥkhārtāḥ* (cf. the *vārttika ṛte ca tritīyāsamāse* to Pāṇ. 6.1.89 *etyedhaty ūḥsu*) prove that *ṛtá* could be adjectival even so late as the Vārttikakāra. In the present context, moreover, the adj. *ṛtá* as interpreted becomes significant in the light of *c* (*viz. dádhāt slotré súvī'ryam*): *viz.* that Soma should bestow his gifts *regularly*, (he being *ṛtá*).

Translation of 9.63

1. O Soma, flow out thousandfold (cattle-)wealth (and) good heroes; bestow famous (things) on us.
2. (Thou) swellest (*i.e.* bringest in abundance) food and strength; (being) the most possessed of exhilaration for Indra, thou sittest in the cups.
3. Pressed (out) for Indra (and) Viṣṇu, Soma has trickled into the pitcher. May he be honey-full for Vāyu!

4. These speedy, tawny-brown (drops) are sent across the impediments ;—the Somas with the stream of *Rta*.
5. (The Somas) increasing Indra, crossing the waters, making the whole (world) *Ārya*, striking away the non-givers.
6. The pressed out ones, the tawny-brown, run forward indeed along their own path, the Indus going to Indra.
7. Flow with this stream by which (thou) hast illumined the Sun ; —(thou) speeding waters onwards for man !
8. The sun(-like Soma) has yoked (his) horse among men to march by the mid-region.
9. Moreover the sun(-like Soma) has yoked those ten fingers (also horses) to march by the mid-region, saying, ‘ Indu (is) Indra ’ !
10. From here, O singers, pour out into the sheep’s hair the exhilarating juice, pressed for *Vāyu* (and) Indra.
11. O Pavamāna Soma, obtain for us unassailable wealth, which is difficult to be destroyed by an enemy.
12. Flow on towards thousand-fold wealth, full of cows, full of horses, (flow) on towards strength and towards fame.
13. Soma, pressed by the stones, flows on (*i.e.* moves) like the god Sun, holding the juice in the pitcher.
14. These shining (Somas) have trickled with the stream of *Rta* towards *Ārya* places, towards (*i.e.* so as to bring) strength full of cows.
15. The pressed out Somas, mixed with curds, have overflown the strainer, for Indra, the thunderbolt-wielder.
16. O Soma, (being) most honeyed, flow into the strainer for wealth, —(thou) who (art) the greatest god-delighting exhilarator.
17. Him, indeed, the tawny-brown (Soma), the strong (horse), men cleanse in the waters,—(him) the Indu, the exhilarating drink for Indra.
18. Flow on (so as to bring wealth) full of gold, full of horses, full of heroic sons. Bring to us booty full of cows.
19. Like a prize-winning (horse) towards the prize, pour out (Soma) into the sheep-hair(strainer)—the most-honeyed (drink) for Indra.

20. The singers, wishing for protection, groom (lit. cleanse) with songs the wise (Soma) worthy of cleansing. Roaring, the male *par excellence* flows on.
21. (Him) Soma, the bull, crossing the waters in the accompaniment of hymns, (they send on) with the stream of Rta; the singers by their songs have sung along in chorus.
22. O God, (being) accompanied by vigour, flow on; may thy exhilaration go to Indra! Ride the wind by thy power (lit. nature).
23. O Pavamāna, thou art poured out (so as to bring) fame-worthy wealth, O Soma; being dear to gods, enter the (heavenly) ocean.
24. Striking away the enemies (thou) flowest, O Soma, (being) the knower of (our) thoughts, (being) the exhilarator. Push away the ungodly people.
25. The flowing Somas, the shining Indus are sent onwards, towards all poetic songs.
26. The speedy, shining, flowing Indus (drops) are sent onwards—(the drops) striking away the enemies.
27. The flowing (Somas) are sent onwards from heaven, from the mid-regions, on to the raised place (*i.e.* altar) on the earth.
28. Being purified in a stream, (so as to be) away from all impediments, O Soma, O drop, kill the demons, O (thou) beneficially intentioned.
29. Striking away the demons, O Soma, flow on roaring towards shining highest (*i.e.* excellent) vigour.
30. O Soma, bestow heavenly (and) earthly wealth on us, and, (O-Indu), all cherishable things.

Notes to 9.63

- 1c. *śrāvāṁsi* should be taken in a concrete sense.
- 2a. *ū'rjam* occurs with accent variation without any change of meaning.
- 2a is to be construed independently as dictated by the usually present idealogical unity of a *pāda* and not with *indrāya* because, Soma swells out *iṣ* and *ū'rk* obviously for the singer.

—*pinvase* = 'thou swellest' (*i.e.* givest in abundance in the present context); Sāy. renders it with *kṣarasi*, probably on the strength of *ā'suvó'rjam iṣam ca naḥ* 66.19. It is hardly necessary.

4a. *asygram* : cf. note SH.I.37.

4b. *hvārāṁsi*, the impediments or obstructions, standing for the hair of the strainer.

4c. *rlāsya dhā'rayā* is a typical mystic concept of the RV, a special favourite of the author of this hymn; cf. 14b, 21b.

We prefer to keep the word *rlā* untranslated. According to Lüd. (*Var.* II. p. 473-476), 'A further poetic image for the religious poem (or) the sacred poetry is that of the flowing ray, of the stream of truth'.

5a. *aplūrah* cf. note to 9.61.13c. and further below on 21a.

5b. *kr̥ṇvānto ā'ryam* refers to the spreading of the Āryan culture among the non-vedic people. The reason to apply this epithet to Soma is his close association with Indra, who is referred to as *yó dā'sam vārṇam ādharan gūhā'kaḥ* 2.12.4b. etc.

5 is elliptical; Sāy. connects it with 6, which is acceptable because *indram vārdhantaḥ* in 5a finds an echo in *indram gācchantāḥ* in 6a.

6a. In the phrase *ānu svām ā' rājāḥ*, *ānu* governs the acc. *svām rājāḥ*, showing the space (or region) which is actually covered, when the Somas move on (cf. *abhyārṣanti* in b). *ā'* is not tautological in the presence of *ānu*, but is clearly for emphasis (for such a use of *ā'* cf. SH.II.45); it is to be construed with *svām* because it comes between this adjective and the noun *rājāḥ*, which it qualifies.

The actual destination of the movement viz. going to Indra's place is given in c; Soma's own region, therefore, can be the mid-regional spaces and more intimately the heavenly spaces which he has to cover to reach Indra and the other gods. Besides Soma's birth being in heaven (cf. his epithet *divāḥ śīsuḥ* 33.5c), the heavenly regions are more reasonably his own.

7-9. This *tr̥ca* describes Soma in his cosmic glory—heavenly as well as earthly; *rc* 7 refers to the wonder-working stream of Soma which made the Sun shine and sent the human waters (i.e. the rains) onwards; cf. 7c. *Rcs* 8 & 9 describe Soma's journey towards Indra in which capacity he is characterised as *sū'ra* (i.e. the Sun) with possible pun on $\sqrt{sū}$ 'to press' and 'to stimulate'; cf. Lüd. *Var.* I.216; and for a similar idea cf. 9.16.1c and SH.II.2. For further details see note below.

7c. *mā'nuṣir apāḥ* are not 'human' waters, which makes little sense; hence *mā'nusiḥ* = ' (intended) for *mānus* ' (= man) or 'those which are for the sake of men'; cf. Sāy. '*manuṣyāṇāṁ hīlāni*' and VM *manuṣyahīlāṁ* (MS. 335). Hence the term. *a(ñ)*, which becomes *ī* in the fem, is used in the sense of 'good for' or 'intended for the sake of' (cf. *tasmai hi'am* Pāṇ. 5.1.5, though the word

mānuṣ does not come in any *sūtra* under this *adhikāra*, nor in the *utsādigāṇa*, the words in which take the *añ-ter.*).

8a. *sū'raḥ* here stands for Soma and not for the sun, because the latter never goes by the *antārikṣa* which soma does (cf. SH.II.2 and Lüd Var.I.216); *ētaśa*, otherwise the sun's horse, metaphorically stands for Soma. (cf. the Somas themselves being called *harītaḥ* 69.9 which is also the epithet of sun's horse). In 16.1 the pressed Soma himself is called *ētaśa*, such transference being favourite with Vedic poets. Sāy.'s *sū'raḥ* = *sūryasya* is only a make-shift (wherein he follows VM.MS334). Gld. also accepts this as an alternative in the light of 8.1.11. But this is not necessary, for *sū'raḥ* = 'the Sun' (from \sqrt{su} , 'to stimulate', with radical lengthening) can by word-play even mean the *soma* (from \sqrt{su} 'to press').

8b. *manāu ādhi* = among men (where the sg. *manū* = men in general referring to the sacrificial place.

9b. *dāśa* settles it that *harītaḥ* are the fingers, which are 'yoked' i.e. employed, there being word-play on *ayukta*.

The employment of the fingers in cleansing the Soma is metaphorically their being yoked for the heavenly journey. This they could do *only* in the form of the Sun's horses, and hence the word *harītaḥ*, which signifies the Sun's horses (cf. 1.50.8a), is here used. (This is the motive for the word-play which results in something like the figure *Pariṇāma* of Jagannātha). Sāy.'s and VM's *harītaḥ* = *diśaḥ* is not happy because the latter are never 'yoked' for a journey. To remove this difficulty Sāy. supplies *prati* to *harītaḥ*, so that the meaning is: 'the *sū'ra* yokes (his horses) to go (*towards*) the different directions'. This is pointless, because there can be no purpose of Soma's journey to the different directions, as he has to go only to the gods heaven-wards.

10b. *gīraḥ*, voc. plu. of *gīr*, (=a song or a singer), root-noun from \sqrt{gr} , to sing. This use of the word as an agent-noun is clearly for the sake of novelty.

11a. *vidā'h*, a regular 3rd. sg. pres. subj. of \sqrt{vid} 6th. class, 'to obtain' (and not 'to know'); for a full discussion of the form *vide* SH.II.78 also 15. This accent can only be for emphasis. This form appears to be special to Soma-poetry.

11c. *vanuṣyat(ā')* = 'enemy', though a part. from the denom. $\sqrt{vanuṣya}$ (from the base *vanus*, 'one who covets or wins,') from \sqrt{van} = to win, according to Whitney's rendering, had developed a fixed meaning in the RV.

—*dūnā'saḥ* correctly analysed by the Pp. into *dur-nāśaḥ*, because if the second member were *-nāśa* i.e. an abstract noun in (*gh*)a(*ñ*) which effects penultimate *vrddhi*, the accent would be on *-śā* (according to *ḥarṣātvaṇo ghañō'nta udāttaḥ*, Pāṇ. 6.1.159.), and that would also be the accent of the whole Tat.

comp. Hence the second member is *-náśa*, the term. *a(p)* being used in a passive (*harṃaṇi*) sense; cf. Sāy.'s dissolution *nāśayitum aśakyah*. This settles that it is no Baḥ. The lengthening is rhythmical, to avoid continuous three short syllables. For such lengthening followed by cerebralisation cf. words like *dūdhyāḥ* 53.3 and notes thereon. Kātyāyana in his *vārttika durodāśanāśa*, etc. on Pāṇ. 6.3.109 has noted all these cases.

12ab = 9.62.12ab, which has *ā' pavasa* in place of *abhy ārṣa*. This shows that both the phrases are synonymous.

13ab. Soma in his movement expressed by the verb *pavate* is compared to god sun, which strongly supports our point that $\sqrt{pū}$ here means 'to move' and not 'to be purified' (cf. SH.I.4): because the latter can not certainly be a common point between him and the Sun. Sāy., following VM (MSp.335), supplies the epithet *rocamānaḥ* to Soma to avoid this difficulty. Gld's translation 'Soma purifies like the god Sūrya' safely overlooks this. 54.3c (= 12a *verbatim*) contains this simile where an acceptable common quality *viz.* 'standing up over the beings (or the worlds)' (cf. *ayám...tiṣṭhati punāno bhūvanōpári*) is given; a more convincing statement is in *ākrān devō ná sū'ryō*, 9.62.4c. In the *rc* under discussion *pavate* ought to have a meaning which is applicable both to the Sun and Soma: it is certainly not 'be purified'.

14a. *dhā'māni ā'ryā* = *grhāt(n?) praty a(ā?)ryāṇām* according to VM (MS. 335) followed by Sāy., the acc. being governed by *akṣaran* in c. Gld. renders it with 'die arischen Eigenschaften' (= to the Āryan characteristics, qualities or attributes), which leaves the thing as mystic as ever. The important problem is whether *dhā'man* even in the RV. can signify 'houses', which is obviously, and possibly correctly, not acceptable to Gld. Yāska accepts this indirectly: cf. *dhāmāni trayāṇi bhavanti sthānāni nāmāni janmānīti*, Nir.9.29, while explaining the 107 *dhāmāni* of the plants mentioned in 10.97.1. We can even construe *ā'ryā(h)* as Soma's epithet, and *dhā'māni* = the forms *i.e.* varieties of Soma referred to earlier *viśvā dhā'māny āviśān* 28.2, 5. Gld. has pointed out (in note to 28.2c), on the strength of 25.4a (compared with 28.2c), that *dhāmāni* = *rūpāni*, which is strongly supported by Vedic evidence; cf. 1.91.4, 19, 9.64.26 etc. and VS. 4.34.

15b *dādhyāśiraḥ* regularly accented Baḥ. with *āśīr*, which should normally be considered to be a root-noun (in *kviṭ*) from $\sqrt{śī}$ or $\sqrt{śir}$, 'to cook or mix in food' (the latter according to Grass. 187). But this root is not recognised by the Indian grammarians who postulate the root $\sqrt{śrā}$ or $\sqrt{śri}$ in that sense and Pāṇ. gives *āśīr* as an irregular form in a list of *nīpātanas* in 6.1.36. Sāy. while explaining the form *āśīram* in 3.53.14, refers it to this *nīpātana* of Pāṇ. which is not acceptable because as seen above the latter gives the form with a

long *i* and not a *short* one. This only proves the uncertainty regarding the *morphological* nature of the form, its meaning being never in doubt.

16c. *devavī'tamaḥ* as an epithet of Soma means 'the pleaser or delighter of gods' as already proved (SH.II.52). Here it has to be taken in an adjectival sense, qualifying *māda*.

—*māda* (see SH.I.31) is here, in view of the direct address to Soma, obviously an agent noun, meaning the 'exhilarator'; according to '*mado*' *nupasarge*, (Pāṇ. 3.3.67) it signifies a *bhāve* sense meaning 'exhilaration' (cf. the refrain *sómasya tā' māda indraś cakāra* 2.15.2a).

But in view of the semantically liquid state of such *kṛt*-formations, especially in the early language, and the Soma-poets' tendency to word-play, it can be taken in a *kartari* sense, which is abundantly supported by the context.

17a. *āyávaḥ* in the plural, as pointed out earlier (cf. SH.II.33), stands for 'men' i.e. priests.

17b. In *vājñnam* there is a clear word-play further supported by *mrjanti* in a, evoking the image of a strong i.e. prize-winning horse.

18ab. The epithets *hīraṇyavat*, *āśvāvat* and *virāvat* are elliptical, *dhanam* being supplied by Sāy. They cannot be construed with *vā'jam* in c because the word *vā'ja* is in masc. as is clearly indicated by its adjectives like *gómantam* (here and in 9.20.2c; 33.2c) and *sahasrñnam* (in 9.38.15; 57.1c). If construed with masc. *vā'ja*, they can be treated either as (i) cases of loss of case-endings or (ii) as adverbs, which construction is too scholastic for the R̥gvedic language or (iii) as a case of discrepancy in gender. The first alternative is doubtful because three forms without case-endings coming consecutively is a monstrosity even for the Veda; discrepancy in gender also is not very common in the RV, though we get a few instances like *vr'ṣā vānam* 64.3. The problem is: can we take these as *adverbs*, usually explained by grammarians as '*yasmin karmaṇi tad yathā syāt tathā*'?

For such a use, there is no clear evidence in the RV. In many passages a *viśeṣya* like *dhanam* can conveniently be supplied on the strength of evidence like *gómād hīraṇyavad vásu yád vām āśvāvad i'mahe* (7.94.9).

The use nearest to an adverb is *gómād ū śú nāsatyā āśvāvad yātam*.. (2.41.7), where also one can supply *dhanam* and can interpret it as acc. expressing the end of the verb *yātam*; cf. similar use in 9.86.38 (*sá naḥ pavasva vásumad hīraṇyavat*) accompanied by the verb *pavasva*, which supports our interpretation.

The most notable thing about this is that only formations in *-mat* or *-vat* like *gómāt* etc. are used in this way.

18c. *vā'jam* accompanied by the epithet *gómantam* can mean 'booty' or 'prize', because 'strength possessing cows' becomes unintelligent. Hence our usual rendering of the word *viz.* 'strength' is here replaced by 'booty'.

19. Soma being poured out for Indra is like a prize-winning horse yoked to a chariot for the run. The suggestion is that Indra by drinking Soma will bring success in the race or the battle. In the light of this *vā'je* in *a* is metaphorically used for prize(-winning chariot) or the like. One can take the loc. *vā'je* signifying cause.

20a. *kavi(m)* is here used in general sense and any of the *three* meanings suggested earlier in the note on the word (in 62.14) may suit.

20b. *dhībhiḥ* = *aṅgulibhiḥ* according to Sāy. who follows VM (MS335) in this. This is not necessary, because *mṛjanti* taken metaphorically goes well with *dhībhiḥ*.

21a is obviously elliptical; to *ṛtāsya dhā'rayā* which phrase is generally connected with Soma's movement (cf. *rcs* 4 and 14 above), one should supply a suitable verb like '*hinvanti*'. To take all the three *pādas* together, as Sāy. and VM have done, involves a tautology (cf. *dhībhiḥ* in *a* and *matī* in *c*). It, however, does not exist for them, as they take *dhībhiḥ* = *aṅgulibhiḥ*.

21b. *aptīram* = *apām prerakam* (Sāy. and VM.MS.p.335), which is grammatically good (because the root-noun *-tur* can be taken in a causal sense), but semantically far-fetched. Instead, it can be taken in its normal subjective sense of 'crossing the waters', which suggests Soma's heavenward journey through the earthly and mid-regional waters. This, moreover, is almost the fixed sense of the word in the RV. on the strength of evidence *outside* the Soma-poetry; e.g. the birds carrying the Aśvins' car are called *aptīraḥ* (1.118.4.)

21c. *sām asvaran* = *prerayanti* (Sāy. and VM. MS. 335) is certainly difficult to accept. The verb, very frequently used in the Soma-hymns, expresses a typical activity in the Soma-ritual and its meaning according to Sāy. is '*sam stuvanti*' (cf. 45.3), *aśabdayan*, *astuvan* (66.8) and so on. The meaning *prerayanti* is forced on him because he, following VM, construes all the three *pādas* as one sentence.

Gld. also almost accepts the same construction, and in the attempt supplies 'runs' to *dhā'rayā* in *b* and translates *matī* with '*mit Andacht*' (= with devotion) ! In understanding the exact significance of Gld's translation, however, one cannot forget Prof. Thieme's remark: '.... More clearly perhaps I hear in some renderings of Geldner overtones of their own' (JAOS pp. 56. in a review of Renou's '*Études védique*' etc.).

22a. *āyusāk* = 'being accompanied by vigour'; (for a detailed note on this vide SH.II.41f.)

22c. *dhármaṇā = dhārakeṇa rasena* (VM.MS p.335) followed by Sāy. We can take the instrumental in a *causal* sense (cf. Mcd. *VG for students* § 199 p. 306), the meaning being that Soma rides on Vāyu as it is his nature. In the context of the juice going to Indra (cf. 22 b) this meaning suits admirably. This incidentally shows that Soma goes to heaven by the path of the wind.

23a. *nī tośase* = (art) crushed out i.e. poured out. For a detailed discussion, cf. SH.II.93f.

23c. Soma's epithet '*priyāḥ*' in the context of his entering the pitcher-waters is entirely pointless! However ritualistic and hence dry the Ṛgvedic poetry may at times be, it certainly is never so insipid or flat! The epithet would appear immensely significant, if we take *samudrā* to refer to the Heavenly ocean, where Soma goes for the sake of the gods, to whom he is so '*priyā*'; cf. *dākṣo devā'nām āsi hī priyō mādah* 9.85.2.

24b. *kratuṃ*, typical epithet of Soma, who knows the *kratu* or the intention of the devotee; for a note on the word cf. SH.II.92.

25c. *abhi viśvāni kāvya* expresses one of the typical goals of Soma's movement; cf. 9.23.1 c and notes thereto (SH.II.32). Here *kāvya* does not express its other *nuances* such as 'wonder' and 'wisdom'; these things, however, can be present in the 'poetic' creation of the Ṛṣis.

26c. *diviṣaḥ* is fem. as the acc. plu. form of the epithet *viśvā(h)* shows; the whole *pāda*, which is adjectival in sense, anticipates the result of the activity expressed by *asṛgram* in a.

27 refers to Soma's descent to earth.

27c. *prithivyā' dāhi sāvī* (for which see SH.II.59) clearly stands for the sacrificial place, where the Soma is sent down from Heaven through the *antārikṣa*. *prithivyā' dāhi sāvī* is a stock phrase for the sacrificial place, which is excellently confirmed by the statement about the churning of the sacred fire in 6.48.5 viz. *sāhasā yō mathitō jā'yate nṛ'bhiḥ prithivyā' dāhi sāvī*.

28b. *āpa* can preferably be construed adnominally with *srīdhaḥ*, modifying the activity expressed by the part. *punādh*. It can be construed with *jahi* in c; but that would go against the principle of the *pāda* being an independent unit of sense. That Soma has to go beyond many impediments is often mentioned in the Soma-hymns; cf. *eṣā... āti hvārāmsi dhāvati*, 9.2.2ab.

—c. *sukratu* is usually rendered with 'wise' (cf. Mcd. *Vedic Reader*, vocabulary, p. 253); but it is a polysemic word and assumes different *nuances* in different contexts. Prof. L. Renou while discussing 4.5.7 (*krātūvā punatī' dhītī*) maintains that the *kratu* is 'the faculty of comprehension which immediately precedes the creative art' (*EVP* I,II.58); it is 'even inspiration personified

in the form of the deity' (1.17.5). In the contexts of prayers for killing the enemies etc. '*kratu*' can mean 'intention' (cf. note on *kratuṣt* at 24b above).

Translation of 9.64

1. (Being) a bull (*i.e.* a male *par excellence*) O Soma, (thou) art full of lustre ; (as) a bull, O god, (thou) art possessed of manly wonder-deeds ; (as) a bull thou holdest the sacred activities.
2. The strength of thine, the bull, is manly ; strength-giving (is) thy worship ; manly thy exhilaration ; O (thou) (strength-) sprinkling one, thou art, indeed, a male *par excellence*.
3. (Being) a male *par excellence*, thou hast roared like a horse ; (thou hast roared) together with the cows, together with the horses, O Indu ; open widely the doors of wealth for us.
4. The strong Somas are sent forward with a desire for getting cows, the desire for getting horses ; the brilliant, quick ones, with a desire for getting hero(ic son)s.
5. Being beautified by Rta-desiring (priests), being cleansed between the arms, (the Somas) flow into the sheep-hair (*i.e.* the strainer).
6. May those Somas (flow out) all heavenly (and) earthly wealth for the sacrificer ; may (they) flow out mid-regional (wealth also) !
7. O all-obtainer, the streams of thee, whilst thou flowest, are urged onwards like the Sun's rays.
8. Making a shining mark in Heaven, (thou) flowest towards all forms ; O Soma, (being) the (mead-)ocean, (thou) swellest thyself.
9. Being urged onwards, (thou) sendest up (thy sound) ; O Pavamāna, in order to spread out, thou hast stridden like the Sun.
10. The prominent Indu has flown—(he), the dear one in the accompaniment of poets' song ; like a charioteer the horse, (he) has urged forth (his wave).
11. The god-delighting wave, which (Soma) sitting on the seat of Rta has sent forth, has trickled into the strainer.
12. Such (thou) flow for us into the strainer,—(thou), who (art) the most god-delighting exhilarator,—O Indu, for Indra to drink.
13. For food, flow in (thy) stream, being cleansed by the well-

- thinking (priests). O Indu, go towards the cows with thy radiant (juice) !
14. Being purified, bestow the most cherishable (wealth), and strength on men, O (thou) longing for prayers, O tawny brown, while thou speedest thyself to the mixing (milk).
 15. Being purified for the sake of the sacrifice, go to Indra's place ; —(thou), refulgent, being controlled by the vigorous (priests).
 16. The speedy Indus, being sent onwards, stimulated by the song, are speeded up towards the ocean, (the pitcher).
 17. The moving (Somas), the Indus, being groomed, go at will to the (heavenly) ocean ; they have reached the place of Ṛta.
 18. Longing for us, bring all shining (wealth) to us by (thy) strength ; protect our house with (our heroic) sons.
 19. (Soma), the Etaśa(-like) carrier, yoked by the singers (for going to) the place, bellows out, when he is placed in the ocean(-like pitcher).
 20. When the speedy (Soma) sits on the golden seat of Ṛta, he abandons the non-intelligent ones.
 21. The (Soma-)longing (singers) have praised (him) ; the intelligent wish to worship (him) ; the non-intelligent sink (down).
 22. O Indu, flow for Indra, (who is) accompanied by the Maruts, (thou) the most meadful, in order to sit on the seat of Ṛta.
 23. Such thee, the song-knowing singers beautify, the priests decorate, (and) the men well cleanse.
 24. Mitra, Aryaman and Varuṇa drink thy juice, O (wonder-working) wise (Soma), (and) the Maruts, of thee the flowing one.
 25. O Soma, thou shalt, (while) being purified, send up poetry-knowing speech, that brings thousand-fold (wealth), O Indu.
 26. Moreover, O Soma, bring hither, (while) being purified, the hero-longing speech that brings thousand-fold (wealth), O Indu.
 27. Being purified, O Indu, O (thou) being invoked in many places, dear to these people (as thou art), enter the ocean (above or on the Earth).
 28. With shining lustre, in the accompaniment of resounding song(s), the lustrous Somas (become) mixed with milk.

29. Being urged on (and) controlled by the priests (lit. those who urge on), the (race-)horse has run on to strength (i.e. the prize), like striking warriors entering (the battle).
30. O Soma, increasing for (our) welfare, joining thyself (with Indra), (thou) the wonder-worker of heaven, flow on (like) the Sun, to show (us) light !

Notes to 9.64

Ṛcs 1-3 is a *trīca*, the first two *rcs* of which contain various types of word-play on *vr'ṣan* as applied to Soma. Each *rc* has a typical syntactical pattern ; in the first, to Soma, the *vr'ṣan*, a predicate is supplied in each *pāda* ; in the second, to something of *vr'ṣan* Soma, a predicate is supplied with word-play, and in the third, an important activity of Soma as *vr'ṣan* is stated with a prayer. This syntactical characteristic gives helpful clues to the interpretation of the *rcs*.

Such punning on *vr'ṣan* is much indulged in by the Vedic poets, particularly in the context of Indra and Soma ; cf. 5.36.5 and the *trīca* 5.40.1-3.

In the light of this, the word *vr'ṣan* has to be rendered with different nuances connected with $\sqrt{vrṣ}$ ' to rain ' and metaphorically ' to sprinkle (the semen) ' etc. and hence ' be manly or strong '. The word also means ' a leader ' (cf. 9.76.5 ; 96.20).

1a. *dyumā'n*, accented regularly according to Pāṇ. *hrasvanuḍbhyām matuṣ* 6.1.176. The word means not ' possessed of ' heaven ' but ' possessed of lustre ', *dyu* (the weak form of *dyau*) being used in the sense of the root-noun *dyut*.

1b. *vr'ṣavrataḥ* : *vratā*, as noted earlier (SH.I.17) signifies ' wonder-works ' in such contexts.

1c. *dhārmāṇi* (from \sqrt{dhr}) has various meanings as noted by Grass. 659 f. and in ritual contexts should express some ' sacred activity ', which comes nearer Sāy.'s rendering here viz. *karmāṇi* (the same by VM. MS 335). This has much convincing support in passages where *sacrificial* activities are characterized as *dhārmāṇi* cf. *ukṣā'nām pr'snim apacanta vīrā's tā'ni dhārmāṇi prathamā'ny āsan*, 1.164, 43 ; also *yajñēna yajñām ayajanta devā's tā'ni dhārmāṇi*, 1.164.50 etc.

—*dadhise*, by sound-similarity is connected with *dhārmāṇi* possibly to suggest the meaning of \sqrt{dhr} . ; ' thou bestowest or holdest ' is then equal to ' thou supportest ' ; (cf. Sāy.'s) paraphrase ' *dhārayasi* '. Gld.'s rendering ' thou placest (i.e. fixest) the customs ', supports the same.

2a. *vr'ṣnyam* is analysed by Sāy. in 1.91.16 into *vrṣan+ya(t)*, stating that penultimate *a* is dropped according to Pāṇ. 6.4.134 (*allopo'nah*). This is not correct, because this rule is applicable to declensional forms like *rājñe* but not to the Taddhita derivative, nor can the form be *vrṣanya* because Pāṇ. 6.4.168

(*ye cābhāvakarmaṇoḥ*) is not applicable here as the meaning is not an abstract noun or action. The correct analysis, therefore, is *vr̥ṣṇī* + *yat* * giving the form *vr̥ṣṇīya*, meaning 'born of i.e. worthy of', a *vr̥ṣṇī*, the hero or the leader (cf. Indra and *vāja* being *vr̥ṣṇī* in 1.10.2 and 8.6.6 respectively). This analysis very well brings out the real intention of the poet who throughout wants to play on the word *vr̥ṣan* which is here equal to *vr̥ṣṇī* i.e. Indra with whom Soma is naturally compared.

2b. In *vr̥ṣā vānam*, in the light of the sentence-pattern discussed earlier, *vr̥ṣa* is the predicate of *vānam*. This gives a discrepancy of gender. Can *vānam* (= wood) here metaphorically stand for 'pitchers'? (cf. Gld's translation). But for this usually we get the plu. *vāmsu* (9.57.3) or *vāneṣu* (cf. 9.7.6; 27.3 etc.).

Instead to take *vāna* in its root-sense (from √ *van*, 'to win or to long for') as 'victory' or 'longing for' i.e. worship or devotion' would be quite in the spirit of this typical *ṛca*. Sāy.'s and VM.'s *bhajanam* is only a trifle wider than this. Even 'longing for thee or thy worship is strength-giving' makes good sense.

2c. The *pāda* asserts that Soma is really *vr̥ṣā*, because he actually does the thing which is suggested by the root-meaning of this appellation.

—*satyām* is clearly used here in an adverbial sense, such use having been developed at least for this word in the Vedic language, cf. Indra's description in *satyām addhā' nākir anyās tvā'vān* 1.52.13. Grass. 1451 notes that this adverbial use is strengthened by the use of *it*, *itthā'*, *addhā'* etc.

3a. *cakradaḥ* republished aor. without causal sense; (for a detailed interpretation of this form vide SH.II. 30f).

3b. *sām* goes with *cakradaḥ* in *a* and its repetition, as usual, stands for the repetition of the verb also. The meaning is that 'Soma, as the *vr̥ṣan* has roared together with the cows' (prayers, waters, etc.) and 'as *āśva* along with the horses' (possibly suggesting his enthusiasm for the impending heavenward journey). To take *sām* = *sam prayacchasi* (cf. Sāy. and VM. MS 336) is somewhat eclectic. It is not usual in the RV merely to use an *upasarga* without the action being stated actually at least once. Moreover, the regular prayer is given in *c* and *pāda b* should in the interest of the harmony of the entire *ṛca* be interpreted as containing word-play.

Gld. relying on 9.90.4cd. (*apāḥ sīṣāsan uṣḍas svār gā'ḥ sām cikrado mahó asmābhyam vā'jān*) takes *gā'ḥ* etc. as the acc. expressing the aim of the activity *cikradaḥ*, as in the case of *pavasa*, and translates "thou shouldst roar (out) together for us, cows etc." This is not necessary, because such a use of *sām* +

* I am highly indebted to Pandit M. V. Upadhyaya for suggesting this analysis.

✓ *kṛad* is not known ; moreover the acc. *vā'jān* in *d* can be governed by *śīṣāsan c*. Further, wherever any activity of Soma is credited to his roar, a regular verb is attached to it, cf. *krāndan devā'n ajījanat* (9.42.4 c).

3c. *vi vṛdhi* means something more than just 'open' ; accordingly we have here improved on our former translation of the parallel pāda 9.45.3c (SH.II. 93).

Rcs. 4-6 constitute a *ṛca* which is a close parallel to 9.36.4-6. For a discussion as to which is the borrower, vide SH.II.69.

RC 4 : There is certainly an inner reason for associating the epithet *vājīnaḥ* with *gavyā'*, *sómāsaḥ* with *aśvayā'* and *śukrā'saḥ* with *vīrayā'*, each quality being really conducive to the effect desired.

7a. *pāvamānasya* has the force of a clause viz. of (thee) 'as thou flowest', as Soma is separately addressed as '*viśvavit*'.

—*viśvavit* = preferably 'obtaining (and not knowing) all things', because ✓*vid* in Soma-contexts means 'to obtain' ; cf. note to *vidāḥ* SH.II.78.

7c. *iva nā* together constitute a tautology, to remove which Sāy. interprets '*nā*' as *saṃpratyarthē*.

Rc 8. refers to the heavenly form of Soma, who is called '*samudrā*' in *c*, the great heavenly ocean from which he (i.e. the heavenly mead or juice) flows downwards ; for this see note to 63.23c. As Soma is of a shining nature he raises a shining banner at the top of heaven.

8a. The activity *ketūm kṛvān* belonging primarily to the *Uṣas* is here applied to Soma whose lustrous nature is prominent. *ketú* from ✓*kit* ~ ✓*cit* 'to know', is something which indicates or shows (cf. *kēla* in 9.21.6 and notes SH.II.19), here expressing 'a sign' or 'mark' and not a 'flag' necessarily.

8a. *pāri* when governing the abl. means 'from (around)' cf. Mcd. *VG for students* p.208. Here, however, it appears to be used in the sense of Pāṇinian *lakṣaṇa*, noted in *lakṣanetthambhūlākhyānabhāgavīpsāsu pratiparyāṇavaḥ* Pāṇ. 1.4.90.

8b. *viśvā rūpā'bhy āṛsasi* is a special activity of Soma (cf. 25.4a and notes SH.II.40f).

9b. *vidhārmaṇi* = "during Soma's spreading out", of course, through the sieve. This is Gld.'s rendering. Sāy.'s paraphrase *pavitre* is only a make-shift. He does not follow here VM (MS. 337) whose paraphrase is *vidhāya (va?) - ke yajñe*, which is much better.

9c. *ākrān* according to Sāy. on 69.3 is aor. of ✓*kram* ; Gld. takes it to be from ✓*kṛand* on the strength of the description of the 'divine horse'

(according to him ' the Sun's horse ' with which one need not agree) in *yād ākrandaḥ prathamām jā'yamānaḥ* 1.163.1. In his notes to the difficult passage *prā vaḥ spāl akraṇ suvitā'ya dāvāne* 5.59.1, however, (though he derives *akraṇ* from \sqrt{krand} , cf. his translation : ' *aufge-brüllt* '=he roars) he remarks that *akraṇ* as opposed to *akrān* 9.64.9 can possibly be derived from \sqrt{kram} (HOS 34.66). Obviously he appears to think that *akraṇ* cannot be from \sqrt{kram} but from \sqrt{krand} , and his translation of 9c viz. ' *du hast gewiehert* ' (= thou hast neighed) proves the same.

Grammatically, however, this is not permissible. Pāṇ's statements about the morphophonemic changes in aor. forms are very illuminating on this point. When a root ends in a consonant and has a penultimate *a*, which is prosodically short, the latter optionally gets *vrddhi* in the aor. Par. (cf. Pāṇ. 7.2.7 : *ato halāder laghoḥ*). Accordingly \sqrt{kram} can become $\sqrt{krām}$, and with the loss of the final *m* (cf. *mo no dhātoḥ* Pāṇ 8.2.64) *akrān* in the aor., but this cannot happen in \sqrt{krand} , as its *a* is prosodically long, and its aor. form should be *akran*, *d*, the last member of the cluster or *saṃyoga* being lost according to *saṃyogāntasya lopah*, Pāṇ 8.2.23. Hence the situation is *exactly* opposite to what Gld. thinks. Thus *akrān* = he strode, *akraṇ* = he roared and Sāy. actually renders the latter in 5.59.1 *krandati stauti*. (It is noted, however, that since *vrddhi* is optional, *akraṇ* can be derived from \sqrt{kram} also), but *akrān* can never be from \sqrt{krand} .

Besides in 9c, Soma is compared to the sun, who is known to *stride* the sky, but is nowhere stated to be ' neighing ', though his horse may do it. Hence here *akrān* = he strode or has stridden. Gld. justifies his ' he neighs ' on the ground that this is a case of ' *Breviloquenz* ' and that ' like the sun ' = ' like the sun's horse '. But against grammar this becomes merely a *kalpanāgaurava*.

Incidentally, *ākrān* can be both 2nd. as well as 3rd. sg.

10a. *cēlanah*, = ' the prominent one ' (cf. SH.II.58); even ' shining ' would do.

10b. The instr. *matī* is sociative ; it can even be instrumental i.e. *karane*.

10c. *srjāt*, aor. 3rd. sg., is elliptical and *ūrmīm* should be supplied as object from the next 9c, which actually requires this *pāda* for completing its sense.

11c. *si'dan* is construed by all with *ūrmī* in *a*. The consequent translation viz. ' the wave sitting on . . . etc. ' sounds strange even in the allusive language of the RV. Moreover, since this 9c depends on the previous one for the completion of its sense, the clause *si'dan* etc. can well go with Indu, the agent of the action mentioned in same 9c viz. 10.

—*ṛtāsya yōnim* : Lüd. (Var.II.603) is of opinion that in this 9c the earthly form of Soma is contrasted with his heavenly one mentioned in the clause *si'dan* etc. in *c*. This is supported by the proposition that *ṛtāsya yōni* is another

name for the heavenly ocean or *samudrā* to which the Soma goes (*cf.* *ibid* II. 599 f, 1.268 and the passages 9.63.23; 64.16; 17; 27 etc.) and which is the source of rain (1.269). This according to him is well established by *ācchā samudrām indavo 'stam gā'vo ná dhendvāḥ | āgmann ṛtāsya yónim ā'*, 9.66.12, where Soma's going to the *samudrā* is compared to the cow's going to the stall, which proves that the *samudrā* is Soma's ' *Heimat* ' (home) and that it is identified with *ṛtāsya yóni* in 66.12 c. This is a very sound argument and one can grant that *ṛtā. yó.* stands for the highest place in Heaven. (For a full discussion of this *cf.* Lüd. *Var* II. 599 ff).

But this meaning cannot be applied *everywhere*. It is a well known thesis of Bergaigne that the various elements in a sacrifice have a counterpart in Heaven (and *vice versa*) and *ṛtā. yó.* (' the heavenly seat ' as understood by Lüd.) also *can* in certain contexts signify ' the sacrificial place '. But what is the exact criterion to decide this ? We feel that the Soma-poetry gives some sure indications for this. When the Soma goes to the gods etc. (where verbs like *agman gacchan* etc. are used) the *ṛtā. yó.* might signify the heavenly seat ; but when on the other hand, verbs like *sī'dan*, or *pāry akṣarat* are used, the sacrificial place is definitely indicated. In the present context *i.e.* 64.11c the flowing of the *ūrmt* in the sieve is expressed by $\sqrt{kṣar}$ and in the previous *rc*, syntactically connected with this, we get the statement *īnduḥ paviṣṭa célanah* (10a) which clearly indicates the sacrificial place. Obviously *ṛtā. yó.* should signify the *barhis* or the like. This is confirmed by various prayers to R̥gvedic deities exhorting them to *sit* (form of $\sqrt{sīd}$ being generally used) on *ṛtā. yó.* or *barhis* etc. (*cf.* 3.62.18a, which, however, Lüd.II.599 takes as evidence for the meaning ' heavenly place ').

Anyway it is reasonable to hold that *ṛtā* cannot *everywhere* mean the heavenly ocean as Lüd would have it. We, however, prefer to render the word in a non-committal way like ' the seat of *ṛta* ' (*cf.* further 64.17).

12a. *mādaḥ* has a concrete sense here (*cf.* 63.16) *viz.* ' exhilarator '.

13b. *manīṣibhiḥ* = ' by the well-thinking (poets or priests) ' ; see further note on the word in 68.6a.

13c. *rucā'*=*rocamānena andhasā* according to Sāy. as well as VM (Ms 337) ; ' with thy radiance ' (Gld.) is more literal. In the ritual context, however, to interpret *ruc* as ' the shining juice ' is quite permissible in Soma-poetry. There is also the usual word-play on *gā'h* ; the *pāda* describes the juice being mixed with milk ; *cf.* *gobhiḥ śrito bhavati* VM (Ms 337).

14a. *vāriyas* + \sqrt{kr} is a typical R̥gvedic phrase used in prayers ; for *vār.* as an irregular form from \sqrt{vr} meaning ' cherishable ' wealth etc. see note to 68.9.

14b. *girvaṇas* is a typical Indra epithet, as it is used for that God 41

times out of its 45 occurrences. Its meaning is well settled by some of the explanatory or etymological environments in which it is used.

—*vanas*, a *kṛt*-derivative from \sqrt{van} , 'to long for or win' (cf. Agni's description in *tēnâsmâbhyam vanase rātnam ā' tvām* 1.140.11) can be used either objectively or subjectively, i.e. one who longs for or is longed after. The comp., therefore, can mean 'one who longs for *gīt* or song'. The accent is *pūrvapada-prakṛtisvara*, though the comp. is Tat. according to Uṇādi (676) *gaṭikūrahōpa-padayoh pūrvapadaprakṛtisvaratvam*, when the second member is ending in *as(i)*.

14c. *srjānā* can be taken either passively or reflexively; the latter is here preferable because Soma is the agent of *kṛdhi*, on which this pāda depends; \sqrt{srj} expresses the idea of 'sending onwards in speed or in torrent'; cf. the description of the Maruts: *yād eṣām vṛstīr āsarji* 1.38.8c; \sqrt{srj} besides is a favourite verb in the Soma-poetry; cf. *āsarji rāthyo yathā* 9.36.1. etc.

—*āśīram*, acc. governed by *srjānāḥ* here signifies 'milk' because Soma is already in 13c requested 'to go to the cows' (cf. ...*abhi gā' ihi*); moreover, milk is the commonest material to be mixed with the Soma-juice.

15a. *devāvitaye* = 'for the sacrifice' in the light of the Tat. comp., cf. notes SH.II.16.

15c. *vājībhīr yatāḥ* is most probably a paraphrase of *nr'bhīr yatāḥ* (cf. 9.24.3 and notes SH.II.36f). Consequently there is a play on the word *vājīn* signifying 'vigorous (priests)'.

16b. *samudrām* can here stand for 'the waters' in the pitcher (cf. Lüd. I.271, where he admits that in passages like 9.78.3, the word signifies the 'waters for pressing'); the reason is that the verb *prā asṛkṣata* clearly indicates the sacrificial place; and 'the Heavenly ocean' is obviously excluded though Lüd.(*ibid* 268f.) generally accepts that meaning for the word.

16c is rendered by Gld. with 'are hastened by the (poetic) *Art*', with the foot-note that *Art* = poetry, (the word in the brackets being ours). This is not necessary, because *dhi* by itself can mean 'song or poetry'.

—*asṛkṣata*, regular aor., the *Ātm* signifying a passive sense, the immediate past being meant as usual in the Soma-poetry.

17. After describing the earthly movements of Soma, when the juice is prepared and collected in the pitcher (cf. the previous *rc*, *hinvānā'saḥ*...*samudrām* in 16a) the going of Soma to the Gods is now naturally described and hence *samudrā* in *b* and *ṛtāsva yōni* in *c* can signify the 'heavenly seat' as Lüd. wants it.

17a. *āyāvah* used in its root-sense = 'those who go or move' from \sqrt{i} with the *vṛddhi*-making ter. *u(ṇ)* according to the Uṇādi rule no. 2 viz. *chanda-*

sīṇaḥ, qualifying *indavaḥ* in *b*; (see further SH.II.36). Gld. renders the word with ' *langlebigen* ' (= ' long living ') with a question mark which is not necessary, the simple root-sense suiting the context admirably.

18a. *pāri yāhi* is taken by Gld. in a caus. sense; cf. his rendering ' bring to us '. Such interpretation is quite permissible in the Vedic language. The active sense is adhered to by Sāy. and others (cf. . . . *raṅṣārtham paṛigaccha*), but they have to add *raṅṣārtham*.

18c. *sār'ma* = house (Sāy. & VM. MS.337 ; cf. the latter's wording *asmākaṁ gṛham, vīram* (?) *yuklam*); Gld. takes it in the usual abstract sense of ' safety ' or ' protection ' ; and qualified by *vīrāvat*, the whole phrase (viz. *śarma vīrāvat*) constitutes a paraphrasis (i.e. *paryāyokti* of the Ālaṁkārikas) meaning ' *vīrān* ', as his translation shows.

19. Though worded in mystic phrases, *Rc* 19 is capable of yielding a reasonable sense. Soma, like Agni is here called *vāhni*, because he carries the juice to the gods; he is also called *éśāś*, the sun's horse (cf. Soma's description in *sārgo ná takty éśāśaḥ* 9.16.1 and notes SH.II.2), which epithet suggests his heaven-ward journey. In the present *rc*, however, Soma, the juice to be collected in the pitcher, is the subject; cf. *c samudrá āhitāḥ*. Lüd.(I.269) objects to taking *samudrá* metaphorically in the sense of the *dronakalaśa*, because according to him it signifies the heavenly place (see earlier notes to 17).

His theory is applicable to other passages but not to the present one, because the loc. *samudré* shows the *adhikarna*, in which Soma is placed; if he were sent towards it, the accusative would have been used. Lüd, moreover, does grant (*ibid* 271) that in certain case *samudrá* = *dronakalaśa* and further that in the younger Veda i.e. the S'Br. 1.3.4.16 and so on the sacrificial place is called *ṛtāsya yóni* (*Var.* II.614f). It is, therefore, quite likely that already in RV this conception was there. This epithet *vāhni*, therefore, obviously suggests that Soma is getting ready on the sacrificial place (cf. *yónim hiranyáyam ṛtāsya* in 20ab) for his heavenward journey, for which he is now very anxious and hence shouts out (cf. *mīmāti* in *a*) as he is for that purpose being yoked (*padām yujāndāḥ* *b*) by the singers (*r'kvabhiḥ*).

This means that in ' *vāhniḥ* ' *padām yujāndāḥ r'kvabhiḥ* ' we have a passive construction of a verb having two objects (or technically having an *akathita karman*), the one viz., *vāhni* remaining in the nom. and the other viz. *padām* in the acc. One may feel disinclined to grant the existence of *dvikarmaka* roots and particularly such a passive construction in the early Rgvedic language, but here we have to accept it, as all other interpretations have to break the unity of the *pādas* for the sake of construction. Sāy.'s explanation . . . ' *stotr-bhiḥ padam yajñe yujānaḥ nidadhat stotraśravaṇārtham āgacchati* ', which is almost

fully adopted from VM (MS 337), leaves some doubt as to how *r'kvabhīh* i.e. *stotṛbhīh* is to be construed. VM'S actual wording '.....*aśvaḥ, yājñe stotṛbhīh stotraśravaṇārtham agacchat yadā sa udake prahito bhavati*', seems to construe *stotṛbhīh* (i.e. *r'kvabhīh* in *b*) with *ā'hitaḥ* in *c*; Gld. takes *yujānāḥ r'kvabhīh* together, and adds '*tut*' (i.e. *karoti*) to *padām*. In the face of these difficulties, a double object construction is not ruled out.

19a. *vāhni*, still hovering round its root-meaning in the RV, is used in three contexts. (i) for the singers i.e. bearers of praises, cf. *yé tvā grṇānti vāhnyāḥ* 1.48.11, (ii) for horses, cf. *manoyūjo yé tvā vāhanti vāhnyāḥ* 1.14.6 and (iii) as an epithet of deities in general but particularly of Agni, who carries the oblations to gods; cf. *prajā'vatā vācasā vāhniḥ āsā* 1.76.4, in which the sense of carrying both the songs and oblation is combined. When applied to Soma, however, it is intended to express various *nuances*, but the root-sense of *√vāh* is always prominently present. In the present context with *śaśa*, however, the meaning 'carrier' fixes itself.

19c. *samudré* as pointed out earlier can refer to the *dronakalāśa*.

20. In the light of our interpretation of *rc* 19 and the verb *si'dati* in 20b, the *ṛtūsyā yōni* can refer to the sacrificial place. If the heavenly seat were meant, a verb of motion would have been used. But according to Lüd. (*Var* II. 603, 615), in the light of the epithet *hiranyādyam*, it refers to Soma's seat in heaven, because 'all that is in heaven is golden'.

While pressing Soma, the priest puts on a golden ring (cf. *hiranyapāṇir abhiṣunoti*); and on account of this, by *hiranyādyā yōni* the sacrificial place is meant (may be to symbolise the heavenly seat); cf. also VM (Ms 337) *yajñasya hiraṇmayam yonim*, followed by Sāy.

20c. *jāhāti āpracetasaḥ* (= *nābhigacchaty astotṛnām yajñam* cf. VM.Ms 337, Sāy. and Gld. note to trans.) is rendered by Lüd. (*ibid* 603) with 'No more concerns himself with the fools', which is rather free. VM's interpretation is supported by 21b *īyakṣanti prācetasāḥ* where the *prācetasāḥ* are contrasted with *āpra*, on account of their sacrificial activity.

21a. The *venā'ḥ* (from *√ven* 'to love-or long for', for which cf. SH.II.22) are the singers (or sages) longing for or loving Soma. This is also confirmed by Soma-passages like *gīro venā'nām akrpanta pūrvī'ḥ* 85.11b.

21b. *īyakṣanti* = 'wish to worship', for which meaning cf. SH.I 59; II.27.

21c. The verb *mājanti* occurs only here in the RV.

—*āvicetasāḥ* are the same as *āpracetasaḥ* in 20c.

22c. *ṛtūsyā yōni* may here signify the heavenly seat as Soma is to flow for Indra who is in Heaven; if the latter is invoked to the sacrifice, the *vedī* might be meant.

23. The *rc* mentions three types of workers in the Soma-worship: the poetry-knowing singers (*vfprāḥ*), the performers of the sacrifice (*vedhāsāḥ*) and helpers characterized as just men (*āyāvāḥ*). Sāy. and VM take *vfprāḥ*, *vedhāsāḥ* etc. together as the subject of the only verb in the two *pādas viz.* *pārīṣkrṇvanti*. But we can take them separately because as stated earlier *vfprāḥ* are generally the singers as their activity is characterized by verbs like *amādiṣuḥ* in 9.8.4, by *anūṣata* in 12.2, 17.6, or they are associated with *dhībhiḥ* 17.7, 63 20, when they perform any other activity like *mṛjanti*. On the other hand, the *vedhāsāḥ* are connected with *ṇvanti* 7.5, *hinvanti* 26.6 and moreover Soma himself is called *vedhās* 2.3, 16.7 because like Agni he goes to the gods to perform his duty of pleasing them.

Consequently there is a word-play on *pārīṣkr.*; with *vfprāḥ* it means 'to beautify Soma with artistic songs' and with *vedhāsāḥ* 'to decorate the juice' with mixing material after it is cleansed by the *āyāvāḥ* (= just 'men') as stated in *c*.

25-27 forms a *trca* as the repetition of *punāndḥ* in all the *rcs* shows. *Rc* 25 refers to the speech or song which Soma himself raises (*cf.* 9.12.6, 30.1 etc.) whereas in 26 he is requested to bring fine speech or poetry.

✓ 25a. *vipāścīt(am)* is here applied to *vā'c*, though primarily it suits Soma better as the one 'who inspires songs' (*cf.* note on the word in 9.16.8 a, SH.II. 4f and 9.22.3). Here we take *-cīt* in the active or causal sense; *cf.* VM's paraphrase *prajñāpayitrīm* (MS 338); Sāy.'s *prajñayā pavitrām* goes beyond the word's capacity. This incidentally suggests the identity between Soma (who is *vācāḥ pātīḥ* 101.5) and the *vāk*.

—*punāndḥ* has here the force of a clause as often in Soma-poetry (*cf.* the next *rc*, *pāda c.*)

25c. *sahāsrabharṇasam* (a Tat. comp. accented in a special way, *vide* note to *vītirādhasam*, 62.29c) is typical of soma-poetry, all its four occurrences being in Maṇḍala IX. In 60.2 it qualifies Soma; in 98.1c (= 25c) *rayī* and in the next *rc*, as here, *vāc*, which appears to be the more original sense. As applied to *rayī* (98.2c) it appears secondary and this *pāda* may be the original.

26b. *makhasyū(vam)*, denom. from *makhā* (= hero), as pointed out earlier (*vide* notes on the word SH.II.1rof.) is very frequently applied to *vā'c*, which 'longs for the hero', who can be either Soma (who is called *makhā* in 20.7) or Indra. Here the latter is meant as Soma is to bring the *vā'c*.

27a. *eṣām* in *a*, *jānānām* in *b* and *priyāḥ* in *c* have to be construed together; a remarkable exception to the general rule of the sematic unity of Rgvedic *pādas*.

27b. *pūruhūta*, a typical Indra-epithet is applied to Soma, suggesting their intimacy and even a mystic identity; cf. *Indur Indra iti bruvān* 63.9c.

27c. *samudrā(m)* can signify either the heavenly ocean or the pitcher on the earth, there being no accompanying circumstance to decide either ways; the adj. *priyā* too does not decide, as Soma is dear to gods.

28 is elliptical; a verb like *bhavanti* is to be supplied to the subject *sómāḥ*.

28ab. The instr. *rucā'* can signify regular *karāṇa*, whereas *krpā'* is sociative; the Somas are *śukrā'h* (in c) due to *ruc* and they are mixed up with milk (*gāvāśirah* in c) in the accompaniment of prayerful song(s) or *kr'p*.

28b. *pariṣṭōbhanti* = 'that which resounds or is accompanied by additional music.' According to Grass. 1594 'that which roars around', and Gld. also similarly. As applied to *kr'p*, root-noun (= form, beauty according to Grass. 347 on the authority of Fick; Gld. takes similarly), the epithet becomes significant, if *kr'p* would mean something like 'prayer' or 'prayerful song'; cf. *krpanyati* in *tāt tad agnir vāyo dadhe yāthā yathā krpanyāti*, 8.39.4 and $\sqrt{kr'p}$ in *gīro venā'nām akrypanta pūrvī'h* 9.85.11b. In the latter passage the meaning 'long for' as taken by Gld. also comes nearer to 'pray for'. In the light of this, *krpā'* = *dhārayā* of VM (MS 338) followed by Sāy. is difficult to accept, though it comes nearer the meaning 'form' given by Grass. The meaning 'song' is supported by the fact that the ritual act of mixing Soma with milk was certainly accompanied by songs.

—*krpā'* (for details see above) sg. is obviously used in a plural sense (cf. Pāṇ. *jātyākhyāyām ekasmin bahuvacanam anyatarasyām* 1.2.58, the significance of which must be a little in a wider way, particularly to suit the present type of use, on the strength of *anyatarasyām*

29a. *hetr'bhīḥ* as in 13.6 (vide SH.I.65) refers to the priests who pour out juice (i.e. urge Soma on) into the cups. The activity is like controlling Soma (cf. the usual epithet *yatāḥ*) who is like an impetuous horse.

29b. *akramīt*, regular aor. of \sqrt{kram} , which is a favourite activity of Soma.

29c. *st'dantaḥ* is difficult to interpret as it is unsuitable to *akramīt*, which is the activity to be compared. Gld. equates it with *sādinah* with a question mark. VM's paraphrase (MS 338) followed by Sāy. is '*yuddham praviśantaḥ*' which is not unlikely because \sqrt{sad} 'to sit' may secondarily mean 'to enter'. Besides as it is often clearly suggested by Pāṇ. in his *sūtras* the meanings of roots (which are after all a grammatical or linguistic fiction and were not actually given in the *dhātupāṭha* by Pāṇ. but were put later on by one Bhīmasena as grammatical tradition says) are not absolutely fixed, as speakers were free to choose any *nuance* that was current in the language.

—*vanúṣah*, nom. plu. of *vanús*, agent noun from $\sqrt{\text{van}}$, meaning both (i) to long for and (ii) to fight (for the thing desired). In passages like *itáśya yóge vanúṣah* 3.27.11 the first sense is present whereas in others like *spṛ'dho vanuṣyān vanúṣo nt jūrva* 6.6.6. or *jahí vādhar vanúṣo mārtyasya* 4.22.9 the second one is obvious, which applies to the present context.

30a. *r'dhák*, along with *ardhá* (or *árdha*), as intelligently pointed out by Grass.290 goes back to a root viz. $\sqrt{\text{rdh}}$ (= to divide oneself), which was possibly at the base of the well known $\sqrt{\text{rdh}}$ = 'to grow up', but might have very early lost its original meaning. This is strongly confirmed by many Vedic passages like 6.40.5; 7.57.4 etc., where the word has the meaning 'away', 'divided from' etc. But even the meaning 'in a prosperous way' is not excluded and was present early in the language cf. *asmā' ardhām kṛṇutād indra gónām* 2.30.5, where *ardhá* = 'prosperity' according to Sāy. cf. Yāska's remark: '*rdhag iti pṛthagbhāvasyānupravacanum bhavaty, athāpy rdhnotyarthiḥ dṛs'yate* (Nir 4.25). According to Durga the passage '*rdhag ayā rdhag utāśamiṣṭhāḥ*' TS 1.4.44.2, quoted by Yāska, illustrates the sense 'prosperous' etc. The prayer states that Agni has come and has made the offering *rdhák*, 'prosperous' i.e. capable of pleasing the gods (cf. Durga's paraphrase: *haviḥ rdhag eva rddham eva devatāṭṛptisamartham bahu kurvan ayāḥ, tvam yāgam akārsīṣṭi arthaḥ*).

In the present passage, where *rdhák* appears with change of accent, (which fact is neither noted by Grass nor by any other scholar, even the PW putting this passage under *r'dhak*!) the meaning from $\sqrt{\text{rdh}}$, 'to prosper' suits admirably. Soma is to join Indra (cf. *saṃjagmāndh* in *b*) and that for *svastāye* (in *a*); obviously he has to prosper i.e. swell out luxuriously so as to please Indra. *rdhák*, therefore, which can be analysed into *r'dh* (root-noun from $\sqrt{\text{rdh}}$, 'to prosper') + *añc* (the form having the usual correct accent of the Pāṇinian -*añcūltara* compounds, and as neu. sg. is used adverbially) means 'in a prosperous way'. Incidentally this use may be somewhat later (Yāska's example also quoted earlier being from the TS) than the early sense of 'separately', which is supported by other evidence of the late character of this *rc* (for which see note on *c* below). Lūd (I.259 fn.2) translates the word with 'far off' (or 'at a distance' going with *saṃjagmāndh* which indicates Soma's journey in Heaven. Lūd.(I.259 fn.2) criticises Gld.'s translation of *rdhák* with 'rightly', though otherwise he translates it with 'aside', 'apart', etc., on the ground that this obviously is due to his taking *saṃjagmāndh* as referring to the mixing of Soma with milk and waters. (vide Gld.'s fn to trans. (HOS. 35.50 fn. 1).

According to Lūd. this refers to the reunion of the Somas in Heaven, (for this idea vide Lūd.'s views quoted in notes on *saṃ jāmbhīr nāsate*...69.4c) for which the word *svastāye* in *a* is a pointer. It is used (in Sanskrit) in connection

with happy arrival in the context of coming and going. This is testified by the expression ' *svastyayana* ' standing for ' *Reisesegen* ', i.e. journey blessings. Lüd.'s interpretation apparently rests on the ground that ' joining together ' presupposes a journey (supported here by *svastāye*) and that too of the Somas to heaven to join their *jāmīs* (i.e. the heavenly Somas). Actually for this there is no definite indication in the *ṛc*. Besides he translates *ṛdhāk* with ' *in the distance* ' without noting the accent difference and ignoring other possible meanings. Further *svastī* does not always presuppose a journey. In the RV., on the contrary, it is almost exclusively used for the welfare of the devotee. The presence of *ḥavasva* in *c*, which activity generally results in bringing advantages like cows, sons, wealth to the worshipper, well indicates that *svastī* here has the sense of ' welfare '. All these considerations support the conclusion that *ṛdhāk*, here, is used *ṛdhnōtyarthe* as *Yāska* puts it.

30b. *saṁjagmānāḥ*, perf. part. of *saṁ + √gam*, here signifying the present, is elliptical, the predicate *indreṇa* being supplied, on account of Soma's intimacy, with him : cf. *īdava indreṇa no yujā* 9.11.1.

—*divāḥ karṣṇi*, in spite of the absence of -s- sandhi (showing a syntactical unity as in the frequent *divāspāri*) has to be taken together; in the RV generally *visarga* is turned into *s* before *p*, but not always before *k* (as in the present case); at times not even before *p* (cf. *divāḥ pīyūṣam* 9.51.2).

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30c. *sū'ryo dṛśé* is an intentional variation for the sake of novelty of the patent phrase *sū'ryam dṛśé* occurring in 1.50.1, 51.4 with intervening words and in the repeated *pāda jyók ca sū'ryam dṛśé*, 1.23.21° = 10.9.7c = 10.57.4°, which significantly enough belongs to 'late R̥gveda'. This typical variation, therefore, indicates that the *ṛc* belongs to the late Soma hymns, parts of which might have been composed after old models. The noun *sū'ryo* has naturally confused some interpreters: VM (MS 338), as usual followed by Sāy., paraphrases it after the Nairukta manner *suṁryaḥ* as epithet of Soma. Lüd (I. 259) on the strength of the description of the Somas in *sū'ryāso ná darśatā'saḥ* 9.101.2 takes this to be an *upamāna* for Soma (which is quite natural under the circumstances) and translates the phrase with 'to be looked at like the sun.' Gld takes similarly.

—*dṛśé* infinitive of *√dṛś* is specially noted by Pāṇ in *dṛse vikhye ca* 3.4.11 as Vedic infinitive. Kāśika gives *dṛśé víśvāya sū'ryam*, 1.5.0.1, as its example. Since the form is connected with the verb *ḥavasva*, it has a causal sense viz. *darśayitum*.

—*vanūṣah*, nom. plu. of *vanūs*, agent noun from $\sqrt{\text{van}}$, meaning both (i) to long for and (ii) to fight (for the thing desired). In passages like *itāsyā yōge vanūṣah* 3.27.11 the first sense is present whereas in others like *spṛ'dho vanuṣyān vanūṣo nī jūrva* 6.6.6. or *jahī vādhār vanūṣo mārtyasya* 4.22.9 the second one is obvious, which applies to the present context.

30a. *r'dhāk*, along with *ardhā* (or *ārdha*), as intelligently pointed out by Grass.290 goes back to a root viz. $\sqrt{\text{rdh}}$ (= to divide oneself), which was possibly at the base of the well known $\sqrt{\text{rdh}}$ = 'to grow up', but might have very early lost its original meaning. This is strongly confirmed by many Vedic passages like 6.40.5; 7.57.4 etc., where the word has the meaning 'away', 'divided from' etc. But even the meaning 'in a prosperous way' is not excluded and was present early in the language cf. *asmā' ardhām kṛṇulād indra gōnām* 2.30.5, where *ardhā* = 'prosperity' according to Sāy. cf. Yāska's remark: '*rdhag iti prthagbhāvasyānupravacanum bhavaty, athāpy rdhnotyartho dṛs'yate* (Nir 4.25). According to Durga the passage '*rdhag ayā rdhag utāśamiṣṭhāḥ*' TS 1.4.44.2, quoted by Yāska, illustrates the sense 'prosperous' etc. The prayer states that Agni has come and has made the offering *rdhāk*, 'prosperous' i.e. capable of pleasing the gods (cf. Durga's paraphrase: *haviḥ rdhag eva rddham eva devatāṛptisamartham bahu kurvan ayāḥ, tvam yāgam akārsīṛ ity arthaḥ*).

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Translation of 9.65

1. The shining ones send on the Sun(-like Soma) ; the sisters (as) the wives (stimulate their) lord,—(they) honouring the great Indu.
2. O Pavamāna, (thou) the god (coming) from the gods with every lustre of thine, enter all shining (gifts).
3. O Pavamāna, (flow) on (so as to bring) an excellent praise (hymn), rain (and) worship (*i.e.* sacrifice) from the gods ; flow on continuously for food.
4. (Thou) art, indeed, the male *par excellence* by thy lustre ; we invoke thee, the lustrous one, O Pavamāna, —(we), possessed of well-thought(out) songs.
5. O (Soma) possessed of good weapons, gladdening thyself, flow on (to us bringing) heroic sons ; O Indu, come well only here (*i.e.* to us) !
6. When (thou) art being sprinkled with waters, (while) being cleansed between the arms, (thou) occupiest the wooden seat.
7. Sing like the sage Vyaśva, for the flowing, great, thousand-eyed Soma !
8. Whose mead-trickling colour, the tawny-brown (juice), they urge with the (pressing-) stones,—the Indu for Indra to drink.
9. Of such thee, the strong one, we choose the friendship,—(of thee), who hast conquered all wealth.
10. (Thou) the male *par excellence* flow with (thy) stream, (as) exhilarator for Indra (lit. the Marut-possessing god), bringing all (heroic deeds) with (thy) vigour.
11. That (*i.e.* famous) thee, the supporter of heaven and earth, the light-seeing, O Pavamāna, I urge on (as) a strong (horse) in the prize(-winning) races.
12. Urged on by this forceful hymn, (thou) of tawny-brown colour, flow in a stream ; stimulate thy friend (Indra) for strong (deeds).
13. O Indu, flow on towards abundant food for us, (thou) worthy of being seen by all, and also, O Soma, (being) the path-finder for us.
14. The pitchers are praised, O Indu (when filled) with (thy) streams and energy ; enter (them) for Indra's drink.

15. Of whom, the exhilarating, sharp juice, they milk out with the press(-stones),—such (thou), flow on (so as to be) the destroyer of attacking (enemies).
16. The king (Soma), the flowing, marches on in the accompaniment of songs among men in order to go (to heaven) by the mid-region.
17. O Indu, bring for us thousand-fold prosperity of cows, excellent horses (and) gifts of fortune for the sake of protection.
18. O Soma, bring to us (fighting) strength, speed (and) form for lustrous (appearance), (while) being pressed for the enjoyment of gods.
19. O Soma, (being) the most shining, flow on roaring towards the wooden pots in order to sit on (thy) seat like a falcon.
20. Soma runs on for Indra, Vāyu, Varuṇa, the Maruts (and) for Viṣṇu, (so as to be) the winner (*i.e.* bestower) of waters.
21. Bestowing food on our children (and) on us from all sides, O Soma, flow out thousand-fold (wealth).
22. The Soma(-juice)-s, which are pressed at distant places; which, moreover, in (those) nearby (and) which there in the Śāryaṇāvat country—
23. Which (again, are pressed) among the efficient Ārjika people, which in the (different) houses; or which among the 'Five People'—
24. May they flow out for us showers from heaven (and) heroic sons,—(they) the gods, the drops, (the Somas) being pressed out!
25. The tumultuous tawny-brown (Soma), being praised by Jamadagni, flows on (while) being urged on the bull's hide.
26. The shining, food-bestowing (lit. quickening) Somas, being urged on like horses (while) being mixed up, are cleansed in the waters.
27. Such thee, the priests send on for the gods, (while the juices) are pressed; that (thou) flow on accompanied with (thy) lustre.
28. We ask for (lit. choose) thy happiness-creating, (wealth-) bringing (lit. carrying) efficiency; (we ask) for (thy) drink, cherished by many.

29. We ask for (thee), the song-knowing, indeed the choosable, indeed the singer, indeed the wise one ; (we ask) for (thy) drink, cherished by many.
30. (We ask) for wealth, (which is) indeed well-knowable, O of good intelligence ; (we ask for good intelligence) in (our) own self ; (we ask) for (thy) drink, cherished by many.

Notes to 9.65

Ṛc 1 contains various allusions and puns all of which are not decipherable, which explains the different interpretations proposed. One thing is sufficiently clear that the rising of the Sun, lit. the urging on of the Sun by the dawns and the flowing on of Soma are the two main thought currents, on which the whole poetic fabric of the *ṛc* is woven. With remarkable artistic skill the poet has welded together the image of the earthly flowing Soma into that of the rising Sun.

1a. In *sū'ram* as usual there is word-play : referring *primarily* to the Sun and metaphorically to Soma. (*cf.* note. on *sū'rāḥ*, SH.I.52).

—In *usrāyaḥ* (nom. plu.) the base is *ūsri* (which is not noted by Grass.), instead of the usual fem. *usrā'*, in all probability for the purposes of metre, which requires one more syllable, that the plu. of *usrā'* cannot give. Moreover, *ūsra* has a different accent from *usrā'* and Sāy.'s paraphrase of the word under the repeated pāda 67.9a, *viz. karmakaraṇārtham ilastataḥ saṁcarantyaḥ aṅgulayaḥ* might have been motivated thereby. *ūsri* from \sqrt{sr} appears far-fetched. But under the present *ṛc* Sāy. connects *ūsri* with \sqrt{vas} without explaining the accent ; *cf.* his *bhāṣya* : *karmārtham nivasantyaḥ*. At both the places the meaning intended is ' *aṅgulayaḥ* ' ; and this variation in derivational explanation gives one more evidence for the multiple authorship of the Bhāṣya.

Further *svāsāraḥ* in *b* already signifies the fingers and then *ūsri* would appear superfluous. It is, therefore, quite reasonable to interpret the word as a variant *metri causa* for *usrā'* standing for the ' dawns '. Of course, the accent is against the principle of ablaut, -*u-* being accented in spite of its being the weak grade of *va-*. (Of course, *usrā'* gives the correct terminal accent).

b. *svāsāraḥ*, the sisters, can easily mean ' the fingers ' as usual.

c. *jāmāyaspātim* : the *s-* sandhi of *visarga* before *p-* in *pātim* need not necessarily signify a comp. or a closer syntactical connection. Such a sandhi is not present even in cases where a connection exists, *cf.* *divāḥ kavīḥ*, 64.30b discussed in notes there ; conversely the presence of sandhi need not always suppose a close relation. *jāmāyaḥ* suggests the nuance of wives in association with the word *pāti*. The fingers as wives urge on Soma the Lord, giving an veiled erotic suggestion.

—*mahā'm*, retained by the Pp. as it is; yet it is acc. of *mahā* (cf. 9.1.4: *mahā'nām devā'nām*) being lengthened for the sake of the metre (which requires that the 2nd syllable in the cadence must be long).

—*mahīyāṇi* = *tvadabhiṣavam kāmaya mānāḥ* acc. to Sāy. (the last word being VM's paraphrase, MS.p.339 also) is exegetically satisfactory but not grammatically. *mahīya* (Ātm), a derivative root given by Pāṇ. in the *kaṇḍvādī* group under *kaṇḍvādibhyo yak* 3.1.21, means 'to glorify oneself' cf. *mahīn pūjāyām*, SK & Grass (1023). The word, occurring only twice in the RV., occurs once more in 9.99.1, where it is an epithet of the priests, paraphrased there by Sāy. with *pūjākāmāḥ* which is more in accord with grammar. The derivative root need not necessarily have the reflexive sense of *mahī(n)*, Ātm, and can be taken transitively (viz. "wishing to make great or glorify"). Derivationally it is analogical to the -u- formation (cf. *devayūḥ* etc.) from denominatives so common in the RV. (cf. Pāṇ. *kyāc chandusi* 3.2.170).

rc 2. The amalgamated image of the Sun and the Soma in rc1 now leads to a prayer to the latter, i.e. the heavenly Soma (cf. *devébhyas pári* in b) 'to enter all shining things' in order to bring excellent possessions to the worshipper; cf. VM's paraphrase of *pāda c* (MS. 399: *asmākaṁ viśvāni dhanāni prāpaya*), which is adopted by Sāy., who, however, gives an alternate explanation viz. . . *devébhyas tadartham sarvāni vāsūni nivāsasthānāni grahādīni ā viśa samantāt praviśa*, which reads more in the rc than what the wording normally permits.

2a. *rucā'rucā* (= *sarveṇa tejasā*, VM.MS.339 followed by Sāy.), an *āmreḍita* comp. (signifying repetition or frequency); cf. a similar one *yāvam-yavam* (55.1a) and notes thereon. Gld. renders this with "always with new radiance", which is available more by suggestion than by expression. Besides he construes the phrase with the voc. *pāvamāna* in which case *rucā'rucā* would remain unaccented which is not the case here.

b. *devébhyas pári*: Soma is requested to come from the gods; we supply 'āgaccha' or some such part. to the *pāda*. Such a construction of *pári* as in the present case often involves an ellipsis and a suitable pass. or pres. part. has to be supplied; cf. notes on 9.12.2b, SH.II.83). Gld. takes *pári* as signifying 'superiority' of Soma above other gods. This is only possible if the verb *√bhū* accompanies; otherwise the commonest meaning of the adnominal with the obj. is 'movement from a place' (Grass. 783f.).

2c. *vāsūni ā viśa*, 'enter all shining things' i.e. bring them to us because Soma's entering into things which is a potent divine effect naturally works for the devotee's benefit. Here we possibly get a faint precursor of the later Upaniṣadic idea of *anupraveśa* of Brahman into the created things (cf. Taitt. Up. 2.6: *tat śṛṣṭvā tad evānuprāviśat*).

Ṛc 3(see 9.62.3) further continues with the prayer to the heavenly Soma. He is now requested to bring an excellent hymn, rain and sacrifice from (as well as, for the sake of) the gods. All these three things come from heaven according to the belief of the Ṛgvedic poets; for the divine hymn, cf. *divāś cid ā' pūrvyā' jā'yamānā...sē'yām asmé sanajā' pītryā' dhī'h* (3.39.2). Rain is always from heaven and the sacrifice by implication is also from heaven like Agni, whose heavenly birth is so often mentioned in the RV.

3a. For the meaning of *suṣṭutī*, vide note to 62.3. VM(MS 339) followed by Sāy. construes it as a Bah. comp. going with *vr̥ṣṭī* which breaks the semantic unity of the *pāda*. The term, however, is always used in the RV for praise offered to gods and appears strange with *vr̥ṣṭī*.

3b. The dat. *devébhyaḥ*=the gen. *devānām* according to VM and Sāy. But it could also be abl. in the light of the same form in 2b. This is the more likely because *rcs* 1-3 form a *tr̥ca*, with 'the heavenly Soma' as its theme.

—*dūvaḥ* (from $\sqrt{dū}$, an alternate form of $\sqrt{dā}$) means 'a gift' either from or to the gods, cf. Grass.617. In the case of gods, it is equivalent to sacrifice(=*paricarana* of the traditional commentators). Sāy. takes this as a case of ellipsis at the *pāda*-end (i.e. *dūvaḥ*=*duvase*) which is not so happy, because it disregards the other acc. forms viz. *suṣṭutīm* and *vr̥ṣṭīm*.

3c. *pavasva*, in addition to its being construed with *iṣé* in *c*, which shows dat. of purpose, should also be connected with *suṣṭutīm* in *a*, which is the usual acc. of end (found with \sqrt{pu} , $\sqrt{arṣ}$, etc. in the Soma-context); *ab* and *c* are thus separate sentences, *pavasva* being understood in the former.

—On the strength of unmistakable indications in the RV (cf. 6.22.10; 9.72.6c *sám ī gā'vo matáyo yanti samyátaḥ* and especially 5.34.9c. *tásmā ā'paḥ samyátaḥ pīpayanta*), *samyátam* is the acc. sing. of the fem. of the pres. part. *samyát* (from *sam*+ \sqrt{i}) in place of the classical Sk. form *samyanām*. In three Soma-contexts including this, the word is connected with *ilā* (9.62.3c) or *iṣ* (9.86.18a and the present passage). This further supports our derivation. Here, however, the combination *iṣé samyátam*, with case-discrepancy is intentional, as metrically either *iṣam samyátam* or *iṣé samyáte* suits. All the Soma passages with *samyátam* have the theme of *continucus* food; here, therefore, in the light of case-disagreement, we have to take it adverbially as if it were *sam*, going with *pavasva*, so that it will qualify all the gifts asked for in *a*, *b* and *c*. For such a construction, the neu. acc. sing form *samyat* would have been grammatically correct. The *-am* term. is clearly for metrical purposes, particularly at *pāda*-end.

The alternative constructions and interpretations of the different interpreters are obvious attempts to discover some harmony in the wording of the *rc* and naturally require some type of grammatical compromise.

4a. *vr'ṣā*, as usual, is the male *par excellence* (cf. 9.76.5 : *vr'ṣēva yūthā'*), here particularly due to Soma's lustre.

— *bhānūnā* is regular instr. showing cause (*hetu*).

— *dyumāntam* is accented regularly according to Pāṇ. *hrasvanuḍbhyān matuḥ*, 6.1.176.

4c. The epithet *svādhyāḥ* (1.76.1 ; 70.2 to Agni) is applied both to gods and the devotees ; Agni is often called *svādhi'h* (= thinking well for the devotee 1.67.1 ; 70.2 ; 4.3.4) whereas the singer also is *svādhi'h* (= meditating well i.e. full of well-thought out songs, cf. 10.45.1d *indhāna enam jarate svādhi'h* ; cf. the Maruts compared with *vīprāḥ* who are *svādhyāḥ* 10.61.7). These considerations further clarify the point made about *svādhi'h* in SH.II.58, where the comp. is taken to be Bah., but with *su-* as first member it can also be a Tat. (according to the usual rule of Pāṇ. *gati-kāra-kopa-padāt kṛt*, 6.2.139).

5a. *suvi'ryam* = 'heroic sons' (i.e. collectively good progeny) cf. notes in SH.I.41.

— *mādamānaḥ*, Ātm, has to be taken in a reflexive sense here ; usually \sqrt{mad} is used with Soma, here \sqrt{mand} for the sake of novelty.

5c. *ihó* (not analysed by the Pp.) = *ihā u* (according to Sāy.) where, *u* is for emphasis.

6c. In the context of Soma being cleansed, *gābhaslyoh*, loc. = instr ; but we have retained the literal rendering as in 20.6 (cf. SH.II.16 trans). Incidentally, this word (which can be analysed into the Vedic $\sqrt{grbh} > gabh + asti$ = by which one holds or grasps i.e. a hand or arm) is one of the few formations in *-asti*, like *ag-ásti* a sage, AV 4.29.3 (from \sqrt{ag} , surviving in Agni), *kṣīpasti* = arm (from $\sqrt{kṣip}$), given by the Nigh. 2.4 etc. (cf. Wack-Deb. AG. II.2, p.237f).

— *drūṇā sathástha(m)* is a sort of asyndeton signifying (lit. the seat with wood i.e.) the wooden pressing boards, on which the *dronakalaśa* is placed for collecting the juice after it is squeezed (cf. *mrjyāmānaḥ* in b) in the *ādhavanīya* pot and strained (vide note on *yonīm* 9.1.2, SH.II.9f).

As pointed out by Kuiper, *sadhástha* is to be analysed as *sadhás + stha* (and not *sadha + stha*) ; he in his note on 'Vedic *sadhástha*-n. "seat" Indo-Iranian Journal, I (1957), p.309f. points out that the Pp. analysis of this word viz. *sadhá - stha* is wrong ; the word preserves the 'antique use of *-tha* -as a secondary suffix'. (This is supported by the fact that Vedic *upástha* is just synonym of *upás*). Further, *sadhástha* just means 'seat' and the renderings like 'gathering place' etc. are inaccurate. This is supported by Rgvedic usage. Kuiper has brought lot of comparative evidence for his point, which should be accepted. It is remarkable that *sadha-* and *sadhás*, however, are not

connected in that case. Can one say that *sadhás* goes back to a root \sqrt{sadh} 'to sit' from which \sqrt{sad} might have been derived by the loss of the aspirate. Parallel evidence for this has, of course, to be sought.

7a. *vyaśvavāt* : The accented term-*vāt* (Pāṇ. *vati* in *tena tulvaṃ kṛiyā ced vatih*, 5.1.115) forms adverbs of manner, whereas the unaccented *-vat* (i.e. Pāṇ. *-vatup*—*matup*, cf. *tadasyāsty asminn iti matup* 5.2.94) forms possessive adjectives. This distinction is very clearly brought out by Pāṇ. In the present context a song is to be sung for Soma after the manner of the sage *Vyaśva* who is mentioned in the Mand. VIII in 23.23; 24.22 and 26.9 in connection with worship and song to Agni Indra and Aśvins and further a descendant *Vaiyaśva* is mentioned thrice in the same three hymns. This Soma-*tyca*, therefore, belongs to the family-group of the *vyaśvas* and supplies concrete evidence for the multiple authorship of this hymn, and indirectly the Soma-Maṇḍala itself.

7c. *sahásracakṣase* can be either Bah. by the normal accent, or Tat. by exceptional accent stated by the Uṇādi rule quoted under *vītirādhasam* 62.29c. The former suits the context better.

Ṛcs 8 and 9 should be taken together: cf. *yásya vārṇam* etc. being dependent upon 9 cf. *tásya tē* etc. in *a*.

8a. *várna(m) madhuścūt(am)* = lit. 'the mead-trickling colour', which obviously is a *lakṣaṇā* for 'the mead-trickling form, i.e. juice of Soma. Soma's regular colour *hári* is also mentioned in *b* which unmistakably indicates that *várna* should have a metaphorical sense, viz. body or juice. VM's (MS 340) explanation *varṇam śatrūṇām vārahām*, followed and further explained by Sāy. (*yenāsau pīyate tena mattena śatravaḥ samprahāryanta iti śatruvivāraṇasamartham*) is derivationally correct but hardly allowed by usage.

Both these scholars further take this to refer to the *amśu* i.e. the shoot, which according to Sāy. is urged on by the stones i.e. pressed out. This is an excellent explanation for the ritual context.

8c. The oft-occurring phrase *indrāya pītāye* is all along rendered by us "for Indra to drink". It is more likely that *indrāya* is a dat. by attraction in place of gen. and the whole phrase would mean "for Indra's drinking".

9a. *vājīnaḥ* (nom. plu.=*sambhṛtahaviṣkāḥ*, Sāy.) should more reasonably be taken as adj. of Soma because the word is frequently applied to the deity and rarely to the worshippers.(cf. *hinvé vā'jeṣu vājīnam*, 65.11c). VM's (MS 340) paraphrase *tasya balīnaḥ* going with Soma supports us.

9b. (*dhānāni*) *jigyūṣaḥ*. perf. part. of *jigivas* being transitive does not govern the gen.; the form is well-explained by Pāṇ. *sanliṭorjeh* 7.3.57. VM's (MS. 340) *jigyūṣaḥ* = *jītavantaḥ* is obviously a copyist's error. It can certainly not come from a great grammarian like VM.

10b. *marūtvat(e)* is a well-known epithet of Indra (cf. 8.36.1-6).

10c. To the elliptical *viśvā, nṛmṇā'* should be supplied in the light of '*nṛmṇā' dādāhāna djasā* 9.15.4c, which well harmonizes with Soma being called *vr'ṣā* (the male *par excellence*) in a: Sāy.'s supplying *dhanāni* or Gld.'s rendering '*alles*' (= all) without supplying any *viśeṣya* specifies nothing.

11a. *dhartā'ram* to be connected with *onyōh*. Our earlier translation of the latter, viz. 'the press-boards' in 9.16.1a (SH.II.1) cannot be retained here. Soma is often *dhartā' divāh* (9.26.2; 76.1; 109.6) which makes it inevitable that the *onyōs* here signify 'the heaven and earth'. Grass. (305) in his short, yet very illuminating, note on the word derives it from \sqrt{av} 'to protect' and gives it the meaning 'heaven and earth'; by a further semantic change, the root would mean 'to nourish' giving the meaning 'the mother's breasts' (9.101.14) and finally metaphorically 'the press-boards'. The first meaning suits the present context. VM (Ms. 340) and Sāy. also paraphrase the word with *dyāvāprthivyaū*.

11c. *himé* is accented at *pāda* beginning and very regularly according to Pāṇ.'s formula: *tāsyānūdātennīdadupadeśāl lasārvadhātukam anudāttam anvhiṇoh*, 6.1.186, according to which Ātm. pres. terms are unaccented except in the case of the roots \sqrt{hi} and \sqrt{i} . The Ātm. here, as in the stock-example *yajate* signifies that the worshipper is urging Soma on for his *own* advantage.

12a. *ayā' vipā'* is the same as *ayā' dhiyā'* on the strength of innumerable Rgvedic passages already quoted under 9.53.2a, *ayā'* being here causative instr. as in the case of 9.61.1 for which see earlier notes. It then follows that *vr'p*, fem. is synonymous with *dhi'*. Sāy. takes *ayā'* as a derivative from \sqrt{ay} 'to go' which is scholastic but necessary to remove the tautology by the occurrence of *andāyā* in the same *pāda*, the meaning being 'active' or 'forceful'. It is quite possible that the poet has used this form intentionally for the sake of originality, in spite of *andāyā* being already there; or *ayā'* and *andāyā* is a tautology for emphasis. The two together make a fine *yamaka*.

—*cittāh* should be taken in a caus. sense meaning *cetitaḥ*=lit. 'made known' i.e. urged on, as the *dhi'* or *vr'p* is often associated with this activity.

VM.'s (Ms. 340) and Sāy.'s rendering of a, viz. "known (i.e. moving or flowing) by these active fingers" (where *vipā'* sing. = *aṅgulibhiḥ* is *chāndasa* for plu.) also requires to take *cittā* in a secondary sense; *vipā'* = *aṅgulibhiḥ* plu. is however artificial and moreover goes against the usual idiom of the Soma-poets, viz. *ayā' dhiyā'* noted earlier.

12c. *vā'jeṣu* in the context of Indra here obviously carries a different meaning from what it does above in 11c in the context of a horse being urged on.

—*vūj(am)* = 'a friend', obviously Indra; cf. . . . *Indreṇa no yujā'* (9.11.9c). Even a pun is possible (*yūj* = 'what is yoked' i.e. a horse).

13a. *mahī' (m) iṣ(am)* = great *i.e.* abundant food.

13b. *viśvādarśataḥ : darśatā* (= 'worthy of being seen', hence conspicuous), a derivative in *-atā* (cf. *yajatā*) is used passively in the RV.

14a. The aor. *Ātm. anūṣata* is used here in a passive sense. Gld. renders *anūṣta* with 'have roared forcefully' (translation of *ōjasā*) which is quite polished but not supported by Vedic usage, as *√nu* is generally used in the sense of 'praise' and 'urge on'.

14b. *dhā'rābhiḥ* is elliptical and some such word as *pūrṇāḥ* should be supplied because *dhā'rābhiḥ anūṣata* makes no sense. Sāy.'s construction is also similar to this. VM (Ms. 340) construes *dhā'rābhiḥ* and *ōjasā* with *ā' viśa* in *c*. This we do not accept because here too we have to supply an object to *ā' viśa*. All the same either construction would do.

15c. *abhimātihā'* should be taken predicatively.

16a. *medhā'bhiḥ* = 'with (heart-felt) songs', for which meaning see notes SH.II.45.

—*iyate* = 'is approached' or 'is requested' according to Lüd. (*Var.I.214*) who finds support in Roth who takes it in a passive sense. Lüd. admits that in passages like 9.5.4; 15.5 etc. *iyate* means 'goes'; but the sense does not suit the present context, because Soma is called here *rā'jā* and the king is always requested. Lüd. further holds that here the theme is of Soma being sent to the heaven through the *antarikṣa*. This, of course, is not disputed. But it is not necessary for that purpose to take *iyate* in a pass. sense. (For further clarification of this stanza he discusses 9.63.8 for which see our earlier notes, 63.8). Gld. translates *yc 16* as follows: 'The king, purified through the poetic thought, marches out in order to go through the air'. According to Lüd. this translation obliterates the sense of *iyate*. Moreover, he points out that *iyate* should be connected with *medhā'bhiḥ* and not with *pāvamānaḥ*. This is not necessary; and even when taken with *iyate* (= he goes), *medhā'bhiḥ* can be construed as sociative instr. meaning 'in the accompaniment of'.

Finally *iyate*, though not here, is elsewhere accented on *i'* (1.30.18; 1.44.2; 5.18.3; 10.16.7 etc.) which is overlooked by Lüd. This fact shows that *iyate* *Ātm. 4th conj.* is active but not pass. in which case the *-yā-* ought to have been accented, which fact is amply borne out by the Rgvedic usage. It is, therefore, reasonable to take *iyate* *Ātm.* going with the agent and *medhā'bhiḥ* showing sociative instr., the theme of Soma's going to Heaven through *antarikṣa* remaining unaffected.

16b. *mandu dāhi* (where *mandu* sing. should be taken in a plu. sense) suggests the sacrificial place from whence Soma starts for his heavenly journey.

17a. *śatagvīn(am)* can be analysed into *śatagū* + the possessive term. *-in* (which is generally added to bases ending in *-a*; cf. Pāṇ. *ata inīṭhanau*, 5.2.11; here, after an *-u*, it being a Vedic irregularity). The word qualifies *gāvām pōṣam* and thereby constitutes a mild tautology. Grass.(137) renders it with just 'hundredfold' and Sāy. explains it here in a literal way with *śatasahasrasam-khyābhīr gobhīr yuktam* which exaggerates the number for nothing. Under 1.159.5, however, Sāy. paraphrases with *śatasamkhyākagavādiviśiṣṭam*, one of the many indications for the multiple authorship of the Sāy. *-bhāṣya*. VM.'s (Ms. p. 340) paraphrase *balūbhīr gobhīr yuktam* brings out the spirit of the epithet by not being particular about the number.

17c. *bhāgutti(m)*=*bhagadattim*, (i.e. the gift of good fortune) where *-t* is *d*, the zero grade of $\sqrt{dā}$ before the accented term. (*h*)*tī(c)*, for which see note on *vāsutti* SH.II.92.

18a. *jūvas*, ending in the unaccented term. *-as* is derived from $\sqrt{jū}$, to speed up, attested in the Veda (cf. the past pass. *jū!ā'h* 9.64.16).

18b. In *rūpām nā vārcase*: *nā* has to be taken in the sense of 'and' (as VM and Sāy. have done), because in the sense of 'iva' going with *rū'pam* it makes little sense. Gld.'s rendering 'speed as beauty', *nā* being rendered by the German word 'wie' does not make it clear in which sense *nā* is taken.

—*vārcas(e)* is a mystic quality typical of Agni (cf. *āgne yāt te divi vārcaḥ prthivyā'm yād ōsadhīṣv apsu ā' yajatrā | yēnāntārikṣam urv ā' tatāntha tveṣāḥ śā bhānūr arnavo nṛcākṣāḥ* || 3.22.2) which he is requested to bestow on the worshipper, cf. *vārco dhā yajñāvāhase* 3.24.1; cf. Grass.(1222), who further relying on KZ (Kuhn's Zeitschrift 16.164) states that metaphorically the word signifies 'lustre, appearance, magnificence.' Here this meaning suits well.

19b. *drōṇāni* are, of course, the *drōṇakalaśas* into which the Soma runs while or after being purified. As already pointed out in SH.I.9f *drōṇakalaśa* is considered to be the *yōni* of Soma because it is placed on the pressboards where Soma was born so to say. In the R̥gvedic ritual, however, the exact use of the various pots is difficult to determine. Generally *drōṇa* is *drōṇakalaśa*; but once in 9.15.7 it is mentioned that Soma is groomed in the *drōṇa* which should be the *ādhavanīya*-pot or the big tub, in which the beaten Soma-stalks are squeezed with fingers. In 9.96.13 the *drōṇas* are *ghṛtāvanti* which suggests that they represent the mixing pots. In the present context, however, the reference to *yōni* in *c* fixes the meaning to the *drōṇakalaśa*.

19c. *si'dan* has to be taken here in an anticipatory or future sense in the light of the fact that while sitting on the *yōni* Soma cannot run to the *drōṇas*, especially because generally *drōṇa* and *yōni* are identical in such contexts (cf. the above note and SH.I.9f.).

20a. *apsā'h*, a typically Soma-epithet (cf. 1.91.21; 9.7.18; 84.1) not analysed by the Pp., suggests that it is not a comp., specially because similar words like *goṣā' nṛṣā'*, etc. are analysed into *go-ṣā'h* and so on, -*sā* being a *kṛt* from $\sqrt{\text{san}}$ with the zero term. *viṣ* of Pāṇini 3.2.67. In the light of the passages *tām apsanta śávasaḥ utsarēṣu* 1.100.8 describing Indra's warriors *viz.* Maruts or *agnīr apsā'm....vīrām dadāti* 6.14.4 with reference to a valient son, it is possible to derive the word from a root $\sqrt{\text{ap}} < \sqrt{\text{abh}}$ (cf. *abhrá* = which spreads) + *s*, meaning to go (in a battle, to march etc.) which fits well in the context of Soma's going to the different deities (cf. *bc yāti*, showing motion); *apsā'h*, then, would mean 'one who marches or runs speedily'. All the same it can be taken as a comp. (meaning winner of waters) against Pp; *apsā'm* accompanying *svarṣā'm* as Soma's epithet in 1.91.21 supports this. Sāy. and Gld. take it similarly; cf. VM's (Ms341) paraphrase *apām sambhaktā* The epithet should be taken predicatively. Soma goes to Indra and others so as to be 'the water-winner'; for, when he goes to heaven he sends down rain or induces Indras and Maruts to do so.

21a. *lokā'ya* should be taken in a collective sense: for (our) children or progeny.

21c. To the elliptical *sahasrīṇam*, *rāyīm* should be supplied on the strength of 9.40.3 where last two *pādas* of this *ṛc* are repeated *verbatim*. Moreover, out of the 10 other passages where *saháso* occurs, it qualifies *rāyīm* in a greater number of passages *viz.* four, whereas it qualifies *vā'jam* in the remaining four.

Ṛcs 22-24 which together form one long sentence make a *trca* which prominently brings out the universal character of the Soma-cult (among the Vedic people) and further suggests that sending down rain was one of the supernatural effects of the flowing of Soma (or, of the ritual of the Soma Pavamāna).

22ab. *parāvāti* and *arvāvāti* signify 'distant' and 'near' places; for formation and meaning of these (and for the base *arva* = near) *vide* SH.II.75f.

22c. *adāh* (= *amuṣmin*), a case of ellision of the loc. term., in all probability for metre. It may even be taken as a pronominal adverb of place. VM (MS 341) and Sāy. paraphrase this with '*asmin*' (*śaryaṇavati sarasi*). This is strange because *adās* signifies a *distant* thing in Sk. (cf. *adasas tu viprakṛṣtam*). The meaning might have some traditional authority behind it, otherwise it is impossible.

— *śaryaṇāv* (*i*), in association with *parāvāt* and *arvāvāt* and on account of the repetition of *yé* in each *pāda*, suggesting the repetition of *sunviré*, should be the name of a country. The majority of different authorities quoted by Mcd. and Keith (*Vedic Index*: II. 364-65) in the note on this word take this to be the name of a place; (the same according to Hille. VM. 126 also who locates it

in the five tribes). The meaning 'lake' is supported by 1.84.24 which clearly is not applicable here, because Somas cannot be pressed on a lake. Grass's (1385f.) view, which is strictly in conformity with the meaning of *śaryañā'* (probably coming from *śārya*, 'an arrow' which itself comes from *śara* = a reed) is that *śaryañā'vat* signifies 'something full of Soma-plants, or full of reed-like stalks' (or of even Soma-juice). It is quite possible that the poet refers to the country 'there', which is known as *śaryañā'vat* due to its rich crop of Soma-plants. This is supported by the passage *suśóme śaryañ-ā'vati*, 8.7.29, where *suśóme* is a regularly accented Bah. comp. (cf. Pāṇ. *ādyudāttaṃ dvyac chandasi*. 6.2.119) meaning 'full of excellent Soma-plants (or even juice)'.

23a. *ārjikhēsu* (in association with *jāneṣu pañcāsu* in *c* which also follows the same syntactical pattern of *yé* and consequently *sunviré* being repeated) is the name of a people or country.

—*kr'tvam*, a name of a country (Sāy.); Old (Noten II. 166) suggests that the meaning 'efficient' or 'ritually active' is also possible here (from \sqrt{kr}).

23b. *pastyā'* is a permanent difficulty for the interpretation of the RV. The IE. parallels, viz. O.HG. *fasti* (= firm, stable) and the Lat. *positio* with which Benfey (*Or. und Occ.* I. 35) connects this word as quoted by Grass (997) lead one to the meaning something 'stable or well-positioned'; this should mean 'a house'. This nuance fits in many Rgvedic contexts. The meaning 'rivers' (which Sāy. has here to take in a metaphorical sense, cf. his words: *pastyānām nadīnām madhye samīpe*) would break the thought-unity of the *rc* which refers to countries or possibly people. The passage *ārjikhē pastyā'vati* 8.7.29 (where the Maruts are stated to have gone) further confirms us; the *arjikhā* people or country were famous for their houses (or rivers?).

25a. *pavate* = *pūto bhavati* (in addition to *abhigacchati*) according to Sāy. This is possibly the only place where he gives this meaning obviously under the pressure of *c*, which refers to the stalks being squeezed on the *adhiṣavāṇa carman*. The usual meaning, however, fits in quite well. For *haryatā* = 'tumultuous', 'impetuous' etc., cf. SH. II. 41.

25b. *grṇānō jamādagninā* (where *grṇānāḥ* Ātm. is taken passively) is a variant of *grṇanā' jamā.* (3.62.18) where *grṇanā'* qualifies *Mitrāvaruṇā* in a prayer to drink Soma. Both, therefore, go to the *Viśvāmitra* family, though it is difficult to decide their relative priority.

This variant is an additional evidence for the assumption that 9.65 is composed of *trcas* drawn from various *Ṛṣi*-families; cf. the reference to sage *Vyāśva* in 7a and the use of the peculiar word *pā'nta* in the *trca* 28-30 which occurs in 1.22.1 and 1.55.1, both going to the authorship of the *Dīrghatamas*

family (Dairghatamasa Kakṣivān being the author of the former and Dīrghatamas Aucathya being of the latter 7c).

25c has a clear reference to the *adhiṣavanacarma*.

26a. *vayojūvaḥ*, nom. plu. of *vayojū'h*, a Tat. comp. (where *jū'* is the root-*loun* from the same root, meaning 'to quicken', attested in RV; cf. *gr'ṭsam rāyē kavītarō junāti* 7.86.7). For its meaning cf. the *epithet* of *somāḥ* in 9.21.2, *vayaskṛ'taḥ* = 'producers of food', SH.II.18 (trans.). The comp. literally means 'quickeners of food' which is metaphorically the same as 'quick-bestowers of food'.

26c. *śrīṇānā'h*, Atm. taken passively; *mṛñjata* is imperf. 3rd plu. which is a little strange in the Soma-context where the aor. is generally used.

27a. *sutēṣu* = *yajñēṣu* (acc. to sāy. following VM.MS.341), where according to the former *sūta* = *sutavat* (= possessing Soma-juice) hence, a sacrifice. This is artificial, though grammatically permissible; cf. Pāṇ. *arśāādibhyo'c* 5.2.127. On the other hand, though the loc. absolute construction may not necessarily be present in the early language, here we have to take it (for want of any other construction) meaning 'when the juices are pressed'.

Gld. takes the loc. in a partitive sense and connects it with *ābhūvaḥ*, which then according to him signifies 'partakers of or in' (the pressed juices) *i.e.* the priests who partake of the Soma-juice; cf. his translation: 'those who have partaken of the pressed out Soma (*i.e.* the priests)'. But *ābhūvaḥ* can hardly mean 'partakers'! (for which see below). Under these circumstances, the only way is to take *sutēṣu* as loc. absolute.

—*ābhūvaḥ* (cf. earlier note on *svābhūvam*, SH.I.64, where it is used in a somewhat different sense) are obviously the priests (*ṛtvijaḥ*, Sāy.), lit. those who are present, from *ā* + *√bhū* (cf. Grass. 180 'being present, ready for service' etc). In the light of this, Gld.'s 'partakers in' is not acceptable, being against the root-meaning of the word, such *nuance* besides being nowhere attested in the RV.

27b. *hinviré*, perf, used in pres. sense, which vividly describes the Soma-ritual.

—*devātātaye* = just 'for the gods' according to Pāṇ.*sarvadevāt tātil*, 4.4.147; *devātāti* = *devāḥ*, the term. *tāti*(*l*) being *svārthe*; the word may metaphorically stand for 'the gods' worship' and then for 'the sacrifice', though such a *lakṣaṇā* is not quite necessary. Grass. 633 renders it with 'service of gods, groups of gods' or 'totality of gods'.

27c. *rucā'* = *dhārayā* (Sāy. and VM.MS.341). The former differing from the latter gives the alternate meaning 'stutya'. No doubt, in the RV. prayers

are described as lustrous or shining; cf. *dyumnāvad brāhma kuśikā'sa ē'rīre*, 3.29.15c. But that is not enough to take *ruć* in the secondary (or *lākṣaṇika*) sense of 'prayer'. It can be taken in a literal sense, the instr. being sociative.

Rcs 28-30 form a *trca* constituting a single sentence with *ā' vṛṇīmahe* as the verb. Often in this *trca* *ā'* is used for the sake of emphasis (following the word to be emphasised; cf. SH.II.46). This is in the case of adjectives qualifying the same substantive and followed or even preceded by *ā'* which is not otherwise necessary (cf. *ā' mandrām ā' vāreṇyam*, 29ab etc.). Where *ā'* directly follows or precedes an independent substantive, it clearly stands for the repetition of the verb *ā' vṛṇīmahe*; cf. *ā' rayīm* 30a, or *ā' puruṣpr'ham*, *pāda c* of 28, 29, 30 each.

In the former case where we have proposed to take *ā'* for emphasis, it can also stand for the repetition of the verb which ultimately comes to the same.

28a. *dākṣa* = skill or efficiency; cf. note to the word in SH.II.39.

—In *mayobhūvam* *√bhū* is used in a causal sense (cf. note to *svābhūvam*, SH.I.64), the word meaning 'causing or giving happiness'.

—b. *vāhni* = 'a carrier' (over the difficulties); or, as Sāy. takes, it can mean 'the carrier i.e. bringer of wealth'; cf. Sāy.'s paraphrase, *dhanādīnām prāpakam*. Soma's *dākṣa* is called *vāhni* for the sake of novelty; cf. Soma himself also being called *vāhni* in 9.9.6; 20.6; 36.2; 64 19 etc. as he carries the juice to the gods. Gld. takes the word to mean 'a horse' which is 'asked for by the devotees'.

—c. *pā'nta(m)* = 'drink' according to Grass (806), who analyses it as a formation in *-anta* in all probability from the participial base '*pān(t)*' (cf. the words *jayanta*, *vasanta* etc.). This meaning well suits the context. Sāy. paraphrases the word with *rakṣakam* because he derives it from *√pā* 'to protect' and not from *√pā* 'to drink' (in which case the formation could even be *pābanta-*). A word-play also whereby the word means 'a drink' or 'a protector' is not excluded.

—In *puruṣpr'ham*, *√sprh* is taken in a pass. sense (cf. SH.I. 67, translation).

Rc 29. Gld. takes this whole *rc* to be a unit, all the adjectives in *ab* qualifying *pā'ntam*, the drink. By itself this is not objectionable; but in the light of the fact that epithets like *mandrā*, *vīpra*, *manīṣṭin* are used to qualify deities only and often Soma and Agni, it would be unnatural to transfer them to the drink i.e. the Soma-juice. Syntactically, of course, this cannot be objected to. We, therefore, prefer to take *mandrā*, *vīpra* etc. elliptically referring to Soma (to be supplied) as Sāy. also has done (though this breaks the unity of the *rc* which is not necessary). Sāy., however, has the advantage in this case

because he takes *pā'ntam* as *rakṣakam* going with Soma; for further notes on some of these epithets, see further below.

29a. *vāreṇyam* belongs primarily to the Agni-context; outside the Soma-Maṇḍala it is also used to qualify the *māda* (= the Soma-drink; cf. *vr'sā maddo vāreṇyaḥ*, 1.175.2; also with a slight variation, 8.46.8 repeated at 9.61.19). The word is analysed into $\sqrt{vr}(\tilde{n}) + enya$ (Uṇ.S.385), though the *ādyudātta* accent is irregular being put under the *vrśādigaṇa* by Sāy. That the word is connected with \sqrt{vr} is supported by the etymological figure *vāreṇyam* ... *vrñimāhe*... *vā'jam*, 3.2.4. About the meaning there is hardly any difficulty and can well be rendered with "choosable (cherishable etc.)". The word, however, has a special nuance, viz. "one whom one can choose for protection etc. on account of his proved powers as attested in *vrtrām jaghanvā'n abhavad vāreṇyaḥ*, 10.113.2.

30a. *rayī* = Soma; for Soma as *rayī* cf. *rayīr vi rājati dyumā'n*, 9.5.3b.

—*sucetūnam* (acc. sing. of *sucetūna* where the latter member of the comp. is a *kṛt*-formation in *-ūna* like *dharūna*, 9.107.5) is a *hapax*. According to Grass. (1530) it replaces the usual *sucetūnā* in order to avoid a hiatus (which would have been caused by the latter when it is followed by *ā'* in 30b). This interpretation is not necessary, because *sucetūnam* (with *-cetūna* as the second member) can be an independent Tat. comp. accented regularly according to Pāṇ *gatikāraḥkopapadāt kṛt*, 6.2.139. On the other hand, *sucetūnā* (instr. sing. of *sucetū*) occurs in the RV. eight times in this very form and is interpreted as a Bah. comp. which is accented regularly on the last syllable according to Pāṇ. *nañsubhyām*, 6.2.172; cf. VM.'s paraphrase (I. 385) under 1.79.9 '*śobhanajñānena mānasā*', which occurs in a prayer to Agni to bestow *rayī* etc. with 'a knowing mind'. The same meaning is applicable almost everywhere in the RV. In the present context, however, the Tat. accent gives a different meaning, viz. 'good knowledge' or (construed as an adj. of *rayī*) it can well mean "which is capable of being known well" i.e. "famous", the term. *-una* in *-cetūna* being taken in a pot. pass. sense. Gld.'s '*Wohlbemerkbarkeit*' (= quality of being well noticed) ultimately comes to the same. It is notable that a proper appreciation of the accent would remove the idea that the word is a variant of *sucetū* introduced for the purposes of rhythm.

—b. This *pāda* is elliptical (particularly because *tanū'sv ā'* cannot be construed by itself) and *sucetūnam* in an active or abstract sense should be supplied to it from the previous *pāda*. This is supported by the epithet *sukrato* present in it. The 'wise' Soma can naturally bestow *sucetūna* (here in an abstract sense such as 'knowledge').

—*tanū'sv ā'* (loc. plu.) = 'in (our) own self'; *tanū'* in the sense of 'one's own self' (or oneself) is used in the RV; cf. *utā svāyā tanvā sām vade*,

7.86.2a. If *sucelūna* is to be connected with this loc., the sense 'bodies' would not fit in, because obviously 'wisdom' cannot reside just in the physical body; hence the meaning 'self' follows automatically. In that case *sucelūna* as noted earlier should have an abstract sense such as 'good knowledge, intelligence' etc. (lit. whereby one knows things, from *√cit* 'to know').

Translation of 9.66

1. Flow on, O (thou) to whom all people belong, towards all wondrous deeds,—(thou), the praiseworthy (god), the friend for the friends.
2. By means of those (two) forms thou rulest over all,—(the forms), which, O Pavamāna Soma, stand facing (us) !
3. O Soma, (thou rulest over all by those) forms, which thou surroundest on all sides, at fixed hours, O flowing wonder-worker !
4. Producing food, flow on towards all cherishable (things), —(thou), the friend for (thy) friends, for (their) protection.
5. Thy shining rays, (together) with (thy) forms, spread out a strainer on the back of heaven.
6. These seven rivers flow on (at) thy command, O Soma; the cows run for thee.
7. O Soma, march on in a stream, (being) pressed out for Indra, (as) exhilarator, bestowing inexhaustible fame.
8. The seven related singers urging (thee onwards) have together chorussed for thee with their hymns,—(thee) the singer in the singing performance of the sacrificer.
9. The maidens cleanse thee well in the (juice-)quickenings, resounding sheep(-strainer), when (thou), the singer, art annointed in the wood.
10. O wise (wonder-worker), O strong one, the streams of thee, the flowing one, are urged on like fame-desiring horses.
11. The (juices) are urged on into the sheep-hair (strainer, so as to flow) towards the mead-trickling vessel; the prayers have bellowed (for them).
12. The Indus, like the cows to (their) residence, have gone to the ocean, to the place of Rta.
13. For our great joy, O Indu, the waters of the rivers run on whilst (thou) art to be clothed with milk.

14. (Already being) in thy friendship of (thee, who art) such (*i.e.* so famous), possessing thy protections, (and) wishing to worship thee, O Indu, we long for (thy) friendship (only).
15. Flow on, O Soma, for (sacrifice) from which there is obtainment of cows, for long life (lit. observation of men); enter into Indra's belly.
16. O Soma (thou) art great, the most superior; the most vigorous of the vigorous. O Indu, being a fighter, (thou) always conquerest.
17. (Thou) who (art), indeed, more vigorous than the vigorous, braver, indeed, than the brave; more liberal than the profuse bestower—(such thee we choose).
18. O Soma, thou, the stimulator, (bring) on food, for the sake of obtaining children (and long life for our own) bodies; we choose (thee) for friendship; we choose (thee for help.)
19. O Agni(-like Soma), (thou) flowest (long) lives; bring (lit. stimulate) strength and food for us. Drive away the ill-swollen (enemies) !
20. (Soma) Pavamāna is Agni, an active (sage), belonging to (lit. existing among) the five people, a leader (lit. the one placed in front)—him, possessed of great energy, we approach (with adoration).
21. O Agni(-like Soma), (thou) possessed of good works, flow on brilliance and young heroes for us. May (he) bestow nourishing wealth on me !
22. The Pavamāna, (going) beyond obstacles, flows towards excellent praise, worthy of being seen by all like the sun.
23. Being cleansed by the priests, he, the Indu, the sharp-observer, possessing food, (is) urged on for food, like a horse, (goes to the gods).
24. Pavamāna, (being himself) the great Ṛta, has created bright light, well destroying the black darkness.
25. The pleasing (rays) of the Pavamāna, of (the one) well destroying (the darknesses) are spread out,—the quick (rays) with spreading lustre.

26. Pavamāna, the best charioteer, the most brilliantly praised by brilliant (songs), tawny-brown and pleasing, accompanied by the Marut-troupes,—(may he run on for our good !)
27. May Pavamāna, the greatest winner of strength, spread over (the whole world) with (his) rays, bestowing heroic children on the singer.
28. The Indu, being pressed, has flown over into the sheep(-hair) strainer, (and) towards Indra (after) being purified.
29. This Soma plays with the (press-)stones on the bovine hide, invoking Indra for exhilaration.
30. Of thee whose shining milk(-like juice) was brought down from heaven,—with that (juice) be kind to us in order that (we) may live (long) !

Notes to 9.66

1a. for *viśvācarṣaṇiḥ* as a Bah. comp. cf. SH.I.5.

—b. *kā'vyā* = 'activities of a *kavi*' (cf. *sarvāṇi stotrāṇi lakṣikṛtya*, VM. Ms. 341; also Sāy.; the latter adds: *kaveḥ karmāṇi|brāhmaṇādito vāt śvañ|*), who is a wonder-worker, a person gifted with wonder-working powers, hence a poet. (cf. earlier note on *kavi* at 9.62.14b). To flow towards 'wonder-working deeds' (which may include poetry) is a favourite activity of Soma (cf. 9.23.1; 62.25; 63.25 etc.). The acc. *kā'avyā* is governed by *abhi* signifying the purpose or end of the activity *pavasva* in a.

—c. *sākhā sākhibhyaḥ* is a phrase typical of Agni-context (cf. *sākhā sākhibhya یدای*, 1.75.4; also 1.26.3; 31.1 etc.). Of course, R̥gvedic gods in general are '*sākhās*' for their devotees who are also *sākhāyaḥ*; cf. a similar description of Indra in *sunvataḥ sākhā*, 1.4.10; also *sākhā sākhibhyaḥ*, 1.54.2. The latter is a R̥gvedic sense-unit and hence should not be split up for the sake of construction.

2a. *viśvasya* should be taken in a general sense; if taken elliptically, *bhūvanasya* should be supplied on the evidence of *tvām viśvasya bhūvanasya rājasi*, 9.86.26b.

—*rājasi*: $\sqrt{rāj}$, when it means 'to rule', governs the gen. (cf. 9.86.26b quoted above); in the sense of 'to shine' or 'illuminate', it governs the acc. (cf. *dhīyo viśvā vī rājati*, 1.3.12c).

—b. *dhā'manī*, the dual (used only here in RV) possibly refers to Soma's two forms, viz. (i) the original one when he was brought down from heaven (cf. 9.68.6) and (ii) the pressed one i.e. the juice (cf. Sāy.; *dhāmanī nāmanī*)

amśusomālmake). VM.(Ms.341) refers to the lunar halves of the month; cf. his actual wording: *pūrvapakṣāparapakṣālmake*, which is also accepted by Sāy. in the alternative which supports Hille's Moon-theory.

dhā'māni in the plu. refers to the other forms which Soma assumes after being pressed out, viz. being mixed with milk etc. They are sometimes *three* (cf. 9.67.26) and sometimes *four* (cf. 9.96.17-20). Sāy.'s explanation that *dhāma* = *nāma*, the two names being *amśu* and *soma* is worth-considering. Viewed from the mythological point the two forms should be (i) Soma, the deity and (ii) the natural basis viz. the actual plant (which is pressed out and then deified).

These two forms, however, do not go well with the adj. *pratīci*', unless we assume that the deity also is visible to the devotee (at least in imagination).

Ludwig's opinion (V.355) that the two refer to Heaven and Earth is due to his interpretation of *dhā'māni* as '*Herrschaftsgebiete*' (= spheres of Lordship or dominion), which is hardly admissible.

Rc 3 is difficult to construe; it refers to the *dhā'māni* of Soma, for which see above note on 2b. Gld. gives the parallel *viśvā dhā'māni*. . . . *prabhās te satāḥ pāri yonti ketāvaḥ* 9.86.5ab., which states that Soma's rays revolve round all his forms. On the strength of this we can supply a verb like *yanti* to *pāri* in a. VM.(MS 341) explains *ab* as follows:—*pāri bhavanti yāni dhāmāni tvadīyānīty ahorātri ābhīprāyaṁ tāni tvam soma bhavasi* |

Instead of all this, we can take *pāri* with *asi* in *b* going with Soma, who rules over or surrounds all his *dhā'māni* on all sides, particularly at stated hours of pressing etc., (cf. *ṛtūbhiḥ* in *c*, it being noted that in the RV *ṛtū* means just a fixed time or hour; cf. *mā' mā'trā shā'ry apāsah purā ṛtūḥ*, 2.28.5d) referring to his other forms in the process of the ritual. Lūd. (II 467) also translates *ab* similarly: "O Soma, thou surroundest all *spheres of thy lordship* (*dhā'māni*), which (are) thine, from all sides." (His rendering of *dhā'māni* is free, otherwise the whole thing is quite literal). Finally we take this *rc* as subordinate to the verb *rājasi* in the preceding one, which is supported by the fact that *rcs* 1-3 form a *trca*.

—*tasthātuh* pf. used for present; this may be taken to be what Renou ('*Valeur du parfait*' p. 79) calls 'perfect of majesty' to describe divine actions etc.

3c. The hiatus between *śāvamāna* (voc. according to Pp.) and *ṛtūbhiḥ* is optional according to Pāṇ. *ṛtyakāḥ* 6.1.128, which lays down that *ak* (i.e. the vowels *a*, *i*, *u* and *r*) becomes *pragṛhya* optionally before short *r*.

4c. *sākhībhya ūtāye* can stand for *sakhinām ūtāye*, though it will entail the breaking of the set phrase *sākhā sākhībhyaḥ*.

5ab. The idea of a lustrous strainer spread out in the heaven by Soma's rays (i.e. when he is considered to be the sun) is often repeated in the Soma-Maṇḍala; cf *yāt te pavītram gṛcīṣi... vītatam* 9.67.23; *arcivāt pavītram* 24; *tāpoṣ pavītram vītatam divās padé* 9.83.2ab.

Further *sām tī' pavitrā vītatāny eṣy ānu ékaṁ dhāvasi pūydmānaḥ* 9.97.55 refers to three strainers of Soma, one of them obviously being on the earth i.e. the sacrificial place. This doctrine of the three *pavītras* refers to three forms of Soma viz., heavenly, mid-regional and earthly.

In 7c 6, according to Lūd. (Var I.241) the parallelism between *sīndhavaḥ... sisrate* in ab and *dhāvanti dhenávaḥ* in c, coupled with the reference to Soma's heavenly sieve proves that *dhenávaḥ* here refers to the heavenly rivers which nourish Soma with milk (cf. also *ibid* 247, 251 and 9.86.21; also 9.70.1 where heavenly rivers are referred to as cows). This, however, is not necessary because a sudden transference from the theme of the heavenly Soma (7c 5) to the earthly one is not surprising as *dhenávaḥ* by itself indicates nothing heavenly as it is so common in the Soma-hymns (see note below).

6b. *praśīṣ(am)*, a root-noun from *pra + √śās* 'to lay down a rule' etc; means, 'an order'. VM's *praśamsanāni* at 1.145.1 (II. 166) is not applicable here. Here, he correctly renders it with '*praśāsanam*' (MS. 342). The acc. *praśīṣam* is a sort of cognate object to *sisrate*.

—*sisrate*, pres. 3rd. plu. from *√ sr* 'to flow, move', is used in a transitive sense. The reduplicated form (similar to that of the *juhotyādi* group) is here used because the activity is 'iterative' in nature.

6c. *dhenávaḥ* refers metaphorically either to (i) the prayers or (ii) milk, curds etc. which are mixed with Soma. The latter is better; cf. VM's (MS 342) explanation :..... '*dhāvanti dhenavaścāṅgi(?ṣi) ram prayacchantyaḥ*.

7b. *sutāḥ* to be connected with *indrāya, matsarāḥ* being a predicate.

7c. *ākṣiti*, a Tat comp., = not wasting, hence inexhaustible, eternal, *kṣiti* being taken in an active sense; cf. 1.40.4; 8.103.5 (*sā dhatte ākṣiti śrávaḥ*).

—*śrávaḥ* in the context of 'flowing' may even mean 'a sound', from *√śru* 'to hear'.

7c, repeated in 8.103.5, gives no indication regarding priority or otherwise.

7c 8 presents some difficulties. The main problem is: who are the *saptā jāmdāyaḥ* in b? The context of the whole *trca* is clearly that of the sacrifice (cf. *yāhi dhā'rayā sutāḥ* in 7ab, *ājā' vivāsvataḥ* in 8c., and *mṛjānti tvā...* etc. in 9a), it being further noted that *vivāsvat* with this accent signifies 'the worshipper' or 'sacrificer' (cf. SH.I.51) and the phrase *ājā* of the *vivāsvat* signifies the 'competition of different "sangesstimmen" (or songs) arranged by *vivāsvat*, the

founder of the Vedic sacrifice' according to Gld. (HOS 33.68). This settles it that the 'Seven related ones' should refer to something in the Soma ritual. According to Sāy. they are the *seven hotrakas* (or reciters including the *Hotr* and others; cf. also *hótārah saptājamayah* 9.10.7) who sing together with the *dhi's*. But the fem. epithet *hinvalī'h* in *b* goes against it, which is explained by Sāy. as a case of *lingavyatyaya*. VM (Ms.342) takes the *saptā jāmāyah* to be the seven rivers, which are *gaṅgādīyāh* according to Sāy.'s alternate explanation. But then the difficulty is: how can the seven rivers sing together with the *dhi's*? (cf. *sām...dhībhlr asvaran* in *a*). Gld.'s explanation of the 'seven' as the seven *dhītis* has the same difficulty, which Lüd (Var I.246) has noted. The former has removed it by rendering *dhībhlr* with '(poetic) art or skill (cf. *mit Kunst*)' which rendering Lüd. rightly does not admit.

Lüd. himself thinks that the reference here is to the 'heavenly rivers'. (Var I.246). In an independent section viz. 'Soma in the rivers' (*ibid* sect. VI pp. 239-255) he has fully considered *all* the relevant passages in this connection and has concluded that often in the Soma-Maṇḍala, the 'rivers' refer to heavenly rivers. That is acceptable for many of the passages adduced by him, but certainly not for all of them. This is one such passage which he considers to be referring to the 'Heavenly rivers' (*ibid* 24. and 262 fn.1) for which, however, there is not the slightest indication. On the contrary, as noted at the outset, the definitely ritual context rules out Lüd's proposition.

The 'seven' could even refer to the 'fingers' (in spite of the absence of the correct number viz. ten) as in 9.1.7, 71.5, 72.3, 91.1, 98.6 noted even by Lüd. (246 fn.5). That, however, has to be ruled out because the '*agrúvah*' with the verb *mrjānti* are mentioned in the next *rc*.

Thus one is drawn to accept Sāy.'s first explanation viz. that the *jāmāyah* are the singers (cf. 9.10.7) who sing together with their songs. This finds good support in the parallel passage '*dhībhlr...1 matī vīprāh sām asvaran* || 9.63.21, noted by Gld. Every explanation has the same difficulty and that of *lingavyatyaya* is not so serious; to remove that one can even say that *jāmāyah* (fem.) is used in a *collective* sense; viz. the groups of the *hotrakas*. This is in order because *jāmi* is both masc. (cf. *kās te jāmīr jānānām* 1.75.3) and fem. (cf. *sām...jāmbhīh* 9.72.3).

Finally, the fact that Soma is characterized as *vīpra* in 8c amply supports the conclusion that the 'seven' are the singing groups who are eminently fitted to please Soma, who himself is a *connoisseur* in singing and poetry, a *vīpra*, a *rebhā* (cf. 9c) and also a *kavi*.

9a. *agrúvah* are the fingers, which here cleanse the Soma; in the only other Soma-context, they 'urge him on' cf. 9.1.8. The word belongs to the

Agni context (in all 5 occurrences) where various activities are credited to the fingers; for some of them cf. *tām* (= *agnīm*) *agrūvaḥ keśīnīḥ sām rebhire*, 1.14^c.8; *dāśa...agrūvaḥ...jātām abhi sām rabhante* 3.29.13cd.

9b. *jīrāu ādhi svāni* is a difficulty and is one of those many passages which would remove a possible misconception that the Soma-hymns are some of the simplest, particularly because they are of a ritual and hence uniform character. It is precisely on this account that they present various difficulties; in order to remove the monotony of a rigidly ritual context the poets enter into various devices to introduce novelty such as word-play, mystic allusions, metaphors, irregular grammatical forms and constructions and the whole becomes a sort of a sacred quizz, which challenges every attempt at solution.

In the present passage many questions present themselves: is *jīrāu* loc. of *jīrī* or *jīrū*? and what does it qualify? Is it from $\sqrt{j\bar{r}}$ 'to sing', or 'to waste, to make old, or to quicken etc.'? cf. Sāy.'s two renderings '*pāpānām abhi bhāvuke kṣīpram kṛte vā*'; has it the same basis as that of *jīra* (= quick) in the comp. *jīrādānu*?

Similarly what is *svāni*? Is it a wilful or mistaken variation of the usual *svāvi*, (which usually accompanies *dyue* in the RV) as *Aufrecht*, KZ 27.611 (quoted by Old. *Noten*. II.166) suggested? Is the mistake (?) due to 6.46.14 as Gld. (*ibid*) queried? Moreover, is the word loc. sg. of the root-noun *svān* or a syncopated loc. sg. form of noun *svant* (cf. non-feminine words ending in -i like *hāri*, *hārdi*,...*sant*)?

Besides does the whole phrase qualify *dyue* in the same *pāda* or should it be taken independently?

Some of these difficulties can be removed if we consider the main theme of the *trīca* 7-9. There is very clear evidence to show that all the three *rcs* deal with the regular Soma-ritual: the pressing of the stalks (cf. *sulāḥ* in 7b), the accompanying recitations of sacred songs (cf. *asvaran* 8a), the squeezing of the pressed stalks (cf. *mrjānti* in 8a and the earlier note on the same *rc*) in a big tub and finally the straining of the juice (cf. *dyue* in 9b) with the later addition of the mixing material (which is often metaphorically represented as 'anointing' the Soma cf. *ajyāse* in 9c).

In this well-arranged drama of the ritual we have now to fix the place of *jīrāu ādhi svāni*. The position of *ādhi* between the two words shows that they go together (cf. SH.II.46,58); whatever their derivation, the first one viz. *jīrāu* in the present context can mean 'quickenning' or the like; and the accent of *svāni* clearly shows that it is *not* the Loc. of the root-noun *svān*, (in which case the accent should have been on -i, cf. Pāṇ.'s well-worded and well-attested rule *sāvekaśas tṛtiyādīr vibhaktiḥ* 6.1.168) but that of the noun *svāni* with termi-

nation being lost at *pāda*-end. Now should these two epithets go with *āvyē* which is itself elliptical and stands for *āvyē vā're*? The difficulty is that the activity *mrjānti* expressed in *a*, with which the Loc. *āvyē* etc. is connected, takes place *before* straining and hence it cannot go with *āvyē*..., unless we suppose that there was some grooming of the juice by the fingers on the strainer. Besides, does the strainer give out any sound to justify the presence of *svāni*? Of course there might be some noise when the juice is poured *into* the strainer and that is metaphorically transferred to the strainer by the poet; *jīrāu* then as connected with *āvyē* is easy to explain: the strainer quickens the juice through itself into the *droṇakalaśa* and hence it is *jīrī* (or *-rū*) and it is *svāni* as it metaphorically gives a sound.

After the juice is collected in that pot it is mixed with milk etc.; this activity expressed here with *rebhō yād ājyāse vāne* in *c*, now for the sake of novelty and effect, is stated to be *parallel* with straining; cf. *mrjānti* in *a* being connected with *yād ājyāse* in *c*.

9c. *rebhā* is an epithet typical of Soma; it is here only a poetic variant of other similar qualifying terms like *utpra* (cf. 8a) and *kavī* (9.78.2b., referred to by Gld. as parallel to 9c.). All the same it is notable that this epithet belongs specially to the context of Soma's passing through the strainer; *rebhāḥ pavītram āty eti* (9.95.17d). The root *rebh* (listed in the DP as *rebhṛ śabde*) is typically Ṛgvedic and might in all probability be a derivative from *√rabh* (or *√labh* of the *l*-dialect).

—The accent of pass. forms like *ājyāse* as against that of the 4th conjugational *i.e.* *divāli* forms is well distinguished by Pāṇ., whose rule *sārvadhātuke yaḥ* (3.1.67) fixes the accent on the passive *-yā*, whereas that in the 4th class when the thematic *-ya-* (*i.e.* *śyan*) is added is thrown back on the root by the operation of the rules *divādibhyaḥ śyan* (3.1.69) and *ñnityādir nityam* (6.1.197). These, and in fact almost all other rules of Pāṇ. (except those for the technical terms and the *saṁdhis* etc.) are carefully framed keeping in mind among other things the final position of the accent in a given form. In fact *all* the terminations are invariably accompanied by a vanishing letter (called *it*) which determines its accent. This is an irrefutable indication of the fact that Pāṇ.'s grammar describes an *accented* language and most obviously the Vedic dialect is included in it. This should remove any possible doubt regarding Pāṇini's applicability to the problem of interpreting the Vedic language.

A pun on *ājyāse* = (thou art) anointed *or* driven is possible; but here it is not necessary, as it does not go well with *rebhā*.

—*vāne* stands metaphorically for *kalaśe* or the like. This metaphor and the word *drōṇa* (the same as the *droṇa-kalaśa*) and often *kōśa* according to Lüd.

(Var.II.379) on the strength of many Ṛgvedic passages, for the pot or better pitcher in which the strained juice was collected suggest that the latter were made of wood.

It is further clear from this passage that the mixing material (more commonly milk or curds *cf. góbhīr añjmo mádāya kām* 45.3, *góbhīḥ śrīṇīla matsarām* 46.4 and so on) was put into the juice in the same pot in which it was strained.

The whole *pāda* is difficult to interpret. The construction is taken to be loc. absolute, meaning *jīrau stotari svanau adhi sati*; though such a construction is not available in RV., it is permissible to accept it because Ṛgvedic language was a flexible one. Sāy.'s interpretation of the *pāda* is artificial (*cf. jīrau pāpānām abhibhāvuke . . . kṛte . . . svani*).

10c. *śravasyāvaḥ* from the denom. *śravasyā-*, here signifying 'desire for the sake of others (*parecchā*)' and not for one's own sake which is the usual rule (*cf. Pāṇ. supa ātmanaḥ kyac*, 3.1.8). This is noted by the Vārttika in *chandasi parecchāyāṁ kyaca upasaṁkhyānam* on Pāṇ. *bahulam chandasi* 3.2.88 and also by the Bhāṣyakāra under 3.1.8. Sāy. relying on the *Vārt.* wants this sense to be applied here; it becomes really acceptable if *śrávas*=food; even with the meaning 'fame' it is not inadmissible. The horses run to bring fame to their owners and the Somas for that of the sacrificer.

11a. *ácchā*, adnominal, here implies some activity connected with the *kṛśa* i.e. the object it governs; *cf. Sāy. ácchā=abhilakṣya*.

—*kṛśa* as noted earlier (*cf. note to vāne* 9c) is the pot in which the juice is collected.

—*madhuścūt* can mean 'flowing with water' according to Lüd. (*ibid* 379); but he grants the correctness of Hillebrandt's opinion that here *mádhu*=honey and that the *kṛśa* in which the Soma flows must have already contained honey in Ṛgvedic times. This view is obviously the correct one. Gld. was forced to take *mádhu* as 'water' because he had interpreted *kṛśa* as the *ādhavanīya* (*ibid*.p.379), which interpretation is not tenable as proved by Lüd. on the strength of Ṛgvedic passages (*ibid* 375 ff).

ásygram (*cf. note SH.I.37*) is here explained by Sāy. as being equal to *asṛkṣata*, Aor. pass. 3rd plu.; *cf. his wording: sṛjeḥ karmani 'tinām tiño bhavanti' iti jho ramādeśaḥ*. This supports the earlier conjecture (*cf. note to 65.1a*) about the multiple authorship of the Sāy.-bhāṣya; because a typical form like *asygram* (*cf. notes SH.I.37*) ought to have been explained at its first occurrence in the Soma-Manḍala (*cf. 9.12.1*); but it was not done because the Bhāṣyakāra of 9.1-64 i.e. of the hymns upto the end of the 2nd Adhyāya of the 7th *Aṣṭaka*, which division is followed in the Bhāṣya, never bothered about grammatical

explanations, which now begin to reappear with the 'hinuṁti sū'ram' -Adhyāya (i.e. 3rd of Aṣṭ 7) i.e. 9.65. There is further confirmatory evidence also: from 9.65 the root-meaning of even easy verbal forms in addition to paraphrased explanations is given by reference to the *Dhātupāṭha* or otherwise cf. 'hi vardha-nagatyoh' for *hinuṁti* 9.65; *pavatir gatyarthah* for *pavasva* (65.5); *undī kledane* for *indu* (65.5); '*rebhṛ śabde*' for *rebhā* (66.9) and so on. Besides, grammatical explanations by the help of Pāṇini of even simple words, which ought to have been explained earlier, now begin to appear: cf. *jizyūṣaḥ* (65.9), *apsā'h* (65.20), *dgman* (66.13) and so on. Moreover, instead of straight adopting VM.'s explanations, now alternate once are proposed (cf. explanation of *saptā jāmāyaḥ* 65.8). Though a further discussion of this is obviously not relevant to our main purpose, the problem is touched here only *en passant* and just for its interest. Besides this has some bearing on evaluating the explanations in the Bhāṣya.

11b. *avyāye*, the same as *āvyē*, is obtained by pleonastically adding an unaccented -ya to it with resultant accent-shift, for the sake of metre. In fact a careful observation of Ṛgvedic irregularities would show that they are mostly caused by metrical considerations. The best example of this is that of syncopated forms at *pāda*-end (cf. . . . *pathó rájaḥ* . . . SH.II.27). One wonders whether a pun is intended on *avyāye* = eternal.

11c. For *dvāvaśanta* = 'have bellowed', cf. SH.II.12. The verb is suggestive of the image of the cows bellowing for the bull.

—*dhitāyaḥ* = 'the fingers' according to Sāy. (and VM.MS.342) who derives it from √ *dhe* (†) 'to drink', which is a Nairukta type of explanation for this context, though the Nigh. gives the word as a synonym of *aṅgulayaḥ*. It is preferable to take the usual meaning 'prayer, song' because 'bellowing by the fingers' does not suit the context! This difficulty does not disturb Sāy. and VM, who paraphrase *dvāvaśanta* with *kāmayante* (*tān somān punaḥ punaḥ mārjanārtham* being added by Sāy.). This is not permissible because the form, even according to Pāṇ., whom the Bhaṣyakāras strictly follow, is of *vāśr* (*śabde*) and not of *vaśa* (*kāntau*), which even on Ṛgvedic evidence must be either *avivaśan* or *avivaśanta*.

The whole *ṛc* presents an interesting insight in the composition of Soma-hymns: 11c=9.19.4a, where it appears to be more natural. 11a=107.12d and is a borrowal with minor variations from 9.23.4; 103.3; 11b is the same as 64.5c with *āsṛgram* in place of *pāvante*. It is difficult to decide which is the original; yet these parallels to all the *pādas* of this *ṛc* with those of many others prove its composite character and by implication of the whole *sūkta* for which other indications like the division into *ṛcas* etc. are noted earlier. This further suggests that there was a sort of floating mass of *pavamāna* verses, which could be used as ready-made pieces for poetic composition (see further note on *ṛc* 12).

Rc 12. In this rc, pāda *a* is the same as 64.16b with *indavaḥ* for *āsdvāḥ* of the latter; and 12c is exactly identical with 64.17c, it being difficult to decide the original, both describing the same situation. (For the significance of this, see note to rc 11 above.)

12a. *samudrām*, according to Lüd. (I.269), is the home of Soma. The simile in 12b which states that he goes to it as the cows to their homes, amply supports this. Moreover, Soma's home is in Heaven, because Heaven is said to be his father (cf. *ibid* I.203, 254 and Soma's epithets like *divāḥ śtśuḥ*, *dyukṣāḥ* and so on). All this proves that the theme of the rc is Soma's going to Heaven, *ṛtāsya yóni*, in *c*, which is here identical with *samudrá* expressing the highest place in Heaven as is proved on the strength of Rgvedic passages by Lüd; cf. *Var.* II.599ff.

This interpretation on the whole is acceptable, though as already stated under 64.17, it is not impossible that *samudrá* and *ṛtāsya yóni* can even refer to the *dronakalaśa* and the sacrificial place. In the present context also, though the simile in *a* weighs in favour of *samudrá* = Soma's home and the heavenly place, the possibility of a word-play suggesting the sacrificial context as in 64.17c cannot be ruled out.

13a. The loc. *mahé rāṇe* shows the purpose of the action *aṛṣanti*; it stands for the dat. according to Sāy.; cf. his paraphrase, *mahate raṇāya...yajñāya*; also VM (Ms 342) who does not use the word *yajñāya*, which is used by Sāy. as his own original interpretation. As pointed out earlier the Bhāṣya from 9.65 onwards strikes a new line wherever possible. For the interpretation of *mahé rāṇe* cf. a similar phrase *mahé tāne* 44.1a (even *mahé nṛcākṣase* 65.15 may go with this).

Though ✓ *raṇ* originally means 'to battle' (cf. S. Varma: *Etymologies of Yāska*, p. 117 and Burrow SL. 137) in the Rgvedic language, it meant 'to enjoy, to delight' (cf. SH.I.40) also.

13b. *ā'paḥ śindhavaḥ* (= *sindhūnām āpaḥ*) are clearly the waters (the *vasatīvarī*s according to Sāy. and VM) on the sacrificial place, which is indicated by the verb *aṛṣanti* and by the statement in *c* that Soma is to be mixed with milk. Lüd. (*ibid* I. 254) also grants the possibility that in certain contexts the waters used for Soma-pressing are meant by *śindhavaḥ*.

13c. *vāsaiṣyaśe*, correctly accented on the -*sya*- of the future, stands for the immediate future, as the mixing of the milk takes places *after* the juice, squeezed in the waters in the *ādhavaniya* tub, has flown into the *kalaśa*.

14a. *sakhyé* = *sakhikarmaṇi* according to Sāy., which is not necessary. VM has well caught the spirit of the rc: according to him the devotee is *already*

Soma's friend ; yet he *still* wishes for his friendship only. This is skilfully brought out by his paraphrase of *c*, viz. 'indo sakhitvam EVA kāmāyāmahe (MS. 342).

15a. *gāviṣṭaye*, being accented on *gav-*, ought to be interpreted as a Bah. comp., which point is well caught by Skandasvāmin, who explains the word in 1.9.1.23 *gāvaḥ iṣyante yatra prāptum sā gaviṣṭiḥ iṣṭiḥ, yajña ity arthaḥ* (quoted by Dr. Sarup in his edition of VM's *Rgarthadīpikā* 1.452), and also by Sāy., who there paraphrases it with '*saṅgrāme*'. To explain it, therefore, as Tat. (cf. Sāy.'s and VM's *gavām anveṣṭre* going with Indra) is grammatically inadmissible, because in that case, the accent ought to have been on the last syllable according to Pāṇ.'s well attested rule viz. *manklinvyākhyānaśayanāsanaśthānāyājakādīkritāḥ* 6.2.151 [which states that words ending in *-man*, *ktin* etc. as second members of a Tat., the first one being a *kāraka*, should be accented on the last syllable]; here the word *-iṣṭi* ending in a *(k)ti(n)* (cf. Pāṇ. *manṭre vṛṣeṣa*, etc. 3.3.96), governs the object *go-* and hence should be accented on the last *-i*; *pāṇinikṛtīḥ* is a stock example of this.

Besides, in many other Ṛgvedic occurrences the word is a Bah. and means 'battle' etc. (Berg.II.178 also so explains it, VIII. 24.5 and *passim*, with the words 'his i.e. Indra's battles are designated by the word *gāviṣṭi*', which, however, by way of explanation, he translates with 'desire for cows', not possibly noting the accent.). There is, then, no reason which would justify going against accent to take the word as an epithet of Indra: Soma does flow for Indra, no doubt, but he *also* flows for the worshipper's benefit; *gāviṣṭi* then can comfortably stand for either the 'sacrifice' or 'battle' '*from which there is obtainment of cows*' for worshipper. Besides Soma is requested in *c* to enter Indra's belly and need not be specially requested to flow for him.

15b. *mahé nṛcāḥsase*, in the light of the earlier phrase *mahé rāne* 13a (or *mahé rāṇāya* 10.9.1; 95.7) and of the fact that *mahé* in such Soma-contexts qualifies *tāne* 9.44.1 (see notes SH.II.87), *śrāvase* 62.22, *vā'jāya* 77.3, 86.34 (as pointed out by Old. *Noten* II.166 under 66.9 to prove that *mahé* is dat.) i.e. something which the worshipper earnestly prays for, can signify 'for great *men-observing* or *men-observed* i.e. thickly attended sacrifice', *-cāḥsas* being taken in a *pass.* sense. A still easier way is to follow VM (see below) who takes *nṛcā* to mean 'just observation of men.' Soma should flow for *mahé* (= great i.e. long) observation of men i.e. life; cf. the phrase *mahé rāṇāya cāḥsase* 10.9.1c. Consequently and for reasons mentioned in the last part of the note to 15a, *pāda b* need not refer to Indra; Sāy.'s explanation of *nṛcā*, therefore, with *nṛṇām manuṣyāṇām draṣṭrē, karmanetṛṇām phalaṁ paśyate vā* need not be accepted. VM'S paraphrase of *bc mahate soma nṛṇām draṣṭum indrāyēndrasya jatharaṁ āviṣat* (MS 342), though possibly not handed down in all its correctness, takes *ab* to refer to Indra but strikes an independent note, by taking

nṛcākṣas to mean just 'observation of men' i.e. long life. This supports our interpretation in so far as *nṛcā* is not connected with Indra and is interpreted as signifying some advantage to the worshipper.

It is notable that the Sāy.-Bhāṣya from 65.1 onwards often differs from VM, though generally agreeing with it (*vide* note to *asṛgram* 11a).

15ab may even refer to a *battle* which brings cows to the worshipper and which makes him live long to see men.

Ṛcs 16-18 form a *trca*, with a set pattern of description, culminating in a prayer (*cf.* 18bc); they describe Soma in the superlative in Indra-like terms (*cf.* the epithet *yūdhvā* in 16c), as one who exceeds all in respect of (1) greatness, (2) heroism and (3) liberality, which sum up, in a way, the aspirations of the Vedic people.

16a. *mahā'n* and *jyēṣṭha(h)*, which parallel is also present in 10.50.4 (*cf.* Old *Noten* II.166), have to be distinguished from each other: the former shows greatness in size, though it also signifies the idea of greatness in general; *jyēṣṭha* stands for 'superiority' in general; Sāy., following VM(MS342), paraphrases it with *praśasyatamah*. Old.(*ibid* 166) rightly refuses to accept Lüdwig's (5.355) 'clever' suggestion that *mahā'n* is Gen. plu., on the ground that in that case *mahā'm* would be expected and that opening *mahā'n asi* is found in 3.46.2 and 7.11.1.

16b. The epithet *ugrā'nām* . . . *ōjīṣṭhaḥ*, typical of Indra-contexts, is here applied to Soma, suggesting the intimate relation between the two, the Voc. *indo* also being used for the same purpose. Both the words go back to a root **uj* *in vaj*, 'to be strong', the latter attested in *vā'ja* and *vajrá*.

ugrā is usually paraphrased by Sāy. with *udgūrṇabalaḥ*, which interprets it well but has no derivational value; for the central idea of the word *cf.* 2.11.17; 23.11 etc.

16c. *jigetha*, instead of **jijetha*, is due to dissimilation; Sāy. quotes Pāṇ. *sanliṭor jeh*, 7.3.57, which limits this dissimilation to the des. and perf. form of √ *ji*.

Ṛc 17, a dependent clause, should be either connected with ṛc 16 as both possess similar epithet-patterns or with ṛc 18 as Sāy. does.

17c. In the Tat. comp. *bhūridā'* (*bhyaḥ*), -*dā'* is a root-noun signifying agent ending in a zero term, called *vic* by Pāṇ. (*cf.* *āto maninkvanipvanipāś ca*, 3.2.74 here quoted by Sāy.)

—√*manh* in *mdmhiyān* means 'to give liberally' as is noted in SH.II.18 while showing the difference between √*mah* and √*manh*.

18a. The epithet *sū'ra* (for which see SH.I.52; also earlier notes to the word in 65.1), here applied to Soma, signifies his identity with the sun according to Berg. *Rel.Ved.*I.161; says he, 'the name of the sun (*sū'ra*), is directly applied to Soma, 9.65.1, 67.9, 91.3'; cf. 66.18.; cf. also *ibid* p.160f.; but not exactly so according to Lüd. (*Var* I.276f.). He does not agree with PW in deriving *sū'ra* from \sqrt{su} 'to press' (which one may grant) because there are phonetic difficulties particularly in the light of the word *surā* (which gives a short *su-*). In the light of the favourite device of word-play in which the Vedic poets often indulge, even if *sū'ra* is derived from $\sqrt{sū}$ 'to stimulate' (cf. DP *ṣū prerane*), which clearly shows his identity with Savitr and then with the Sun, its implied connection with \sqrt{su} 'to press' (DP *ṣuñ abhiṣave*) cannot be denied. Besides Soma as bringer of strength etc. can, in his own right, be a *sū'ra*. Lüd. further remarks (*ibid* 259) that 'Soma is designated only as *sū'ra*; but never as Sun'. Here certainly we can't agree: because the only passage where Soma is actually called *sū'rya viz.*, 64.30c (for which see earlier note to the *ṛc*) is in effect brushed aside by him interpreting it as a comparison (*ibid* 259), which every one cannot accept. Of course his idea that Soma cannot be *sū'rya*, as the latter = 'the one belonging to *sū'ra*', and signifies originally the Sun understood personally, the deity effecting through the sun('s disc), does not affect our position; because Soma is both *sū'ra*, (as he stimulates) and also *sū'rya* (cf. 64.30) because he has all the qualities of the latter (cf. Soma putting on the sun's rays 'śā sūryasya raśmibhiḥ pāri vya'a', 9.86.32; also cf. 9.2.6); in fact, he competes with the Sun (cf. *sām sū'ryeṇa hūṣate*, 9.27.5, though Berg. *ibid* 161 fn.1 does not agree that $\sqrt{hās}$ = to compete, as it is developed from $\sqrt{hā}$ = to go which is shown by its numerous occurrences in that sense; one can say that 'going together' at least shows *quality*).

It must be here noted that Soma is said in *a* to procure 'īṣaḥ' (= what stimulates, hence food) and as such is rightly called *sū'ra*.

Finally Lüd. says (fn.4 *ibid* 267) that there are other possibilities of interpreting the stanza as noted by Old. (Noten II.166). But those possibilities do not in the least affect the position that *sū'ra* (= sun) = Soma. Besides it must be pointed out that all of them refer to the form *sū'ra(h) ā'*, (whether it should be *sūre ā'* Loc., or *sū'raḥ ā'* Abl. and so on.) and to the construction of 18a, wherein in all probability a verb has to be supplied for which see below.

—To *ā'* a suitable verb has to be supplied; cf. Sāy.; who supplies *dhehi* with the remark *upasargaśruter yogyakriyādhyāhārah*; VM.'s(MS342) *pavase* is more suitable to the special nature of *Pavamāna* Soma cf. 9.65.13; Old. (*ibid* 166) also as his first alternative proposes to supply a verb like 'bhava, bhavasi or vaha'. This is indeed the most natural construction and fully sanctioned by a well-known habit of the Rgvedic poets, who often leave it to

their hearers to supply a suitable verb to a given *upasarga*. One may even supply *suva* (cf. 9.66.19) in the light of the epithet *sū'ra*.

18b. *sātā'* (= winner, obtainer) is interpreted as a masc. noun from $\sqrt{\text{san}}$, which is wrong, because the correct nominal form is *sanitā'* (cf. 1.30.16 etc.), there being no provision in Pāṇ.'s description for the change of $\sqrt{\text{san}}$ to *sā* before the nominal (*kṛt*) term. *ṭṛ(u)* or *ṭṛc*, which takes place in the form *-sā'* (ending in the Pāṇ. zero term. *viṭ* laid down in the rule *janasanaḥkhanakramagamo viṭ*, 3.2.67) present in the comp.s like *goṣā'h* and in the special abstract noun *sāti* (for which see below). Sāy. briefly quoting the relevant rule viz. Pāṇ. 3.2.67 to prove the form *sātā'* is, therefore, wrong, which is unbelievable in a grammarian of his calibre; this might possibly be a case of irregular handing down of the *Bhāṣya*-text.

sātā', however, when correctly interpreted is *loc.* ending in *ā* of *sāti* which, as hinted above, is an abstract noun (in a special sense coupled with a blessing) in (*k*)*ti(c)* from $\sqrt{\text{san}}$ formed according to Pāṇ.'s rule *kticktauca sanijñāyām* 3.3.174 and *sanaḥ ktici lopaś cā'syānyatarasyām* 6.4.45; according to the latter rule $\sqrt{\text{san}}$ optionally becomes *sā-* before the accented *ti*. The *loc. sātā'* joined to *tokā'sya...tanū'nām* in *b* then in the present context can signify cause and be connected with the statement in *a*, 'that Soma as *sū'ra* should bestow (stimulating) food', the poet's wish being expressed by *b*: 'for the sake of obtaining sons and (long life) for our own selves'. This interpretation is perfectly in harmony with Soma being a *sū'ra*, and is available by a proper interpretation of the grammatical and phonological shape of *sātā'* which is made possible only by Pāṇ.'s rules.

The alternative, however, to take *sātā'* (as non. sg. of *sātṛ'*) as a Vedic irregularity, is tantamount to avoiding the real problem.

—*tokā'sya...tanū'nām*: *tōka* is from *stōka* (=the small one, hence a child) by the loss of initial *s-* in the cluster *st-* (cf. note at 53.3c; 62.18a etc.). *b* is paraphrased by VM with '*putrasya dātā pauṭrāṇām ca*'; Sāy. also does the same adding a *nirukti* type of explanation of *tanū'nām*: *tanvanti vistārayanti kulam iti tanvaḥ pauṭrāḥ*.

In the light of our interpretation of *sātā'*, the phrase *tanū'nām sāti* should be taken in a metaphorical sense: 'obtainment of bodies' (which are already there) should then signify 'getting health and long life for the bodies' i.e. for the selves of the worshipper; *tanū'* as one's own self is a well-known Ṛgvedic word (cf. *utā svdyā tanvā sām vade*, 7.86.2a).

18c. The Atm. form *vr̥ṇimāhe* is used here in its real sense: the worshippers choose Soma for *their own advantage*. In this connection the term. accent of *vr̥* is very illuminating; if the root $\sqrt{\text{vr}}$ were *exclusively* Ātm., i.e. *nīt* according

to Pāṇ., *-mahe* would have remained unaccented according to *tāsyannu*, etc. sending the accent back on *-ñi-*; but as it is *ubhayapadin* (i.e. when the speaker can use Ātm. or Par. according to need), the accent does remain on the term. This proves that the *pada*-distinction, or the two modes of verbal forms (signifying the speaker's advantage or its absence) was still alive in the Vedic language.

—According to Lüdwig (V.355) the repetition of *vr̥ṇimāhe* shows the end of a *sūkta*. At least the *ṛca* 16-18 ends there because the next three *ṛcs viz.* 19-21 form a new *ṛca* as is clear from the word Agni being used for Soma in each of the *ṛcs*.

It is, however, possible that in 18c we find faint traces of the later usage (found even in the Śrauta-sūtras) expressed in *abhyāsaḥ parisamāptim dyotayati*.

The repetition of *vr̥* gives a balance to the last *pāṭa* and expresses the earnestness behind the declaration.

18c. We have to distinguish between *sakhyā* and *yūjya*; the former expresses friendship (cf. the distinction between *sakhyā* and *āpya* in an earlier note on the latter word in 9.62.10) whereas the latter signifies 'a helper' or 'help' (from *√yuj*, to join oneself in work) particularly in a battle; Viṣṇu who helps Indra in his fight with *Vṛtra*, being called '*Indrasya yūjyaḥ sakhā*', 1.22.19c. VM (MS 342) paraphrases the word *yūjyaya* with *sāhāyyāya* as an abstract noun to balance with *sakhyā*; Sāy. taking up the clue grammatically justifies it by saying that it is the abstract noun from the root-noun *yūj* in (*ṣ*)*ya*(*ñ*), which throws back the accent on the initial vowel of the base and causes its *vr̥ddhi*, which is absent here as a special exception governed by the rule *saṃjñāpūrvako vidhir anityaḥ* (Paribhāṣā on Pāṇ. or *guṇaḥ*, 6.4.146).

Ṛcs 19-21 form a *ṛca*: the metre is uniform, contents harmonious and the word Agni appears in every *ṛc*. The presence of this *ṛca* in the midst of hymns regularly labelled as *Pāvamāniḥ* by the RV itself (cf. *yāḥ pāvamāntī'r adhy eti*.. 67.31 and with a slightly altered order of the words 67.32) definitely suggests that Soma is represented here as Agni; cf. also the *ṛca* 67.22-24 for the same phenomenon. This was easily possible because Soma has the most striking quality of Agni viz. his lustre; innumerable examples of this can be given; to give only one, *pāvamāna rucā'rucā* etc. 65.2. In fact Berg. I. 166 has collected together all such words and passages and specially refers to 111.1-3 where the *rūc* of Soma is frequently mentioned in addition to many other similar qualities. All this is only one example of the R̥gvedic tendency to use Agni as epithet in case of some deities (cf. Sūrya called Agni in the *ṛca*: *agne pāvaka rocṣā* 5.26.1a.) and in turn to identify Agni with other deities, the best example of which is the hymn 2.1. Soma also in this way could be identified with Agni; he is also identified with Savitṛ by word-play on the root *√su* (*√sū*); cf. the next *ṛca* 22-24.

We have, therefore, to interpret Agni here as Agni-like Soma. This is further confirmed by the fact that in each *rc*, the verb *pavate* (or its derivative) is used along with Agni. The *Ās.śr.sū.* 1.2.3-4, however, quoted by Sāy. prescribes this *trya* as a daily prayer to Agni, and twice more (*ibid* 1.4.3-4 and 2.1) in the service of Agni-pavamāna for certain ritual purposes. This need not alter our proposed interpretation because the ritualists often worked on the principle of *liṅga* (or indicatory word): here the word Agni is enough for them for employment of the passage in an Agni-prayer and does in no way affect its *mythological* significance. According to Berg. I.166, the personalities of Agni and Soma are mixed up in 9.5.1-3 (*i.e.* the *Āpri* to Soma) and in the present *trya*. He draws attention to the fact that in X.3.5 the epithet *pavamāna* and the other forms of the root $\sqrt{pū}$ are applied to Agni.

19a. *ā'yūmṣi* should stand for 'long' life, the acc. showing the purpose of the action *pavase* in *a*; if *pavase*=*raṅṣasi*, by suggestion, as Sāy. has done, *ā'yūmṣi* should mean 'life'. In a Soma-context, however, it is more correct to take *pavase* in its usual sense; in fact, from the ritualist point of view it is *Soma-liṅga* here.

19b. *ā' suva*, a typically Savitṛ-verb, signifies here Soma's activity by word-play on \sqrt{su} (and $\sqrt{sū}$); cf. Soma being called *sū'ra* in *rc* 18.

—*ū'rjam* (accompanied by *iṣam*) is paraphrased by VM with *rasam* (*annam ca*) which is further amplified by Sāy. with *annarasam* (*annam ca*); earlier also in 63.2, where both the words occur they are rendered with 'rasa' and 'anna' respectively; these two words together form a favourite of the Vedic people cf. *iṣe tvā'rje tvā*, VS. 1.1.

19c. The *saṁdhi* in *ducchūnām*, which is a comp. of *duṣ*+*sūna* (=lit. swelling, *i.e.* 'happiness, fortune' etc. from \sqrt{svi} , 'to swell' in the *saṁprasāraṇa* grade; cf. 1.117.18; 3.30.22) is a Vedic irregularity; cf. Burrow, SL p.92; Sāy. and VM (MS 342) both say: *ducchunēti rakṣonāma*. Lit. the word can mean 'ill-swollen' *i.e.* 'entirely selfish (enemies).'

In *Rc* 20 typically an Agni-epithet *viz.* *puṛdhita* is applied to Soma, to complete his identity with Agni; it can, however, be applied to Soma in a literal sense (see below note on the word).

20a. *r'ṣiḥ*, from \sqrt{rs} > $\sqrt{arṣ}$ 'to go, move etc. *i.e.* 'to flow (in a Soma-context) can mean 'the flowing or moving one'; cf. earlier note to 9.54.1.

20b. *pā'ñcajanyaḥ* (= 'existing among the five people') is a Taddhita-formation in (*ñ*)*ya* (according to the *vārttika* *pañcajanād upasaṁkhyānam* on Pāṇ. 4.3.58: *gambhīrāñ ñyaḥ*) in the sense of 'existing there'; cf. the *adhikāra*, Pāṇ. 4.3.53: *tatra bhavaḥ*. It is to be noted that *bhavaḥ* does not mean here: 'being born' but, just existing; cf. *kāśikā*: 'sattā bhavatyartho grhyate na janma

tatrajāta iti gatārthatvāt '. Soma exists among the five people *i.e.* all the people worship him: he belongs to them; this suggests that Soma-worship was as popular among the Vedic people as Agni-worship. VM's paraphrase '*pañca-janahitaḥ*' takes the word in a wider sense. Sāy.'s meaning *teṣām* (*i.e.* of the five people) *tattadabhiṣṭapradānena svabhūtaḥ* comes nearer to ours.

—*purdhitaḥ* = lit. 'placed in front' *i.e.* a leader.

—*gayā* in *mahāgayā* is difficult to interpret; if it is connected with * \sqrt{gi} (possibly an alternant of \sqrt{ji}), it would mean 'strength to win' *i.e.* energy; *cf.* Vāyu's epithet *śaṁgayāḥ* 2.1.6, where his movement *i.e.* energy is said to be beneficial. The traditional meaning of the word is *grha*: according to Sāy. it refers to *yajñagrhas*; Soma possesses big sacrificial houses where he is worshipped.

21a. *svāpāḥ* is a regularly accented Bah. according to Pāṇ. *sor manasī alomoṣasī*, 6.2.117.

21b. *vārcas* (from \sqrt{varc} , to shine) may signify over-piercing brilliance or strength, if *varc* is the strong grade of \sqrt{vrc} , from which *vṛ'ka* is possibly derived. But the radical accent of *vṛ'ka* shows that \sqrt{vrc} is not the weak grade but an independent root of which \sqrt{varc} is a variant, with a slightly different *nuance*.

21c. *dādhat* (subj. 3rd pers. sing.) is a variant, as noted by Pāṇ. '*ghor loṇo leṭi vā* 7.3.70, of the regular form *dadhāt*. Sāy. also notes it by quoting Pāṇ. The sudden shift from 2nd pers. in *ab* to 3rd. pers. in *c* is common in RV.

As pointed out by Ludwig (5.355) the TS. I.3.14 reads *pōṣam* after *dādhat* (giving a more regular rhythm). This is a small yet clear indication of the entire RV-text being prior to the later *samhitās*.

22a. *pāvamāno āti srīdhaḥ* has a parallel to Agni's description '*tyivā'ṁsam diti srīdhaḥ*' 3.9.4a which gives a further indication of the poet's intention to represent Soma as Agni.

22b. Sāy. specially points out that *aṛṣati* comes from '*ṛṣṭi gatau*' (*i.e.* $\sqrt{rṣ}$) which belongs to the *tuḍādi* class and the absence of the thematic *-ya* is a Vedic irregularity. This note ought to have been given much earlier; its absence there shows that two different Sāy.-Pandits were working.

—for *suṣṭutī*, *cf.* note to the word in 9.62.3b.

22c. Soma is compared here with the Sun; *cf.* earlier note *sū'ra* (18a).

23a. The *āyūṣ* are a type of priests; *cf.* earlier note to 9.64.23.

23b. There is the usual pun on *hīdāḥ* (which may be from either \sqrt{hi} , 'to send or urge on', or from $\sqrt{dhā}$, 'to place'); in view of the word *ātyaḥ* in *c* with which \sqrt{hi} is so frequently connected in the Soma-Manḍala, the first meaning is prominently intended by the poet.

The *rc* is elliptical and can be connected with *rc* 24. This, however, may not be the poet's intention, particularly in view of the fact that *rc* 24 deals with the topic of Soma creating the great light, which has no connection with his being 'marmṛjānd' and 'hītāḥ'. It is preferable to follow Sāy. who adds to the *rc*, 'sa somo devān abhigantā bhavati'. It is notable that VM makes no attempt to complete the ellipsis : according to him, obviously, *asti* or *bhavati* is understood.

24a. Is *ṛtām brhāt* acc. sg. governed by *ajījanat* in *b* or nom. sg. in apposition (*sāmānādhikaranyā*) with *pāvamānaḥ* in the same *pāda*? In two other passages viz. 9.107.15 and 108.8 (2 occurrences) *ṛtām brhāt* is taken by Sāy. to be nom. sg. going with Soma, suggesting thereby that Soma is the great *ṛtā*; Lüd. (II.581f) also is inclined to do the same. It is, however, possible that in the present passage and in 108.8d viz. *prā hinwānā ṛtām brhāt*, an acc. construction is intended by the poet (though Sāy. there takes it as nom.) viz. that Soma urges on the *r. b.*; but to say that he creates it (*ajījanat*) would suggest that *ṛtā* is inferior to Soma. For VM (cf. his paraphrase *satyam mahat jvalaj jyotiḥ*, MS 343) and Sāy. this difficulty does not exist because they take the phrase to be an adjective of *jyotiḥ* in *b*; cf. Sāy.'s amplification: *satyam yathārthabhūtam brhat prabhūtam sarvadeśeṣu vyāpakam...jyotiḥ*. Of course, all this depends on whether we take *ṛtā* (or *brhāt ṛtā*) as a self-created principle superior or at least equal to gods or whether it is considered to have been created by them. The problem is very complicated and particularly in the light of Lüder's (*Var. I & II*) stoutly proved theory that *ṛtā* is nothing else but truth (which requires some modification), it is clear that instead of entering into a long discussion on *ṛtā* (which would fill in pages) it is better to leave the question open. If *ṛtā* (*brhāt*) is a term indicating the 'cosmic truth', (as Lüd. himself admits, *ibid* II.580) its identification with Soma is the more natural in the Soma-hymns, where Soma's glorification is obviously an important aim. We, therefore, interpret the *pāda* on the basis of an appositional construction (which is actually present in all other Soma passages viz. 56.1, 107.15 and 108.8), getting further support from the principle of maintaining the semantic unity of a *pāda*, so long as there is no compelling reason to do otherwise. Finally, as there is a contrast between *śukrām jyotiḥ* in *b* and *kṛṣṇā' tāmāsi* in *c*, its balance would be disturbed, if *r. b.* is construed as acc.; but it will increase the semantic force of *śukrām jyotiḥ*, with which it will be in apposition. We, however, take *r. b.* as nom. sg. going with *pāvamānaḥ*.

24bc. The somewhat tautological expressions *śukrām jyotiḥ* and *kṛṣṇā' tāmāsi* suggest excess or profuseness of light and darkness.

24c. *jānghanat* impf. 3rd sg. of the intensive of *√han*, which is correctly accented according to Pāṇ. *abhyastānām ādih*, 6.1.189.

25b. *candrā'ḥ* is elliptical and some such word as *dhārāḥ* should be supplied, in the light of the verb *asykṣata* according to Sāy. and VM. It is, however, more in the nature of the context to supply '*raśmayāḥ*' or some such thing, because the pres. past. *jāṅghnataḥ* echoing the verb *jāṅghanat* in 24c suggests that the theme is Soma's creating the light by destroying darkness and it is natural that at that time his rays should come out. The word comes, by the loss of the initial 'movable' s-, from *ścandrā* (which is attested in comps. like *hāriscandra*, 26c, *vśvaścandra*, 9.93.5 etc.; cf. also Gk. parallel *skendros*) and is derived from √(ś)cand+ra; cf. forms like *śukrā*, *tvrā*, etc.

25c. *jirā'ḥ* (from √jīr 'to waste' or 'quicken')=quick; cf. Parjanya's epithet, *jirādānuḥ* 5.83.1; as an epithet of the 'singer', cf. esp.: *prā sōtā jirō ādhvarēṣu asthāt*; 7.92.2; also 1.135.9; 8.19.13 etc.

—c *ajirā* in *ajirāśociṣaḥ* (a Bah by accent) is derived from √aj, 'to drive, quicken' etc.+irā (as in *madirā*, 9.85.7, 86.2, *iṣirū* 3.2.14, 9.93.7); meaning 'quickenings, spreading everywhere.'

Rc 26 is elliptical and may be connected with *vy āśnavat* in the next rc or a similar verb suitable to Soma's nature; we prefer the latter as it is more harmonious.

26a. *rathī'tamaḥ* is the same as *rathī-tamaḥ* (i.e. *rathīntamaḥ*) the final -in of *rathīn* being changed into -ī before -tara and -tama, as noted by the *vārttika* *id rathinah* on Pāṇ. *nād ghasya* 8.2.17.

26b. *śubhrēbhiḥ* is elliptical and a suitable *viśeṣya* should be supplied; according to our interpretation of *śubhrāśastamaḥ*, *ukthaiḥ* or some such noun would do.

—*śubhrāśastamaḥ* is paraphrased by VM (MS 343) with *atyantam śobhāvān* and by Sāy. with *atyantadīpyamānaś ca* which means that they take the word to be the superlative of *śubhrāśaḥ*. This word is not derived by them, but on the analogy of others expressing colour and further extended by the term -śa like *kapi-śa eta-śa*, this can be an extension of *śubhrā* with *śa(s)*.

It is even possible to analyse the word into *śubhrā+śas* (a root-noun from √śanis 'to recite') meaning 'reciting bright i.e. inspired (hymns)', an epithet showing brilliance being used in the case of sacred hymns; cf. *dyumnāvad brāhma kuśikā'sa ē'rīre*, 3.29.15c. This agrees well with Soma's epithet *maruḍgaṇaḥ* in c, as the song of Maruts is well-known in the RV; cf. *yé ugrā' arkām ānrcūḥ*, 1.19.4a (in a praise of Maruts accompanying Agni). We prefer this explanation because *śubhrāśas* is attested nowhere.

26c. *hāriscandraḥ*, as the accent shows, is a Bah.; but more preferably a (*viśeṣaṇobhayapada*) *karmadhāraya* according to Pāṇ. *varṇo varṇeṣu anete*, 6.2.3 (which lays down that in a Tat. i.e. *karmadhāraya* comp. of words expressing

colours, the first member gets its original accent; cf. *kṛṣṇāsāraṅgaḥ*; one of the examples given by Kāśikā is *kṛṣṇākalmaṣaḥ*. Sāy. appears to give the Bah. explanation; cf. *haritavarṇadīptiḥ haritadhārāvān vā*, only the first alternative being given by VM. (This, in passing, shows the tendency of Sāy. in this *adhyāya* to amplify or supplement VM.'s explanations). In the Bah. dissolution, a word showing colour should be understood, i.e. it is elliptical whereas the *karmadhāraya* dissolution is self-sufficient.

Naturally not knowing the common IE. origin of *ścandrá*, Pāṇ. teaches the infix *s* (in effect *ś*) between a word ending in short vowel and *chandrā* in *hrasvāc candrottaraṭapade mantre*, 6.1.151 (in the *sudāgamaprakaraṇa*). This comp. is an example of the same.

27b. *vy āśnavat*, a regularly formed subj. (of $\sqrt{aś}$ with *vt*), the thematic *a* of which is added to the already thematised base *aśnu* (the indicative form *aśnot*); this is only suggested by Sāy. by quoting Pāṇ. *leṭo' dāṭau*, 3.4.94. The trans. verb is elliptical and an object is to be supplied: *sarvaṁ jagat* according to Sāy.; it might even be *antarikṣa* as Soma is to go to Heaven and to the gods there.

27c shows the effect of the action *vy āśnavat* in *a*, though it is expressed by a simultaneous activity *dādhat...suvī'ryam*.

28a. The activity expressed by *suvānāḥ*, though it precedes that of *akṣāḥ*, is shown to be simultaneous with it (cf. note to 27c above).

28a. *akṣāḥ*, (irregular) aor. 3rd. sg. of $\sqrt{kṣar}$, typical of Soma-poetry. Sāy. arrives at it by the application of Paṇinian rules. It is notable that the irregular form comes at *pāda*-end: the regular one viz. *akṣārīt* would have given one extra-syllable.

28c. To *īndram ā'* a suitable verb may be supplied according to Sāy. or *akṣāḥ* from *a* should be understood; in the latter case *ā'* as adnominal governs the acc. *īndram* showing the end of the activity of *akṣāḥ*. This we have expressed in translation by adding one ' and ' to *c*.

—to *punānāḥ* the remarks on *suvānāḥ* above are fully applicable: Soma flows to Indra *after* being purified.

29b. *kṛīḍati ādribhiḥ* is original poetry presenting a living picture of the activity of the stones squeezing the Soma-stalks. From the *ālaṅkārika* point of view, it constitutes a *samāsokti*.

—*ādribhiḥ* is construed with *jōhuvat* according to VM's. (MS343) paraphrase which runs as follows:—...*kṛīḍati* | *grāvabhir indram madārtham bhṛṣam āhvayat (n)*; of course it is possible that a *daṇḍa* after *kṛīḍati* was not originally intended by the author, in which case *grāvabhir* can go with *kṛīḍati* preserving the principle of *pāda*-unity.

29c. *jôhuvat* intens. pres. part. of \sqrt{hve} , 'to call upon or invoke', used significantly, as the sound of the pressing stones is so frequent. The metaphor representing this sound as a song or invocation is a favourite of the Vedic people. cf. . . . *âdriḥ ūrḥvô ulvakti somasûd yuvâbhyâm*, 7.68.4b.

30a. *dyumndvat=annamayam* (VM.MS343) further amplified into '*annavat yaśoyuktaṁ vā payaḥ somalakṣaṇam annam*' by Sây. One does not see any special necessity of interpreting *dymnd* in this sense.

30ab refers to the heavenly origin of the Soma-juice and its bringing down by the eagle. According to VM's comment *puvamāna*, the heavenly eagle or falcon brought it down; cf. his paraphrase: *pavamānena divaḥ syenenāhṛtam...* (MS 343). Either the Bhāṣya-text is not properly handed down to us or VM was in possession of some tradition which is lost to us. It is notable that Sây. does not adopt this in his commentary.

Translation of 9.67

1. Thou, O Soma, art desiring (to flow in) a stream (so as to be) most vigorous in the sacrifice, (being) a thoughtful (god); flow on (so as to be) the increaser of (our) wealth!
2. Thou (Soma, being) the ravisher of men, (when) pressed, hast flown by (means of) thy juice so as to become most exhilarating for Indra,—(thou, the stimulating) patron.
3. Thou, (being) pressed out by stones, flow on roaring(-ly) towards lustrous, highest strength.
4. The Indu, being urged (on), runs beyond the strainer (lit. sheep's hair); the reddish-brown has roared out strength!
5. O Indu, thou runnest well to the sheep-hair, well towards (i.e. so as to bring) famous things, well towards lucky gifts, O Soma, well towards strength possessed of cows!
6. O Indu, bring to us wealth (containing) hundreds of cows,—[(indeed), full of cattle, full of horses, O Soma,—(wealth) possessed of thousands!]
7. The flowing Indus, the speedy (ones), (going) beyond the strainer, have quickly gone to Indra by (their) paths.
8. The highest (i.e. most excellent) (of drinks), the Soma ful juice, the eternal Indu, flows for Indra,—the active(god) for the sake of the worshipper (lit. the Āyu).
9. The shining ones (i.e. the Dawns) send on the Sun(-like), the mead-trickling, flowing (Soma); the priests have together sung towards (him) by (their) songs.

10. May god Pūṣan, having goats for horses, (be) our protector at each arrival (of his); may (Pūṣan) bestow young maidens on us.
11. This Soma flows (out) meadlike ghee for the matted-haired god; may he (*i.e.* Soma or Pūṣan) etc.....
12. O glowing (Pūṣan), this pressed out (Soma) flows out for thee lustrously like ghee; may he (*i.e.* Soma) etc.....
13. (Thou), the generator of the poets' song, O Soma, flow with (thy) stream; thou art the giver (or the bestower) of precious gifts among (*i.e.* to) the gods.
14. (Soma) runs into the pitchers,—the falcon (as it were) dives into (its) nest; roaring (he runs) towards the (wooden vessels.)
15. O Soma, thy pressed out juice is well poured over into the pitcher,—it runs like a falcon spurred on.
16. Flow on, O Soma, for Indra, exhilarating (and) most meadful (as thou art).
17. The Somas are sent on for the sacrifice, like the chariots desiring (to win) the prize (for the worshipper).
18. Those pressed out (Soma-juices), the most exhilarating, the lustrous, are urged on to Vāyu.
19. O Soma, squeezed by the stones, well-praised, (thou) goest to the strainer, bestowing good heroes on the singer.
20. This (Soma), squeezed by the stone (and) well-praised (by it) runs beyond (lit. dives) over the strainer,—over the sheep-hair (strainer) (so as to be) the demon-killer.
21. Whatever fear (from) near and whatever (from) afar gets at me here, O Pavamāna, strike it away.
22. (May) that Pavamāna, the vigorous, to-day (purify) us by (his) strainer (lit. purificatory means),—(he) who (is) the purifier, may he purify us!
23. (The) strainer, which, O Agni, is spread out in the inside of thy flame,—with that purify our sacred song(s).
24. Thy strainer, which, O Agni, is full of flames,—with it purify us; purify us with the stimulations of (or the productions of) the sacred songs.
25. O god Savitr, both by (thy) purification and (thy) inspiration, purify me all over.

26. O god Savitr, with (thy) three (inspirations), O Soma, with (thy) three best forms, O Agni, with (thy) efficient (powers), purify us.
27. May the divine people (*i.e.* gods) purify me! May the Vasus (purify) me on account of (our) song! O All-gods, purify me! O Jātavedas, purify me!
28. Well swell (thysself), well flow (on), O Soma, with all (thy) shoots (and juice), (thou, being) the best offering for gods.
29. The dear (Soma), profusely singing, the young, growing strong (lit. increasing) with oblations,—(him) we have approached with salutation (lit. carrying salutation with us).
30. The axe of Alāyya is lost; O god Soma, flow on (to bring) it; O god Soma, (flow on), indeed, (to bring) the spade alone (in addition)!
31. (He) who studies the hymns dedicated to (God) Pavamāna,—the juice, collected (lit. borne) by the sages,—eats all purified (things), made tasty by Mātariśvan.
32. (He) who studies the hymns dedicated to (God) Pavamāna,—the juice collected (lit. borne) by the sages,—for him Sarasvatī milks out milk, butter, mead (and) water!

Notes to 9.67.

1a. *dhārayūḥ* is a *kṛt*-derivative from the caus. base *dhāray-* according to the Pp. which does not separate the *-yūḥ* from the rest of the word, which is only done if the form is a denom. But exegetically the analysis does not fit in; it is, therefore, better to interpret the word as a formation in *-u* (*cf.* Pāṇ. *kyāc chandasi*, 3.2.170) from the denom. base *dhārāya(ti)* = *dhārām ātmanah icchati*. The shortening in the text of the second *-ā-* in the form which should be **dhārāyu* is for the sake of metre which often introduces grammatical irregularities at *pāda*-end. The Pp-analysis, however, is not in effect against this interpretation. The author of the Pp. has not separated *dhāra-* from *-yu* because in the shape of *dhāra-* it has no meaning in the form *dhārayū*; and in such cases the Pp. never separates a syllable or a word unless it carries a full meaning. While translating the word with '*hervorsprudelnde*' (= gushing forth), Gld. remarks in the fn. that the word can also be derived from \sqrt{dhr} in the light of Soma's epithet *dharnasī*. But the meaning does not suit the context in the light of *pávasva* in c; *cf.* VM's paraphrase (Ms.343) *dhārākāmaḥ*, extended further by Sāy. into *adhiṣavaṇadhārākāmaḥ*.

—b. *mandrāḥ* (= *mādayīṣṭamaḥ*, according to Sāy.) can better be derived from $\sqrt{\text{man}} + \text{ra}$ with the development of a voiced unaspirate infix, viz. -d- in between, meaning 'the thoughtful or songful one.' It is natural that while desiring to flow, Soma should have also some songs with him, he behaving as it were like his singing devotees. The meaning 'wise' also would suit the context of *adhvarā* as Soma knows *how* to please the gods. *mandrā* is a typical Agni-epithet (cf. 1.26.7; 36.5) which provides good evidence for the poets' attempt to bring Soma on par with Agni.

—c. *manīhayādrayīḥ*, a governing comp. for which type cf. earlier note at 9.52.5c, = 'one who bestows wealth;' (for the indicative use of $\sqrt{\text{manīḥ}}$ in the middle, but in this very sense, cf. *śū'ro maghā' ca manīhate*, 9.1.10c). The comp. should be taken predicatively because *pāvasva* as a rule is accompanied by some effect which is to the advantage of the worshipper.

Rc 2 requires a verb to be supplied; *pāvasva* from rc 1 or *abhy āṛṣa* from rc 3 would not do because *dadhanvā'n* in b possesses that sense already; so a prayer like "such thou, be kind to us" should be added; or simply one 'asi' supplied to *dadhanvā'n* would also do.

2a. *nmā'danaḥ* (= ravisher of men) is a regularly accented Tat., where *mā'danaḥ* is a special formation in unaccented -ana. This is according to Pāṇ. *nandigrahīpacāḍibhyo lyuṇinyacaḥ*, 3.1.134 (where under *nandyādigāṇa* the caus. of $\sqrt{\text{mad}}$ is included giving a *kṛt*-formation with the term. *lyu* having the sense of a *saṁjñā*). Strictly speaking the form ought to be accented on the initial of the term. -ana because the latter being a *lit* is *anudātta* causing the loss of the (n)i(c), (cf. Pāṇ. *ner aniḥi*, 6.4.51), of the caus. base *mādi* and thus becomes subject to the rule: *anudāttasya ca yatrodāttalopaḥ*, 6.1.161 and is accented. But in this case the *lit*-quality of the *pratyaya* becomes purposeless as a simple *yu* (i.e. -ana without *lit*) would have given the same accent. According to the principles of Pāṇinian interpretation, therefore, the *lit-karāṇa* (being *vyartha*) forces us to override the above rule (viz 6.1.161) and puts the accent back on the -ā- of the base. This is one of the instances where the very logically formulated rules of Pāṇ. help us to interpret difficult accent-situations. According to Kāśikā the roots in the *nandyādigāṇa* are not those from the DhP but are *reconstructed* from available formations. (This well shows that the Pāṇinian grammatical system was based on a careful morphological analysis.)

According to Pāṇ. the formation has a special sense and we can render the word here with "ravisher or gladdener of men" ($\sqrt{\text{mad}}$ having various senses; cf. the DhP of Pāṇ.).

It is worth noting in this connection that the formations in -ana from the caus. base of $\sqrt{\text{mad}}$ (or, any root) used in the normal sense (and not a special

one) are accented on the last syllable (i.e. *mādaná*). This is the general rule for the language stated by Pāṇ. in *ṛyāsaśrantho yuc* (Pāṇ. 3.3.107); (the term. being *cit* accents the last syllable).

b. *dadhanvā'n*, perf. part. of \sqrt{dhanv} 'to run' in which sense this root is often used in the Soma-context; cf. *prá sómāso adhanviṣuḥ*, 9.24.1; also (*indavaḥ*) . . . *mahé vā'jāya dhanvantu gómate*, 9.77.3 and many more. Sāy.'s paraphrase *dhanāni dhārayan* derives the word from $\sqrt{dhā}$ without any grammatical justification. He has, further, taken it elliptically and supplied *dhanam* as object, which introduces an unnecessary ellipsis.

—*matsarīntamaḥ* with the word *indrāya* preceding it constitutes an independent *pāda* in 9.63.2b; 76.5c and 99.8c, which settles it that it should here be construed with *indrāya* belonging to the next *pāda*, breaking the generally attested principle of the syntactical unity of a *pāda*. The whole phrase, further, forms a predicate to *dadhanvā'n*.

In superlative forms like *matsarīntamaḥ* the *-n-* is dropped in classical Sanskrit; but in the Veda it is retained. This is noted by Pāṇ. in *nād ghasya*, 8.2.70, according to which to the term. *-tama(p)*, an *n*-prefix is added, the *-n-* of the base being dropped by another rule. Here Pāṇ.'s descriptive statement is against historical facts, though such cases are rare. At the same time it proves that Pāṇ. proceeded on purely linguistic grounds, other considerations being only secondary, except when absolutely necessary.

—c. *sūritḥ* in the plu. signifies the patrons in the RV and naturally in the Soma-Maṇḍala too (cf. 9.98.12; 99.3). Here the word is used in the sing. qualifying Soma for the sake of novelty with word-play on $\sqrt{sū}$ 'to stimulate'. (Soma is *sutá* and hence *sūrit* also, just as he is *sū'ra* in many passages; cf. note on 9.65.1a).

—*āndhasā* to be connected with *dadhanvā'n*; Soma has flown by means of the *āndhas*, i.e. the exhilarating juice.

3b. *kānikradat*, though a participial adj. should be more conveniently rendered adverbially going with *abhy ārṣa*.

3c. *dyumāntam śúṣmam* is the usual acc. showing the effect of *abhy ārṣa* in b.

4c. *vā'jam*, acc., shows the effect of *acikradat*. Soma's roaring is often represented as causing certain cosmic and other effects; cf. *krāndan devāⁿ aījanat*, 9.42.4c. This type of construction where the effect of an intrans. verb like \sqrt{krand} is put in the acc. case shows an earlier type of idiom, which survives with slight variations in other languages of the I.E.-families; cf. Eng. 'He threatened him to tears'.

—*acikradat*, redup. aor. (indicative) showing the immediate past as usual in the Soma-Maṇḍala; for the formation cf. SH.II.30.

5a. *vy arṣasi* governs the regular object *avyam*, whereas with reference to *śrāvāṁsi* and *sāubhagā* the acc. shows as usual the effects of Soma's motion. The whole *rc* constitutes a sort of a *Tulyayogilā* where the same action *viz.* *arṣasi* is connected with many things relevant to the context (*i.e.* *prakṛta*).

—b. *śrāvāṁsi* and *sāubhagā*, as pointed out earlier (cf. SH.I.22), which often occur in the Soma-context, should be taken in a concrete sense.

6a. *śatagvīnam*, only an extended form with the term. -in of **śatagu* (which by itself is enough to convey the intended sense, *viz.* 'possessed of hundred cows') occurs at the *pāda*-end in all its four R̥gvedic occurrences (and as epithet of *rayī* in 1.159.5; 4.49.4; 9.65.17 and here); *śatagvīnaḥ* also occurs at *pāda*-end in 8.45.11. This shows it is a special word of the R̥gvedic poets' metrical dialect and furnishes one more example of the phenomenon that grammatical irregularities occur at *pāda*-end requiring either addition or ellision of a syllable; also, cf. the earlier grammatical note on the word in 9.65.17.

—b. *gōmantam* in addition to *śatagvīnam* in a leads to tautology, which VM removes by interpreting *gō-* (or, -**gu*) as just *paśu* (cattle) and the term. -*mat*(*up*) showing *prāśastya* (excellence) as his paraphrase *bahupaśum rayim prāśastapaśum* shows. Such prayers full of excessive demands are not indicative of greed; they come from a simple devotional heart which believes that the deity bestows all that one asks for sincerely. Multiplicity of epithets only strengthens the demand. Such prayers are an indication of what the modern psychologists call 'a positive attitude' towards life.

7a. *pāvamānāsaḥ*, with *indavaḥ* following, should be taken in an adjectival sense; for a similar phenomenon, cf. note to *śūndr vatsāsya*, 9.19.4c, SH.II.13.

—b. *tirās* governing the acc. *pavītram* used by itself (*i.e.* without a verb) gives the meaning of a suitable verb (*i.e.* *kriyā*). It is the nature of these prefixes that when used *without* a verb they have the power to suggest one. This is well demonstrated by formations like *pravāt* (= *pragata*), which are formed by adding to them a Taddhita term. -*vat*(*i*) according to Pāṇ. *upasargac chandasi dhātvarthe*, 5.1.118.

—c. *yā'mebhiḥ* (= by the paths), which also occurs in similar contexts in 8.7.2; 4; 14, is clearly a substitute for *yā'mabhiḥ* for the sake of metre, because formations in unaccented -*ma* like **yā'ma* of roots ending in -*ā* are very rare. On the other hand, formations in -*man*(*in*) like *yā'man* throwing the accent back on the base are a common feature of the Vedic language.

—*āśata...āśavaḥ* (in b) together form a derivative figure, suggesting that $\sqrt{aś}$ has the meaning 'to go or occupy quickly'.

8a. *kakuhāḥ*, further developed from Ṛgvedic *kakubhā* by the loss of the plosive element, the stock-example of which is $\sqrt{\text{grah}} < \sqrt{\text{grabh}}$ (for a discussion of this phenomenon, cf. SH.II.49), is paraphrased with *sarveṣāṃ samucchrītaḥ* by Sāy. and accepted by Gld.

Lüd. in a detailed discussion of the word (cf. 2 *Exkurs über kakubh...* etc. *Var.* I.83-92) says that when the word refers to gods or persons, it should mean 'hervorragend' i.e. prominent (the meaning given by PW. also), though when applied to animals that meaning would not suit. Here as applied to Soma, the word should mean 'superior' etc. But just in this form the meaning remains a little hanging. One should, therefore, supplement it by saying that Soma is the best or highest 'of drinks'. VM.'s (Ms.344) *samucchrītaḥ* (as usual extended by Sāy. into *sarvakarmakārayitṛtvena sarveṣāṃ samucchrītaḥ*) suggests this to some extent.

We, therefore, take it elliptically and supply some such thing like 'of juices'.

—*somyāḥ* = 'full of Soma' according to Pāṇ. *maye ca*, 4.4.138, which lays down that the term. *-ya(t)* is used in a possessive sense. The stock-example of this is the phrase *somyām māduhu* of frequent occurrence; cf. I.14.10; 19.9 etc. The same form also means 'soma-deserving' (cf. Pāṇ. *somam arhati yaḥ*, 4.4.137) which is also frequently used in the RV; cf. *icchānti tvā somyā'saḥ sākḥāyaḥ*, 3.30.1.

—b. *pūrvyāḥ* = *pratnaḥ* (VM). Sāy.'s *pūrvaiḥ kṛtaḥ abhiṣṭataḥ* etc. conveys no special point. As noted in SH.I.15 the word means 'first'; but in the light of *kakuhāḥ*, the meaning 'ancient' or metaphorically even 'eternal' should be preferred. *kakuhāḥ...pūrvyāḥ*, if both the words mean 'first, prominent' etc., would form a tautology introduced for the sake of novelty. Instead, *pūrvyāḥ* should mean 'eternal' and the tautology would be removed.

9a. *hinvānti...ūsrayaḥ*: The whole *pāda* is repeated at 65.1a where all the words are explained in detail. As *ūsrayaḥ* means 'shining', it should refer to the 'dawns' as suggested there, referring to the time of Soma-worship, viz. the day-break. Here, however, in the absence of a word like *svāsāraḥ* (as in 65.1b), the root-meaning 'shining ones' may stand for the fingers as Sāy. wants. We, however, stick to the root-meaning (as discussed earlier).

'The shining ones send on the Sun' may figuratively also suggest that the fingers urge the Soma on.

Ṛcs 10-12, a *trca* addressed to Pūṣan, appears strange in the midst of *ṛcs* to Soma. VM and Sāy. as an alternate explanation take Pūṣan=Soma (by word-play on Pūṣan's name: *sarvasya poṣayitā*). This is not tenable because exclusive epithets of Pūṣan like *ajā'svaḥ* (*ṛc* 10), *āghṛṇe*, voc. (*ṛc* 12) confirm the

fact that the *trca* is addressed to Pūṣan only (cf. VM.'s alternative explanation : *yad vā pauṣṇas trcaḥ*, MS.344).

The refrain *ā' bhakṣat kanyāsu naḥ* common to all the three *rcs* is rather a strange prayer : the *Ṛṣis* generally ask for wealth, horses, cows, children, success over enemies and so on but hardly ever for young maidens. This suggests a possible deficiency of female population in the society concerned.

And why should this prayer be addressed to Pūṣan only ? The god is often associated with the activity of guiding or leading the bride. Thus it is said in the *Sūryā-sūkta* (also called *vivāha-sūkta*) that Pūṣan leads the bride (to the marriage) ; cf. *pūṣā' tvéio nayatu hastagr'hya*, 10.85.26a. After the marriage also, the following prayer is addressed to the same god : *tā'm pūṣaṇ chivātumām é'rayasva*, 10.85.37a. This is a possible reason as to why the prayer for *kanyāḥ* is addressed to him (for a slightly different construction of the refrain see notes to 11c and 12c below).

10a. *avilā'* to be connected with *yā'maniyāmani* which is VM.'s construction. (cf. his paraphrase : *rakṣitā bhavatu sarvasmīn gamane*). *yā'mani-yāmani* can also go with *c* for which see below.

—*ajā'śvaḥ*, an epithet special to Pūṣan ; cf. 1.138.4 ; 6.55.3 ; 4 etc.

—*b. yā'maniyāmani* = at each arrival (of Pūṣan). *yā'man* in the RV. often means 'path' ; cf. *prā hī tvā pūṣann ajirdm ná yā'mani*, 1.138.2a ; by a further extension of meaning the word signifies 'arrival' ; cf. (*dhanvacyūta*) *iṣā'm ná yā'mani*, 1.168.5 ('at the arrival of food, i.e. the cows, etc. or the fruits of the field according to Gld). This second meaning well suits the present context because it is proper to say that Pūṣan should become the protector 'at each arrival' of his rather than 'on each path or going' of his.

10ab should be taken elliptically, supplying the verb '*bhavatu*'. A construction of the three *pādas* together without this ellipsis is possible.

—*c. bhakṣat* (aor.) subj. of \sqrt{bhaj} , the formation of which is well covered by Pāṇ.'s rules regarding the formation of *leṭ* (or, subj.) ; cf. Pāṇ. *leṭo'dātau*, 3.4.94 ; *sib bahulam leṭi*, 3.1.34 and *itaś ca lopah parasmaipadeṣu*, 3.4.97.

—*bhakṣat kanyāsu* : for the significance of this, cf. earlier general note on this *trca*.

11a. The epithet *kapaṛdīn(e)* is of general application ; it is applied to Rudra (1.114.1 ; 5), to Pūṣan (6.55.2) and to the Tṛtsus (7.83.8). Here it refers to Pūṣan because it occurs in the midst of a *pauṣṇa trca*.

—*b. mādhu*, a predicative object of *pavate*, showing as usual the effect of the action.

—c. The refrain is here used skilfully so as to be construed either with *kapardīn* or with *Soma*. There is evidence to fix it to either.

12a. *āghṛṇe*, an exclusive epithet of *Pūṣan*; cf. 1.23.13; 14; 6.53.3; 8 etc.

Ṛc 12 is only a *vyūha* of *ṛc* 11 with small variations here and there which border on being a paraphrase.

—*śūci* (=the shining; cf. SH.II.38) should be taken adverbially. *Sāy.* construes it as adj. of *ghṛtām* (like *mādhu* in 11b qualifying *ghṛtām*) which carries little point.

In the *vyūha*-form, *śūci* corresponds to *mādhu* (cf. 11b) which is connected there predicatively with *pavate*. This supports our construction. This, moreover, can be considered to be a good example of neu. acc. sing. forms being used adverbially.

—c. The refrain here is to be construed definitely with *Soma*, a second person verb being necessary for construction with *āghṛṇe*, i.e. *Pūṣan*. In order to overcome this difficulty, *Sāy.* boldly takes *bhakṣat* as 2nd pers. sing. (cf. his paraphrase *tatas tvam abhilaṣitāny asmākaṁ dehîti*).

VM probably does not note the clever change of agents of *bhakṣat* in 11c and 12c. (cf. his remark about *ṛc* 12: *uttarā nigadasiḍdhā*, Ms. 344). The poet, in all probability, introduced this for the pleasure of his divine as well as human hearers.

It is difficult to see why this point has escaped the attention of many interpreters.

13a. (*vācō*) *jantūh*, used actively (i.e. *kartari*), meaning 'creator or generator' (= *janayitā*, *Sāy.* and VM.). Gld. takes it passively (i.e. *karmanî*) with the translation: *Kind der Rede* (= child of the song); this is untenable because *Soma* is hardly ever said to be 'created by song(s)'. On the contrary that he generates the poets' songs (while he flows) is a clearly expressed Vedic belief; cf. *aruṣō jandyan gtrah sōmah pavata āyusāk*, 9.25.5; *prā rā'jā vā'caṁ jandyan asiṣyadat*, 9.78.1 etc.

—The terminal accent of *kavīnā'm* is a peculiarity of the Veda; cf. Pāṇ. *nām anyatarasyām* 6.1.177.

Soma is said to be the generator of the speech or song of the *kavîs*, which, therefore, in this context means 'poets' (for other meanings of *kavî* cf. SH.I.46 and note to the word in 62.13c; 14b and 63.20a). *Sāy.* sticks to his usual paraphrase of *kavî* as *krāntaprajñā*.

c. The loc. *devésu* is to be taken in a dat. sense; further see below.

—*ratnadhā'h* is a typical Agni-epithet; cf. 2.1.7; 7.16.15 etc. and *ratnadhā'tama* in 1.1.1; 20.1; 5.8.3 etc. It is applied at times to other gods also but

more frequently to Soma to whom the quality of bestowing *rātans* is attributed in some passages; cf. *dādhad rātnāni dāsūṣe*, 9.3.6c. This is one more possible evidence pointing out to the attempt on the part of the Soma-poets to put the deity on par with Agni.

—The loc. *devēṣu* in the statement ‘Soma is the *ratnadhā*’ among the gods’ is not intended for a superlative construction, because it is Agni who is *ratnadhā*’tama as noted earlier. The loc., therefore, should carry the significance of the dat. or a word-play on *devēṣu* as in ‘*devā*’ (referring to *āyavaḥ* in the previous *pāda*) *devēbhyo mādhū* (9.62.20c) may be possible; cf. Sāy.’s paraphrase: *devēṣu slotrakāriṣu karma kurvāṇeṣu*.

Sāy. accepts the loc. construction but probably feels it a little awkward that Soma should bestow gifts on gods; he removes the difficulty by explaining that *ratna* = *ramaṇaśīlaḥ somaḥ*, as a preferable alternative so to say.

14a. *kalāśeṣu* (= *droṇakalāśeṣu*, Sāy.) refers to the vessels in which the purified Soma-juice flows through the strainer. This is the definite meaning of the word as proved by so many passages; cf. *punānāḥ kalāśeṣv ā*, 9.8.6 (the same in 18.7 with *punānāḥ* in a different *pāda*); the *kalāśa* is at times only one; cf. *somaḥ kalāśe akṣarat*, 9.63.3; also the next *rc*, *āsarji kalāśe sutāḥ*, 67.15b. In short, *kalāśa* is the same as later *droṇakalāśa*.

We prefer to render the word with ‘pitcher’, which means ‘large, usually earthenware with handle or two ears and usually a lip for holding liquids’ (Con. Ox. Dict.) and corresponds very nearly to the Vedic pot which was, however, wooden (as it was a *droṇa-kalāśa*). We cannot render it in English with ‘jug’ as this signifies ‘a deep vessel for holding liquids with handles and often spout’ (Con. Ox. Dict.).

In the light of this what should be the meaning of *drōṇā* (neu. plu.) in c? The word (always used in the plu., only thrice in sing.) obviously is taken in a general sense to signify ritual vessels in general i.e. other Soma-pots in which the juice mixed with milk and curds is kept. Sāy., here, having stated that *drōṇā* = *droṇakalāśān*, (possibly feeling that there is a tautology as *kalāśeṣu* in a means the same thing) alternately paraphrases the word with *droṇādhavanīyapūlabhṛt-sañijnākābhīprāyam*. This supports our interpretation of *drōṇā*.

—b. In *śyenó vārma vī gāhate*, Gld. sees two similes, *śyenā* going with *dhāvati* in a and *vārma vī gāhate* (= dives into the armour) comparing Soma with a warrior. This, however, breaks the unity of the *pāda*. Actually *dhāvati* can well go without an *upamāna* and be taken as an independent sense-unit, whereby *pāda b* gives an independent sense, suggesting a sort of *aliṣayokti*. The meaning available viz., that ‘The falcon dives into the nest’ (*vārma* from *√vr* ‘to cover’; cf. Sāy. *varaṇīyam kulāyam*) can then metaphorically stand for Soma

entering the wooden pitchers. By word-play *várma* further suggests the armour so that the second simile which Gld. wants could be available by suggestion in *pāda b* itself. This would be a good example of what is technically called *śabdaśaktimūlavastudhvani* (or a sort of *abhidhāmūlā vyañjanā*).

—*c* can be connected with *a*, or the verb *dhāvati* may be supplied to it.

In *rc 15*, the first two *pādas* are syntactically interdependent, *rāsaḥ* in *a* being qualified by *sutāḥ* in *b*; *āsarji* in *b* going with both. This is a good case proving that the principle of syntactical (as well as semantic) unity of the *pāda* is not inviolable in the RV.

15b. *āsarji*, the usual aor. pass. of \sqrt{srj} (to be construed with *kalāśe*) used in Soma-contexts to show immediate past.

—*b*. *sutāḥ* obviously cannot go with *kalāśe* as Soma is never pressed in the pitchers. It qualifies *rāsaḥ* in *a*, the pass. agent of *āsarji*.

—*c*. *taktāḥ* should be rendered more strongly than simply by ‘urged on’ as in 9.32.4b (*SH.II.60*). The word is used in contexts of ‘quick motion’: the rivers’ flow is characterised as *sārgataḥ* (3.33.4) and a galloping horse is called *sārgaprataḥ* in *ātyo nā’jman sārgaprataḥ*, 1.65.3. The root \sqrt{tak} often attested in RV in various forms like *taktā* or *pāritakmyā* (1.116.15; 4.41.6 etc.) etc. means ‘to spur on’ or ‘move violently’. This follows particularly from the meaning of the Atharvaṇic *takmán* (=fever) which heats or pains the body. In the earlier stage of the language, therefore, in the race-horse context the root clearly had the meaning ‘to spur on’, ‘to goad on’ etc. Accordingly our translation.

It is even possible that in *śyenó ná taktāḥ* a double metaphor is intended by the poet by using a word from the horse-context (though here as an epithet of the falcon and indirectly of Soma) to suggest that Soma is *taktā* i.e. has shot on (like a horse spurred on) in addition to the express meaning “like a falcon spurred on or put to flight (by a hunter or so).” From the aesthetic point of view this should be a *samāsokti* (*taktā* being a paranomastic epithet) mixed up with an *upamā*.

—Sāy. by an intelligent application of Pāṇ.’s first two rules regarding *leṭ* quoted earlier (under *bhākṣat*, 10c) optionally takes *arṣati* to be (pres.) subj. of $\sqrt{r(ar)}$ ‘to go’ (cf. his *bhāṣya*: *arter leṭi śīpi vā rūpam*). There is some point in this; because a prayer should naturally be offered to Soma to go to Indra and other gods. (cf. Sāy.: *indrādīdevān āgacchatu*).

Technically this is faultless but the form as subj. is hardly real to the language of the Veda, where *arṣat* would be more natural. Hence Sāy.’s alternative *arṣati* (from $\sqrt{rṣ}$) *gacchatu* is acceptable, supported by the parallel passage *mṛgó ná taktó arṣati* (9.32.4) where a prayer is not intended.

Ṛcs 16-18 form a *trca* in *Dvipadā-gāyatrī*, each *rc* of which has two eight-syllabled *pādas* with the usual *gāyatrī* rhythm. The thoroughly composite character of this *trca* is proved by the following facts: 16b (i.e. *indrāya mādhumattamāḥ*) = 9.12.1c (in which the last word is in the plu. viz. *mādhumattamāḥ*) and 63.19c with *mādhumattamam*; 17a (= *āsṛgran devāvīlaye*) = 9.46.1a and 17b (*vājayānto rāthāiva*) = 8.3.15d. It is, of course, difficult to decide with reference to the parallel passages as to which is the borrower. Yet the presence of many such passages from different hymns in one *trca* raises a strong possibility that it itself is the borrower. This type of composition shows that the Soma-poets had a sort of ready-made metrical slabs which they arranged together to attain some type of novelty. The greater the skill, the greater the novelty. It would be interesting to collect such material available in Bloom's 'Repetitions' and to get an insight into the work-shop of the Vedic poets.

16a. *mandāyan* is semantically the same as *madin(tama)* in 18a, though, of course, formally they are different. Such varying forms are used to suit different rhythmic patterns, sound obviously being an important element in the Soma-songs.

17a. for *devāvīlaye* = 'the sacrifice', cf. SH.II.16.

—b. *vājayāntaḥ* is a denom. from the nominal base *vā'ja-* and not a caus. of $\sqrt{v}aj$ as indicated by the Pp. which has separated *-yāntaḥ* from *vāja-*. The reason for the different treatment given by the Pp. to the denom. and the caus. forms has already been noted under *dhārayū* in 67.1a. The same can be seen here too. If the form were caus. the analysis would be *vājay-* (i.e. $\sqrt{v}aj + \text{nic}$) + *antaḥ* (pres. part.) but not *vājaya-* which by itself has no complete sense in the caus. form as the *u* belongs to the term. In the denom., however, the analysis can be *vāja* (the base) + *yāntaḥ* (= *ya* of the denom. + *antaḥ*) where both the parts have an independent sense. Both the forms, however, have the same accent.

The meaning is that the *rāthas* desire strength(-giving booty). As Sây. has noted here, this desire is for the sake of the owner (cf. *śatrudhanāni balāni vā svāmīna icchantāḥ*) or in other words, this is *parecchāyām kyac* which is permissible in the Veda; cf. SH.II.85.

—*rāthā iva* by word-play suggests the artistically constructed hymns which are fashioned like chariots; cf. *ahām tāṣṭēva bandhūrāṃ pāry acāmi hrđā' matīm*, 10.119.5.

18b. In *vāyīm asṛkṣata*, *vāyū* is the acc. of end (of the motion concerned) as pointed by Gld. under the parallel passage 9.46.2. It is interesting to note that in such constructions, $\sqrt{s}rj$ governs two accusatives, viz. one of the direct object (i.e. the thing let loose or urged on) and the other, of the indirect object

(signifying the thing to which the direct object moves); cf. *yēnā samudrām āsṛjo mahī'r apāḥ*, 8.3.10a (where *samudrā* is the indirect object showing 'the end' of *āsṛjaḥ*).

Sāy. paraphrases *b* with *śabdān asṛjan akāriṣuḥ*, which according to Gld. on 9.46.2 is possible on the strength of Ś.Br.1.5.2.18. All the same one feels it awkward to take *vāyū* in the sense of 'sound' in such contexts.

The *bhāṣya* on 46.2c does not give this peculiar meaning which is a convincing evidence for holding that the *bhāṣyakāra* there i.e. of the first *adhyāya* of the seventh *aṣṭaka* is different from that of the second *adhyāya* of the same *aṣṭaka*. For further evidence see earlier note on 9.66.11a (note on *madhusūt*). The other and the straight meaning also, viz. that the Somas are sent to Vāyu is alternately accepted in the *Bhāṣya* here.

Rcs 19-21 surprisingly enough cannot be said to form a *trca* because the first two *rcs*, though so similar as to be considered as a mutual *ūha*, have no simlarity whatsoever with the third which contains a prayer to Pavamāna. It is, therefore, possible that *rcs* 19-20 form a *dvyrca* (a diad) and *rc* 21 is an independent composition added at a convenient place in the midst of the *sūkta* 67 with its miscellaneous contents.

19a. *abhīṣṭulaḥ* is elliptical to which 'by the singer' (i.e. *stotrā*) should be supplied. The poet also intends that *grā'vṇā* should be construed with *abhīṣṭulaḥ*, both being in the same *pāda* (without the intercession of any unconstruable word), thereby giving rise to an attractive oxymoron or *virodhā-bhāsa*: Soma is squeezed (*tunnāḥ*) by the stone and is also *praised* by it. The latter idea is consistent with the Vedic poets' fancy that the *grā'van* often praises the deities or gives out a song; cf. *ślōkam. ghōṣam bharathē'ndrāya sominaḥ*, 10.94.1d; *brhād vadanti madirēṇa mandīne*, 10.94.4a; also, *ādrir ūrdhvo vtvakti somasūd yuvābhyām*, 7.68.4b.

Rc 20 is an *ūha* of *rc* 19; VM. recognises the fact by commenting on this *rc* with the remark: *uttarā nigadasiddhā* (added at the end of the paraphrase of *rc* 19, MS.345).

20b. *āti gāhte* is idiomatic for *(ati)gacchati* which is used in 19a.

—c. *raḥṣohā'* (to be taken predicatively with *gāhate*), a typical Indra-epithet here applied to Soma who in a sense is the cause of demon-killing exploits of Indra.

—*vā'ram avyāyam*, a further particularisation of *pavītram* in *a* for the sake of emphasis.

21b. The idiom in *bhayām vindāti mā'm ihā* is typical of the early language; according to it 'one is not afraid', but 'fear gets one' (i.e. it comes

to him) ; the same about *ānanda* also ; cf. the famous *eti jīvantam ānando naram varṣaśatād api*.

—*ihā* in the light of *ānti* in *a* may appear superfluous. Sāy. explains it with *asmin kriyamāṇe yajñe asmiñ loka vā*.

Ṛcs 22-24 can be taken to form a *trca* as the forms of $\sqrt{pū}$ as well as the word *pavitra* occur in every *rc*. The main theme, however, is not the same in each *rc* : *pāvamāna* is the deity of 22, whereas Agni of 23 and 24 both of which, besides, appear like a mutual *ūha*. It is, therefore, likely that *rc* 22 is independent, while 23 and 24 form a diad (like 19 and 22 above). This is supported by the ritual use of 23 in the *pavitrēṣṭi* laid down by Āś.Śr.S.2.12 quoted by Sāy. Sāy., however, appears to take *rcs* 22-23 as going together, since he considers Agni invoked in 23 to be *pavamānagunaṇviśiṣṭa*, whereas *pavamāna* (i.e. Soma) is actually mentioned in 21. It is remarkable, however, that the form *pavate* does not occur in either *rc*.

The original simple idea behind *pavitra* (=a strainer) invariably present in Soma-hymns is, in this and to some extent in the next *trca*, further developed into a moral or spiritual concept, viz. 'purification' which reacts not merely on the physical but also on the moral, intellectual and religious planes. It is not merely the question of the juice being strained but it refers to what Gld. calls 'the inner purification'. In later ritual, these *rcs* are used as formulæ for a ceremonial cleansing. But according to Gld. in the RV these stanzas are concerned with "the inner preparatory purification and the dedication of the poets to poetry and sacred activities." The idea is further developed in the next *trca* viz. 25-27.

It is notable that the doctrine of spiritual or intellectual purification was present in the early RV also, particularly in Agni-contexts where the song or hymn or the *krātu* is said to be purified by Agni ; cf. the passages referred to by Gld., viz. *tribhiḥ pavitraiḥ apupod dhy ārkām*, 3.26.8 : also *abhi krātvā punati' dhītīr aśyāḥ*, 4.5.7 and *krātum punāndḥ kavibhiḥ pavitraiḥ*, 3.1.5. In the light of this, *bráhma* in '*bráhma punihi*' (*rc* 23c) clearly means 'the sacred hymn' and not the *putrādivardhanakāri śarīram* as Sāy. or VM. (*asmac charīram*) Ms. 345 want to take it.

22a. *pavitreṇa (punātu)* [for which see further note to 22ab] means *pavitre tejasā punātu* according to VM (Ms. 345). This is very original because it retains the primary character of '*pavamāna*' as the flowing Soma who also purifies things in the strainer by his lustre.

22ab. To *pavitreṇa* VM supplies *punātu*, thereby making this hemistich (*ardharca*) a complete sentence and then takes *c* to be just a paraphrase of *ab*

(cf. his remark : *taḍ evāha* MS. 345). This gives a smooth reading to the whole and we have accepted it.

—b. *vīcarṣaṇīḥ* = 'vigourous or active' in preference to the traditional meaning *sarvasya draṣṭā* and Gld's 'extraordinary (*ausgezeichnet*)'; for this, cf. SH.II.52; for *vīcarṣaṇīḥ* as short form of *viśvācarṣaṇi* according to Nigh. 3.II.6, cf. *ibid.* 106 and in general for the same, cf. SH.I.5f. In a prayer for purification (cf. *punātu* in c) *vīcarṣaṇi* meaning 'vigourous' or 'active' would be quite in the spirit of the Soma-poetry.

—c. *potā'*, the name of a priest whose office was to purify the juice, here qualifies Soma who himself is a purifier. It is interesting to note that Soma who is purified (as juice) himself becomes a purifier. Agni also is often the *potā'* as indeed he is similarly identified with many other priests; cf. *pōta vīśvam tūl invatī*, 2.5.3 and *agne...tāva potrām*, 2.I.2.

23ab. *yāt te pavītram arcīṣi āgne vīlatam antārā'* contains the idea that in the flames of Agni, a sort of a strainer is spread out; this is clearly a mixture of two concepts: the purifying power of Agni and the moving flames suggesting themselves to be similar to the sheep-hair fibres of the Soma-strainer (Besides even Soma himself in his heavenly form possesses a strainer formed by his shining rays; cf. 9.66.5). This concept is often expressed in the Soma-hymns; cf. *sū'rā āṇvam vī tanvate*, 9.10.5c (*āṇvam* = strainer, where *sū'rāḥ* by word-play refer to Soma as well as the Sun; further on this point, cf. SH.I.52; 53). All this together with the lustrous nature of Soma might have led to a complete identification of Soma with Agni (cf. *āgne* in b = *pavamānaguṇaviśiṣṭa agne* according to Sāy.) for mystic purposes; it means Soma possesses a strainer in the midst of his flames.

It is to be noted here that the two *pāḍas* form a syntactical unit because *antār* in b is to be connected with *arcīṣi* in a.

—c. *brāhma* should mean 'sacred song' and not 'our body', for which see earlier general note on the *ṭṛca* 22-24 (last paragraph).

24c. *brahmasavāīḥ* = *brāhmaṇakartṛkasomābhiṣavaiḥ* according to Sāy., whereas VM paraphrases it with *asmān brāhmaṇān abhiṣavaiś ca* (MS 345) which does not make quite clear as to how exactly the two words in *brahmasavāīḥ* are construed. Sāy.'s alternative paraphrase is: *brahma somahīṭasya abhiṣavaiḥ*.

As pointed out earlier there is no reason why *brāhmaṇ* in this context should have an extended meaning (like *brāhmaṇān*) in preference to its fixed connotation in the RV, viz., a hymn or song. Further *savā* which belongs almost exclusively to the hymns of Savitr (cf. *ā' savām savitur y.ithā*, 8.102.6, or *savām devāsya savituh*, 7.38.4), who is typically a stimulating god, should

mean 'stimulation' or 'inspiration', or, in a concrete sense 'something produced' by Savitṛ's inspiration or stimulation. In a context where Soma is concerned, *sāvāna* is the proper word, though sometimes *savā* is used for the pressed out juice also; cf. *prā yām* (with reference to Indra) *antār vṛṣasavā'so āgman*, 10.42.8. All this justifies us in interpreting *brahmasavā* as 'the inspiration or stimulation' for the *brāhma*-composing activity, where Soma, viewed as Savitṛ by the usual word-play on $\sqrt{sū}$ and \sqrt{su} , (or, even identified with Agni, cf. 24ab and 23ab) is the stimulator. The next *trca*, which in all probability praises Soma as Savitṛ, gives credence to this; cf. Gld.'s rendering: *Eingebungen feierlicher Worte* (= inspiration for ceremonial phrases i.e. songs).

In *rcs* 25-27 the first two *rcs* addressed mainly to Soma can go together. But whether *rc* 27 also should be joined to it to form a *trca* or not is somewhat doubtful; because it is in a different metre and other gods than Savitṛ are mentioned there, though Soma and Agni are mentioned in *rc* 26 also. The word *punīhi*, however, occurs in the last *pāda* of every *rc* and hence the three form a *trca*.

As suggested earlier the deity here may be Soma in the form of Savitṛ; but that is not acceptable because the epithet *deva* which *invariably* goes with Savitṛ points out that the latter in his *own* form is the deity. Besides in *rc* 26 Soma and Agni are independently mentioned in addition to Savitṛ which confirms our interpretation. The latter, however, is not at all mentioned in *rc* 27! The whole *trca* thus on the whole presents a miscellaneous character like the whole hymn 9.67 in which it is incorporated.

25b. *pavitṛeṇa* = 'by thy purificatory power' as stated above; VM's paraphrase is *ātmīyena tejasā*, Ms.345. Savitṛ is here the deity and the quality of having a *pavitṛa* is ascribed to him. Sāy.'s *pavitṛeṇa pāpaśodhakena tvadīyena tejasā* (extended from VM's *ātmīyena tejasā*) in a way confirms this.

—*savēna* = *somābhiṣaveṇa* according to Sāy.; but if Savitṛ is the main deity, *savā* should be translated so as to fit in with the *milieu* of that god and hence should mean 'inspiration'.

Rc 26 contains a prayer to all the three deities, viz. Savitṛ, Soma and Agni to purify the singer (or, worshipper) each by means of his own special power. VM's paraphrase *deva prerakāgne, vṛddhatamaḥ soma śarīraiḥ agnivāyu-sūryaiḥ vṛddhair asmān punīhi* (MS 345) is not quite clear and it appears that he takes *dākṣaiḥ* in *c* to mean *vṛddhaiḥ* (*devaśarīraiḥ*). Gld. construes *tribhīḥ* in *a* with *dhā'mabhiḥ* in *b* which goes with Soma and says that the three forms of purification are 'the two mentioned in 25, viz. the intellectual purificatory means of Soma and the inspiration through Savitṛ'. As third comes the *dākṣa(s)* of Agni: or in other words, Savitṛ is prayed (to purify) through *savā*,

Soma through *pavitra* and Agni through *dākṣa*. This last view is acceptable but to connect *tribhīḥ* with *dhā'mabhiḥ* as suggested by Gld. is not necessary. In fact each *pāda* of the *rc* refers to certain specialities of each deity with which purification is desired.

26a. *tribhīḥ* is elliptical and *savaiḥ* should be supplied because the three daily *savās* (inspirations or stimulations by Savitr) are a well-known mythological feature of Savitr; cf. *yé te trīr dhanī savitah savā'so divédive sāvabhagam āsuvānti*, 4.54.6a.

—b. *vārṣiṣṭhaiḥ* = 'with the best or excellent'; cf. SH.II.59.

—*dhā'mabhiḥ* refers to the forms of Soma, viz. (i) the heavenly Soma before descending to the earth, (ii) the plant or the juice and (iii) the presiding deity; cf. earlier note to *dhā'manī*, 66.2a and *dhā'māni* 3b (of the same hymn).

—c. *dākṣaiḥ* refers to Agni's powers of efficiency (for the interpretation of the word, cf. note on *dakṣasā'dhanah*, SH.II.39b) or inferentially those by which he bestows efficiency on others. The word *tribhīḥ* from *pāda a* need not be construed with *dākṣaiḥ* in *c* as done by some scholars, because Agni can have many *dākṣas* and not necessarily *three*; see also general note on 26 above.

27a. *devajanā'h*, the divine creation i.e. the gods as opposed to human creation i.e. men. VM's paraphrase '....devaviśah' confirms this interpretation, which Sāy. also accepts alternately (cf. *yaḍ vā indrādidevaganāḥ*). The latter's other interpretation '*devānām janah prādurbhāvo yeṣām yajñeṣv iti devajanāḥ yajamānāḥ*' is against accent which should have been on *devā* if the comp. were Bah. Besides, the idea that *yajamānāḥ* have a purifying power may fit in the conceptions of a later period and not with the Vedic, because in later period a Soma-sacrificer was considered to be a *mūrti* of Lord Śiva; cf. the famous stanza enumerating the eight forms of Lord Śiva *sūryo jalam mahī vāyur vahnir ākāśam eva ca | dikṣito brāhmaṇas soma ity etās tanavaḥ kramāt* || VP.I.8.8.

—b. The instr. *dhiyā'* here signifies the cause (cf. Pāṇ. *hetau* 2.3.23) and not just instrument (or *karaṇa*). The poet prays that the Vasus should purify the devotee *on account of* the *dhi'* i.e. the hymn which the singer is singing. The case is not instrumental in a *literal* sense because the Vasus are not known to possess a *dhi'* (song) with which they could purify the singer. Finally *dhi'* as 'intelligence' does not generally belong to the Ṛgvedic usage though Gld. renders the word here with 'understanding' or 'comprehension' (*Verständnis*).

—d. *jātavedas*, being a typical designation of Agnī ought here to stand for him. By word-play (which is inherent in the *nirvacana* of the word as given by Yāska, viz. '*jātāni veda, jātaṁ vā enaṁ vidur, jāte jāte vidyate iti vā, jātavitto vā jātadhano vā, jātavidyo vā jātaprajñāno*.... Nir. 17.19) it can also signify Soma who like Agni possesses all the qualities associated with the epithet *jā'ta* :

as Agni is established by every generation or group of men (cf. *jānmañjanman nīhito jātāvedāḥ*, 3.1.20d), so is Soma; Agni bestows *amṛ'ta* (cf. *ātrā dadhe amṛ'tam jātāvedāḥ*, 3.23.1d), while Soma is *amṛ'ta* itself. Here is another evidence for the equalisation of Soma and Agni.

28b. *amśūbhiḥ* = 'with (thy i.e. Soma's) shoots' is to be construed with *pyāyasva* in *a*. Its syntactical position suggests that it can also go with *syandasva* in *a*. In that case a slightly extended meaning should be given to *amśū viz.* 'the juice of the stalks'.

—*c* is a parallel to *sōmo yā uttamām haviḥ*, 9.107.1. Soma is also once characterized as the most adorable *haviḥ* (cf. *havir haviṣṣu vāndyaḥ*, 9.7.2c) which suggests that the juice was offered not only in the cups but also in the fire, because *haviḥ*=what is offered in fire; cf. the Dh.P. meaning of \sqrt{hu} viz. *dānādanayoḥ*; the Siddhānta Kaumudī extends the meaning to other environments also; cf. *ādāne cēty eke | prīṇane 'pīti bhāṣyam | dānam cēha prakṣepaḥ | sa ca vaidhe ādhāre haviṣaś cēti svabhāvaḥ labhyate ||* (in the *juhotyādi* chapter under \sqrt{hu})

The whole *ṛc* 29 is a complete unit of sense; *ūpa* in *a* has to be construed with *āganma* in *c*. This *ṛc* represents Soma not as juice personified but as a regular deity to whom *āhutis* and adorations were offered. This suggests how Soma, the flowing juice, soon attained the dignity of a deity (no more being necessarily connected with the physical basis) to which oblations were offered. This view is confirmed by the fact that in this *ṛc*, as differentiated from other Pāvamānī *ṛcs* in general, there is not the slightest hint of any of the moments in the Soma-preparation generally referred to in the Soma-hymns. It is thus clear that to Soma, the deity, oblations were offered. Further, it is notable that Soma is called *devā* in the next *ṛc*; it is usually Savitr who is invariably called *devā* in the RV. This supports the conclusion that the epithet was specially applied to Soma in recognition of his status as a deity.

29a. *pānīpnam*, pres. part. of the intens. of. \sqrt{pan} 'to praise or sing.' (The regular form *pānīpanat* is shortened into *pānīpnam* by the loss of the unaccented *a* (in *-pan-*), a phenomenon which is observed in perfect forms like *tatnatuḥ* from \sqrt{tan} and *paptuḥ* from \sqrt{pat} ; cf. Pāṇ. *tanīpatyos chandasi*, 6.4.99). It is notable that the irregular form occurs at *pāda*-end.

—*b*. In *āhutivṛ'dham*, the *i* is lengthened to avoid three consecutive short syllables, viz. *-hutivṛ-*.

In this comp. the second member *-vr'dh* is to be taken in an active sense according to Lüd. (Var.II.560, where he has shown that in all such comp.s *vr'dh* is never pass.). Consequently he does not accept Gld.'s translation "strengthened by the offering" (*opfergestärkt*). On the same ground VM.'s

(MS. 345) *āhutyā vrddham* as well as Sāy.'s *āhutibhir vardhanīyam* (this time differing from VM) is not acceptable being against proved Vedic usage.

—c. The aor. *āganma* is used in its proper sense of immediate past.

ॠc 30 is frankly difficult to interpret, particularly on account of the uncertainty of meaning regarding *alā'yya* and *ākhu*.

30a. Morphologically *alā'yya(sya)* is a gerund in *-ā'yya* from a derivative base (either caus. or denom.) like *uttamā'yya*. The *-l-* here clearly represents the *-r-* of the earlier dialect. In that case the form can be derived from the denom. base *araya-* (from *āra*=one who goes or is active ; cf. Pāṇ. Dh.P. १ *galau*) and signifies ' one who is active or deserves to be approached ' or in a causal sense, ' one who can be driven away '. Now, whether the malevolent or benevolent sense is intended here is a bit difficult to decide (for which see notes below on *tām ā' pavaśva*).

alā'yya on the other hand is analysed by Grass. (122) into *a + lā'yya* (from \sqrt{li} ' to lie ' or ' to bend '), the word meaning ' one who does not stoop or take cover ' (cf. Grass.'s original words ' *sich nicht duckend* ') as a designation of Indra. This leads to the interpretation that the *paraśū* in *a* is the *vāja* of Indra, a view propounded by Ludwig and Hille. (ZDMG.48.418) which is not acceptable to Gld. (who has given this reference). The latter, *i.e.* Gld. (cf. his In. to 30a), however, points out that *ūj jāyatām paraśūr jyḍliṣā sahā*, 10.43.9 (in a prayer to Indra) may help to decide the meaning of *paraśū* as connected with *alā'yya*. But he also remarks that *vāja* is no axe but a type of *Keule* (=a club). The interpretation of Grass., Ludwig and Hille (viz. *paraśū*=*vāja*), however, falls to the ground if we take the accent of *alā'yya* into consideration. It is neither a *nañ*-Tat as Grass. wants it (because *a* is not accented) nor a *nañ*-Bah. (as *-ya-* is not accented). This throws away Grass.'s meaning ' not stooping ' etc. On the contrary, the accent on *-ā'* is well explained when the form is taken to be a gerund in *-ā'yya* (as done by us). Pāṇ.'s rules of accent of governing comp.s, formulated after a careful observation and analysis of the whole linguistic phenomenon of Sanskrit, give a very sure indication in such cases to decide disputable points (as in the present case where *alā'yya* is neither a Tat. nor a Bah.) ; these rules should be consulted in such cases because they are entirely objective grammatical generalisations, not made with any particular word in view.

Finally Grass.'s and similar interpretations do not explain why the *paraśū* of *alā'yya* (*i.e.* Indra) should at all be lost. Instead, that a devotee may lose his axe through some human failing is quite reasonable and hence Soma is requested to flow it on. (For the significance of an axe for a sacrificer, see below notes on *b.*)

—*b.* *tām ā' pavasva* (where the acc. *tām* signifies the effect of *pavasva*) decides that *tām* refers to the *paraśū* in *ā* and is the object of *ā' pavasva*. This verb in the Soma-contexts is invariably used to express the advantages that the devotee wishes from Soma's flowing (cf. *pāvantām ā' suvīryam*, 9.65.24b). The prayer, therefore, is for the lost *paraśū* to be brought by Soma. In the light of this, *alā'yya* should be taken in a benevolent sense. Gld.'s query at the end of the notes, viz. whether *alā'yya* is the proper name of the *yajamāna* supports our meaning.

The *paraśū* or axe is generally required to cut wood etc. wherewith to kindle and feed the sacred fire; now *alā'yya*, the active one, has lost his *paraśū* and he cannot perform religious duties like kindling the fire etc. Soma is, therefore, requested "to flow out that *paraśū* for *alā'yya*". VM (MS.345) and Sāy. respectively paraphrase *alā'yyasya* with *abhigacchataḥ śatroḥ* and *abhigamana-śīlasya śatroḥ*. This interpretation requires *nanāśa* to be taken in an imper. sense which is not supported by known R̥gvedic usage of the perf.; VM and Sāy. have further to construe *tām* in *b* with *nanāśa* in *a*, which unnecessarily spoils the unity of the *pāda*. With this construction *ā' pavasva* remains hanging and then Sāy. has to paraphrase it with *asmadābhimukhyena gacchatu* which is hardly ever the meaning of *ā pavasva* in the Soma-context. It is, therefore, difficult to accept their meaning.

—The perf. *nanāśa* is used here in the sense of the pres. (cf. SH.II.11).

—*c.* *ākhū*, in the context of our interpretation of *a*, can stand for some weapon which digs etc. Its derivation can be: *ā* + $\sqrt{khā}$ (weak grade of \sqrt{khan} which is prescribed by Pāṇ. for roots like *jan*, *san* and *khan* before certain *kṛt*-terminations in *viḍvanor anuṇāsikasyat*, 6.4.41) + the weak *āndhadhātuka* term. *u* before which the radical *ā* is dropped; (cf. Pāṇ. *āto loṇa iṭi ca*, 6.4.64). The *ākhū*, a spade, would help the devotee to dig the ground for sacrifice; and hence a prayer to Soma 'to flow it out' is quite understandable. The various interpretations of Western scholars do not lead us much far into the matter. We have relied on the straight meaning that comes from *ā' pavasva* in *b*. Gld. renders *ākhū* with 'mole' (i.e. a small burrowing animal) and takes it elliptically, an adj. like 'concealed' being supplied; cf. his translation of *bc*: "purify... (so as to bring) it (i.e. the axe), O god Soma, which like a mole (is concealed)". In the first place, one is not sure whether *ākhū* as 'a mole' was current in the R̥gvedic times. Besides, this translation requires *evā* to be taken in the sense of *iva* which is irregular; and finally why take it elliptically when a straight meaning is possible? Sāy. would like to take *ākhū* (from \sqrt{khan}) in the general sense of 'an enemy' (cf. his paraphrase: *sarvasya āhantāraṇi śatrum*) so that according to him, the later classical meaning, viz. 'a mole' was not present in the R̥gvedic language.

—(ci) *d evā deva* is an example of a *yamaka* the effect being achieved very easily. The *evā* shows that the devotee does not wish to trouble Soma with many requests; he wants the *paraśū* and the *ākhū* only to be brought and nothing else.

Rcs 31-32 form a eulogy of the Pāvamānī-hymns (i.e. 9.1-67) and contain a sort of *phalaśruti* in the manner of the Brāhmaṇas and also the Purāṇas. It is stated therein among other things that all that the student of the Pāvamānīs eats is purified. It comes to this that the Pāvamānī-hymns themselves have the effect of purifying food of the devotee. It is further remarkable that for these 67 hymns just Pavamāna (without Soma being added) is the deity as suggested by the Taddhita-formation *pāvamānī'* (cf. Pāṇ. *sā asya devatā*, 4.2.24; cf notes below on 31a). The inference is that the longer hymns 9.68-114 are not strictly *pāvamānī'*, though according to the *Anukramaṇī* Pavamāna Soma is the deity of the whole Soma-Maṇḍala. This is an indication of the fact that the longer and at times very mystic hymns of the Soma-Maṇḍala (viz., 68-114) are addressed to Soma who is not just Pavamāna but something *more*; a sign of this is faintly available in 67.29, where Soma is treated as a regular deity (see notes earlier, and further on 31^a). Actually the latter half of the Soma-Maṇḍala contains a lot of mystic material which fact must be duly noted while interpreting them. Of course, the Pavamāna-integers like flowing, being mixed with milk etc., are also prominently present in those hymns along with other material. Finally it is remarkable that in the Abhiṣeka-ritual which survives (among Indian religious people) even upto the present day, it is the hymns 9.1-67 that are used for the Pavamānābhiṣeka.

31a. *pāvāmānī'h* is a fem. in (ñ)i(p) formed (according to Pāṇ. *ṭiḍḍhāṇaṅ-dvayasajdaghnāṇmātraclayapḥlakṣhaṇkaṇkvarapaḥ*, 4.1.15) from *pāvamāna*, a Taddhita-formation in -a(ñ) (cf. Pāṇ. *sā asya devatā*, 4.2.24), the whole formation signifying a thing which has Pavamāna as its *Devatā*; cf. Kāśikā: *yāga-saṁpradānam devatā, deyasya puroḍāśādeḥ svāmīni* (paraphrase of *devatā* in the *Sūtra*) *tasminn abhidheye pratyayaḥ* (It can be a *haviṣ*, *mantra* or *ṛc* cf. *Siddhānta Kaumudī*: *tyajyamānadraye uddeśaviśeṣo devatā, mantra-stutyā ca*).

As pointed out in the general note to this *dvṛca*, it gives a clear indication that Pavamāna as such was considered as an independent deity, particularly for 9.1.67. Gld.'s statement in the fn to 67.30 that the *Pāvamānīs* are all the hymns that are put together in Maṇḍala IX requires to be modified in the light of this. The first 67 hymns only are typically Pāvamānīs. The later hymns are also so, no doubt, but somewhat in a modified sense.

—b. *sānibhṛtaṁ rāsam* suggests the image of honey and the bees according to Gld., who refers to the Ch.Up. 6.9.1 and renders *rāsa* with honey; strictly

speaking *sāmbhṛta* = 'carried or borne' (of course, by the sages) and then secondarily 'collected.'

—*d.* *svaditām* (= tested or enjoyed) is (indicative) pass. and not causal; hence Sāy.'s *svaditām* = *svādūkṛtaṁ paripūtaṁ eva* is not quite acceptable, though it can be justified as a Vedic irregularity. (It is obvious that the correct form ought to have been *svādītam*). Grass. (1623) and Gld. (cf. the latter's translation ... "made tasty by Mātariśvan") also take the word in a causal sense. Mātariśvan is not necessarily Vāyu in the RV. which gives little support for this interpretation: the word is, on the contrary, a name of Agni (cf. Grass. 1029 who refers to passages like 1.96.4; 3.5.9 in support of this). It then follows that '*svaditām mātariśvanā*' would signify that "Agni, in whose presence the Soma-hymns are recited (while the offering is thrown into the fire), hears and enjoys them and thereby everything that the reciter (*adhyetr*) eats, becomes itself purified both by the power of Mātariśvan (*i.e.* Agni) and the Pāvamānīs themselves." According to Sāy. Mātariśvan stands for Vāyu and he also is a *pavitra* *i.e.* purifier, which becomes the designation of a Devatā, in the sense of the agent of the action of purification (cf. Pāṇ. *kartari ca ṛṣidevatayoḥ*, 3.2.186 and Kāśikā's example: *agniḥ pavitraṁ sa mā punātu*). But one does not know why *mātariśvan* should be suddenly introduced to taste (or make tasty according to Sāy.) the food of the devotee. Anyway there is some mystic concept behind this statement for the interpretation of which no definite clue is available.

32c. *sārasvatī* here according to Lūd. stands for the heavenly river which, as shown by him in a long discussion (cf. Lūd.: 'materials mixed in the contents of the heavenly flood', Var.II.351-359), contains milk, butter, mead, ghee and, of course, water.

—*duhe* is clearly *duduhe*, the perf. being used to signify the (habitual) present tense here; for the loss of the first *du-* of this form, cf. *dhire* in 68.1d for *dadhire*. It is remarkable that both occur at *pāda*-end. Sāy. interprets this form as present in the *karmakartari* sense on the authority of Pāṇ. *na duhsnuṇāmān yakṣiṇau*, 3.1.89 (according to which roots *duh* etc. do not take *ya(k)* of the pass. and (*c*)*i(n)* of the aor. pass.) and further *lopaḥ ta ātmanepadeṣu*, 7.1.41 (applicable only to the Veda); in other words *duhe* represents *dugdhe* (which stands for **duhyate*). This is grammatically perfect but in that case the meaning should be reflexive *i.e.* 'sarasvatī milks out milk (by herself)'.

THE PREPARATION OF THE SOMA-JUICE ETC.

* In order to appreciate the Soma-poems, one should know how the sacred drink was prepared. Only stray details of how the Soma-drink was prepared are available from the Ṛgveda. The later theological texts give the detailed process of its brewing. It was prepared from a plant which had only shoots and no leaves. The shoots were kept in water overnight and next day they were beaten on wooden press-boards (kept generally on a bovine hide) by stone-clubs; the crushed stalks were then put in a vat full of water and were then gently squeezed by the fingers so that the juice which is very sparse got out into the water. The mixture was then passed through a strainer, made of sheep-wool, into a pitcher or a jar. This was the Soma-juice called the *amṛta* (= the Greek *ambrosia*) by the Vedic poets. Its colour was yellowish, and it tasted somewhat sharp (*līva*). It was then mixed with honey, milk, curds or fried grains and was offered in sacrifices to gods, (this was usually done on the 'sacred grass' called *barhiṣ*), after which the priests partook of it. This simple process of offering the Soma-drink was later on woven into a complicated Soma-sacrifice called the *Agniṣṭomā*; the performers of such sacrifice received the greatest honour in society. The Brahmanic surname *Somayāji* (those who have performed the Soma-sacrifices) surviving in some parts of India even now is a reminder of the Vedic Soma-cult.

The poetry to Soma is woven around the different stages of the preparation of the juice. The poets used various images to describe the processes. Thus, the stalks being squeezed in water were represented as 'the young horse being groomed' or 'the young hero being cleansed by young maidens' (which were the ten fingers). The mixing of the Soma-juice with milk has occasioned innumerable images: 'the bull bellows in the midst of the cows (represented by milk)'; 'Soma, the hero puts on the white garments'; 'the mothers, the cows, tend the young calf'. Add to this the personification of the songs as maidens or cows, which gives a riot of intricate images: 'The cows bellow for the bull'; 'Soma marches on like a lover to the maiden'; 'the bull impregnates the cows' and so on. When the Soma-stalks were crushed, it was like the mother cow's udders sending out profuse milk. In general all these images show a sort of luscious pleasure that the poets took in the phenomena of Soma being squeezed, poured out and then mixed with milk, honey etc. The juice, which both according to Zoroastrians as well as Indians, had medicinal properties was not necessarily

* This note and the following translation and interpretation of 9.68 were published in the Sept. 1961 issue (pp. 1-12) of the M. S. University of Baroda Journal. Acknowledgement and thanks are due to The Editor of the Journal for again publishing it here.

intoxicating ; yet it was highly exhilarating and often put the drinker in a frame of mind in which one would feel with Keats that he were ' Lethe-wards sunk ' !

The Soma-poems, however, attain a high religio-mythical and mystic tone because Soma, the juice, is almost unrecognisably identified with Soma, the deity. Originally an inhabitant of Heaven, Soma is brought down to Earth by an eagle even like the Heavenly Fire which Mātariśvan (the Indian proto-type of the Greek Prometheus) brought to the Earth. Further, the Soma on Earth, when offered to Gods, ¹ is represented as going back to Heaven to meet his relatives (*i.e.* the heavenly Somas) there. This movement of Soma, the deity and also of the juice, has given rise to a lot of half-mythical and half-mystic poetry. Very often the style is so allusive that it is difficult to make out as to whether the juice or the deity is meant and whether the context is of the earthly, mid-regional or heavenly Soma ; *cf.* the fifth stanza of the ninth hymn in the Soma-collection : " The immortal carrier of the heavenly drink, the frequent bearer of exhilarations sees the seven rivers ; he, the reservoir, has pleased the goddesses " (adapted from the author's translation of the Soma-Hymns, P.I. p. 48, published by the M.S.University of Baroda, 1957).

The all-absorbing theme of the Soma-poetry, ² however, is the *flowing* juice called the Soma *Pavamāna* (which also means the Soma in the process of purification according to many Western scholars). The passing of the juice through the sieve presented to the poets a highly poetic and also religiously pregnant phenomenon. It is every now and then expressed that by his flowing or running Soma brings all advantages to the worshippers. He ' flows out ' heroic children, vigour, horses, cows, booty, general well-being to the sacrificer and the singer. Many of the images of the flowing Soma, such as ' a racer running for prize ', or ' a driver driving the chariot ' or ' a king approaching his vassal ', or ' a pearl-finder diving in waters ' and so on, are typical examples of the picturesque nature of the Soma-poetry. But there are also poems of a highly mystic nature and the very first one in the collection of the longer Soma-hymns is a good example of the same.

Translation of 9.68

1. The honeyed *Indus* have profusely flown on to the God (Indra)
like the milch-cows. The cows, sitting on the sacred grass

¹ This Vedic Soma-cult has a full-fledged parallel to the Haoma-ritual of the Parsis, which is still surviving in their religious tradition.

² The whole Soma-collection is divided into two parts : (i) hymns 1-67 in a short octosyllabic three-versed metre called *Gāyatrī*, which treat of *Pavamāna*, are mostly simple ; (ii) hymns 68-114 in long metres are often mystic in character, though containing some genuine poetry.

- (and) possessed of songs, have put on the overflowing (Soma) as a (purified) garment.
2. Loudly roaring, he bellowed towards the ancient (praises); loosening the off-shoots, the reddish-brown sweetens himself; going around across the strainer towards the broad (vessel), may the God leave behind the (bodily) thorns (and put down the thorny demons) so as to bestow boons.
 3. (He) who, (as) the exhilarator, has traversed the united twins (*i.e.* the Heaven and the Earth), has swollen (them) with milk, —(the two) together growing (so as to make themselves) inexhaustible; knowing well the great, endless regions (*viz.* the Heaven and the Earth), (he, while), going along (heavenwards), has put on an irreducible form.
 4. He, moving through the Heaven and the Earth (lit. the mothers), strengthening the waters, the wise one swells the place with (his) power; (the juice of) the stalk, controlled by men, is mixed with barley; (he) unites with (his) relatives (and) protects the head.
 5. He, the (wonder-working) wise, becomes manifest by (the power of) efficient thinking, when (he), the foetus of Rta, was placed beyond the twins (*i.e.* the Heaven and the Earth). They (*i.e.* the Heaven and the Earth), (inspite of) indeed being young, first knew (him); his (previous) form (being) placed in secret, (and) the other, rising up.
 6. The wise (poets) have known the form of (Soma, the poetic) thinker when the falcon brought the exhilarating drink from distant (heavens); him, the profusely-growing, they have cleansed in the rivers, —(him) the (God-)longing stalk, going round, full of (excellent) praises.
 7. ' Thee, (when) pressed out, the ten ladies groom, O Soma, (thee) urged on by the sages by (means of) the well thought out (and) inspired songs. (Passing) through the sheep's hair in the accompaniment of God-inocations, (and) controlled by men, thou tearest open vigour for the sake of gain ! '
 8. The inspired songs have praised in chorus the Soma, encircling onwards, enjoyable, comfortably sitting, —who (flowing) in a

stream, mead-possessing due to the heavenly wave, fighting for gain, immortal, sends up (his) sound.

9. This Soma rises from heaven (over) upto the whole (mid-) region ; being purified, (he) sits in the pitchers, is cleansed with waters (and is groomed with) milk, (when) pressed by the stones. May Indu, (while) being purified, obtain for us lovable cherishable wealth !
10. Thus being poured (lit. sprinkled) out, O Soma, flow on brilliantly, for us, bestowing food(-wealth) ! Let us invoke the non-hating Heaven-and-Earth ! O gods, put among us (cattle-)wealth accompanied by (lit. possessing) good heroes !

Notes to 9.68

1a. *devām* clearly refers to Indra, for whom Soma almost exclusively flows.

1c. *vacanā* in *vacanā'vantah*, may signify the sound produced when the Soma-plants are crushed or preferably the priests' songs sung at the time of pressing.

1d. *usriyāh* is analysed by Burrow (Sk.Lg. p.149) on the basis of the *sar/san* alternance, the different stages according to him being **vṛsrā* > *ursrā* > *usrā* (= 'a bull'), the other form of **vṛsrā* being *vṛ'san*. This is not impossible; yet *usrā* can also be analysed into \sqrt{us} (weak grade of \sqrt{vas} 'to shine') + *rā* (cf. *ugrā* from \sqrt{vaj}); thus, with the ter. *-īya* in the sense of 'being born of' or 'belonging to' *usrā* gives *usriya*. By a peculiar semantic change the word has come to mean 'a cow'. It is this meaning which, however, makes Burrow's etymology worth considering. Sāy's analysis of the word at 1.6.5c as \sqrt{vas} (= to live) + a term. *-riyak* (i.e. *riya*) in effect comes to the same as ours with difference in meaning.

—Usually it is the Soma that is represented as putting on the milk garment; here for the sake of novelty cows are represented as putting on the overflowing (cf. *parisrūt*) Soma as the garment !

As Sāy. points out the word *nirñij*, by the force of its root-meaning (*nir* + \sqrt{nij} 'to purify'), in this context, suggests the purified Soma to be the garment, particularly because Soma is mixed with milk *after* straining.

2a. *róruvat* (nom. sing. of the pres. part. from the inten. of \sqrt{ru} 'to make sound') and *acikradat* together constitute tautology, of which the Vedic poets were very much fond. The accent is regular. In the RV. it is the intensive which is used to signify a bull's roar and similar sounds, the \sqrt{ru} being hardly used in its simple form.

—*abhi pū'rvāḥ*: *abhi* to be connected with *pū'rvāḥ*, (plu. of fem. *pūrvā* = 'ancient or chief') to which *stutiḥ* is supplied by Sāy.; even the *vasatīvari* waters or preferably the *usriyāḥ* in 1d can be intended.

pū'rvāḥ (fem.) should be distinguished from the apparently similar *pūrvīḥ*, fem. in (ñ)ī(ṣ) from *purī* = 'many', or 'plenty of' (cf. Sāy. at 1.11.3). In the Soma-Maṇḍala Sāy. usually paraphrases it with '*prabhūtāḥ anādikālasiddhāḥ vā*' or the like. *pū'rvāḥ* occurs only twice in the Soma-Maṇḍala, here and in 9.111.3, where the meaning 'eastern' obviously suits.

—*acikradat*: redup. aor. 'used in an active sense'; for a full discussion, cf. SH.II.31.

b. *upārūhaḥ*, a hapax. in RV., refers to the off-shoots of Soma; for *ruh* (a root-noun [*kviṣ*] from $\sqrt{\text{ruh}}$ 'to grow') meaning 'the off-shoots', cf. 10.97.2: *sahāśram utā vo rūhaḥ*.

—*svādate*, Ātm, is rightly interpreted reflexively by Gld. The root $\sqrt{\text{svad}}$ has an alternate form $\sqrt{\text{svād}}$ according to the Dhātupāṭha. Due to the presence of the redical \bar{a} in the form, Sāy. take it in a caus. sense, to which an object has to be supplied; cf. his remarks: *upārūhaḥ . . . oṣadhīḥ . . . svādate svādūkaroti tāḥ phalinīḥ kurvan svādūyuktāḥ vidadhātīty arthaḥ*. This, though quite neat, is heavy for the actual wording of the *ṛc*. These functions, however, are once attributed to *Savitṛ* cf. 1.22.7.

2d. *nī dadhate* and *śāryāṇi* are double-meaning; the meaning is: 'puts down the thorny (demons)' according to Sāy.

—*dadhate*, which is difficult to be taken as sing., is explained by Pāṇ.'s observation (*ghor lopo leṭi vā*, 7.2.70) according to which $\sqrt{\text{dhā}}$ loses its \bar{a} when the thematic *a* of the subj. is added, in the light of which *dadh* + *a* + *te* gives a regular 3rd sing. form. Our translation follows this; Sāy, however, even after noting it, sticks to the indicative sense. (cf. his wording : \bar{a} *dadhate ā dhārayati*).

—for \bar{a} ' *vāram*, meaning 'in preference to', cf. SH.II.95 with reference to 9.45.2c, where a related word *viz. sākhibhyaḥ* justifies that sense. In the absence of such a word here, \bar{a} ' is taken as a regular adnominal governing *vāram* signifying the ultimate aim of the action in *nī dadhate*. Gld.'s meaning 'according to his wish' requires the phrase to be *vāram ā'* as pointed out in the earlier note (cf. SH.II.95).

3a. *vī mamé* in the context of Soma's journey better means 'traversed' than 'created'; cf. 8.25.18 *pā'ri yó raśmīnā divó'ntān mamé pṛthivyā'ḥ*, as also the phrase '*rājaso vimā'naḥ*' (9.62.14).

—*samīyati'*, acc. du. of *samyat*, fem. of *sañ* + *yāt* (pres. part. of $\sqrt{\text{i}}$ 'to go'), as the accent shows; cf. Pāṇ. 6.1.173 (*śatur anumō nady ajādi*) according

to which the fem. term. -ī is accented in the case of a pres. part. without an -n infix. (The neuter du. form would be accented on -yāt).

—*mālah* refers directly to God Soma as exhilarator and not the juice in the light of the context.

3b. *ākṣitā* (fem. du. of *ākṣit* and not *ākṣita*) should preferably be taken in a predicative sense.

3c. *vivēdivat*, regularly accented pres. part. of the intens. of *vi*+*√vid*, 'to know well', is purposely used here to show Soma's intimate knowledge of the heavenly and earthly regions, where he so often journeys to and fro.

3d. *abhiwrajan* clearly indicates Soma's imminent journey towards heaven.

—*ākṣit* (inexhausting) *pā'jas* suggests the remarkably lustrous form that Soma assumes on his heavenly journey.

—*ā' dade* 3rd sg. perf. used in the sense of pres.

4b. *vājāyan* is a caus. and not a denom. from *vā'ja*, on the authority of the Pp. which does not here separate -yan from *vāja*-. (cf. earlier note on the word in 67.17b).

✓ —*médhiraḥ* is not just 'intelligent' or 'wise', but something more, if we accept the analysis of *medhā* as *√man* + *dhā*, proposed by Renou, *Etu. Ved.* I.3 (cf. SH.II.45).

—*pinvate padām* may by word-play refer both to Soma's heavenly place or the sacrificial *Vedi*, which is Sāy.'s view.

4c. *amśū*, in the context of being mixed with *yáva*, clearly signifies the juice and not the stalk, which cannot be so mixed.

—*yatō nṛ'bhiḥ* as shown earlier (SH.II.36f.) signifies the activity of the juice being poured into the cups. This phrase along with *pīpīṣe* suggests that the drink is now ready for offering. The next stage would naturally be of Soma going to heaven to please Indra and other Gods. This is a definite pointer for interpreting the next *pāda*.

4d. *sām jāmbhīr nāsate*, in the light of what is said above, does not signify the activity of Soma being joined with the fingers, which is only done while the drink is being prepared, though Sāy. and Gld. are of that view. Lüders (*Var.*I.232ff.) on the evidence of 8.72.14 has convincingly proved that the *jāmbis* (i.e. the relatives) refer to the Soma(s) already in heaven, to whom the earthly Soma goes when offered in the sacrifice.

—*nāsate* is accented for the sake of emphasis; *sām*+*√nas*= 'to join with'; for a parallel idea, cf. 9.72.3d.: *sām dyayī'bhiḥ svāṣṛbhiḥ kṣeti jāmbhīḥ*.

rākṣate śīraḥ is problematic. Sāy.'s *śīraḥ=śīrṇam bhūtajālam* (which Soma protects) is an intelligent use of the Nairukta method. Gld. relying on 9.93.3c. (*mūrdhā'nam gā'vaḥ pāyasā... śrīṇanti*) takes *śīraḥ* to be that of Soma 'who protects his head'. Lüders (*ibid.* 232 etc.) continuing his theory finds in *śīraḥ* the highest place in Heaven which protects Soma when he goes there to meet his *jāmīs*. This interpretation requires *rākṣate* (accented after *nāsate*) to have a different subject from that of the immediately preceding *nāsate* which is against usually available Rgvedic syntactical patterns. Moreover, the statement that 'the head protects Soma' suddenly breaks the mounting thought-rhythm of the whole *rc*. On the whole the concept is quite mystic.

Rc 5 describes the earliest manifestation of Soma. First he was kept in secret and, while being born, 'the Heaven and Earth' were the first to know him and that too in pre-mythical times (when they) themselves were young!

5a. *dākṣeṇa mānasā* is a highly mystic phrase for the understanding of which the role of *dākṣa* as a creative principle is helpful; cf. 10.72.4 cd: *āditer dākṣo ajāyata dākṣād v āditih pāri*; *dākṣa* is 'efficient creative principle' and *mānas*, in the earlier language, means just 'thinking'. Soma manifests himself by efficient (creative) thinking.

—*jāyate* in such a context should better be rendered with 'becomes manifest'; cf. the Dh. P. definition: *jan(i) prādurbhāve*. Soma, the foetus of *Rta* (cf. b) is already placed beyond the Heaven and Earth; and now, when he is seen, the wise singers know his form, particularly after the mythical bird brought him to the earth(5ab).

5c. *parāḥ*, adnominal governing the acc. *yamā'*. 6cd and 7 describe the washing, crushing and pouring of the juice (through the sieve) in the accompaniment of songs.

6a. *mandrā* (= 'the thoughtful poet, hence, poetic') is most probably from $\sqrt{\text{man}} + \text{rá}$, requiring the insertion of the voiced *d* between the root and the term-*rá*, a phenomenon which is common to the I.E. languages. (A full investigation of the phenomenon in the sphere of the Rgvedic language is, however, worth undertaking). The epithet, originally a speciality of Agni, is applied here to Soma to harmonise with *manīṣīṇaḥ*, who knew Soma's form. Its meaning is 'one who thinks', hence 'a thoughtful poet or 'poetic thinker'.

—*manīṣīn*, generally connected in RV with *dhī'* (cf. *dhī'yo hinwānā' uśijo manīṣīṇaḥ*, 2.21.5; also 1.61.2; 2.20.1; 8.43.19 etc.), suggests 'thinking poet', *manīṣā'* generally signifying 'a hymn' or 'a prayer'. The word must have been a derivative in *-īṣa* from $\sqrt{\text{man}}$, similar to formations like *rjīṣā*, *āṅgūṣā* etc. given by Burrow, SL.162. The latter, however, analyses the word as a stem in *-r* extended with *ā* like *bhīṣā'* etc. (*ibid.* p.163). In spite of the un-

certainly of derivation, the meaning is clear, as the word belongs to the literary vocabulary current in the R̥gvedic times. Grass.'s (996) meanings (i) 'wisdom' (of the gods) and (ii) 'wisdom' or 'intellectual undertaking' (of men) etc. emphasises the wisdom-content of the word, though the poetic content is prominent oftener in RV. In the context under discussion the latter *nuance* suits better because to know the form of the *mandrá*, a *manīṣīn*, equally gifted with *poetic* wisdom is required.

6d. *pariyāntam* (to which *pavītram* acc. may be supplied) describes Soma's movement through the sieve.

—*uśāntam* is elliptical and one can easily supply the object *devā'n* or *īndram*, in the light of Soma-passages like *tām vāvaśānām matāyaḥ sacante* (9.95.4) or *ā' ca viśanty uśatī'r uśāntam* (9.95.3 ; where *manīṣā'h* is the subject) ; even 'the songs or prayers' would do which is justified by *rgmīyam* in the *pāda* under discussion.

✓ —*rgmīya*, an epithet more frequently applied to Indra (cf. 1.9.9 ; 51.1 ; 100.4 ; 6.45.7) is here and in 9.74.3 applied to Soma, suggesting the intimate connection between the two. It is clearly a derivative with double inflection *viz.* either *rgmin*+*ya* or *rgma*+*iya*. The former is doubtful because formations in *min*, according to Wack-Deb. AG II.2 § 622 p. 776 are not inherited from older times ; only two such forms noted by Pāṇ. (5.2.114 and 124, *viz.* *gomin* and *vāgmin*) are known to Sanskrit. It is, therefore, better to analyse the word into *rg*+*ma* (*rgma* found in the Ait. Br.) +term. *-in*, meaning 'praiseworthy'. Sāy. under 1.9.9 analyses it into *rc*+*mī*, root-noun from √*mā* 'to measure', change of *ā* in *ī* being explained by Pāṇ. 6.4.66 : *ghumāsthāgāpājahātisām hali* and attested in *manyumī'h*, 1.100.6 etc. ; in this case *rgmīyam* is acc. sing. But when the form occurs as *rgmī* (1.100.4), Sāy. takes it to be *rc* (root-noun or *kuip*) + the Taddhita term. *min*, this analysis being somewhat similar to the one proposed by Wack-Deb. As *rgmībhir rgmī* in 1.100.4 with reference to the Āṅgirasas or singers in general and Indra shows, the word means *both* the singer-devotee as well as the deity and in the case of Soma, 'possessed of songs' or 'full of praises' would be quite an adequate rendering. Further, since *rgmā* as a primary derivative can by itself mean 'singer' or 'song', the additional pleonastic *-in* can suggest profusion of the same idea. Hence our rendering 'full of (excellent) praises'.

7b. *matlbhiḥ* and *dhītlbhiḥ*, being synonymous, constitute an intentional tautology different in character from the one common in Soma-poetry, like the one present in the description of the Somas (with the phrase *mādyam mādām*, 9.6.2a, SH.I.31 ; cf. also 9.17.2b, SH.II.6). Whereas the words in 9.6.2a etc. are derivatives of the same root, *viz.* √*mad*, in the case under discussion they are

from two *different* roots. One can, however, distinguish between *matī* (= a well thought-out song, from $\sqrt{\text{man}}$) and *dhīti* (= a meditated song, from $\sqrt{\text{dhyai}}$); yet, when they are put together, it is somewhat difficult clearly to express their joint meaning as each of the words normally means 'song'. The best way is to see in them an attempt for *intensified* effect, a good example of which is furnished by 9.86.17 : *dhīyo...vipanyúvaḥ panasyúvaḥ* (though the two tautological words are either from $\sqrt{\text{vip}}$ and $\sqrt{\text{pan}}$ respectively, or both from $\sqrt{\text{pan}}$). If, as L. Renou (*Étu. Ved. et Pân.* I.3f § 3) opines, *dhī'* is a song from intuition, *matī* combined with it would stand for 'intuitively composed (*i.e.* inspired) well thought-out song'. Our translation accommodates this suggestion. Or we can take *dhīyaḥ* to mean 'fingers' (from $\sqrt{\text{dhā}}$ 'to place'), supported by Nigh.II.5 giving the word as a synonym of fingers, such word-play being common in the Soma-hymns.

7c. The instr. *avyo vā'rebhiḥ* is clearly an instr. showing 'space' for the movement of Soma for which a verb is to be supplied (such as *arṣati* etc.). This activity takes place *in the accompaniment of* the *deva*-invocations and hence the instr. *devāhūtibhiḥ*, is to be taken in a sociative sense. The irregular accent of the Tat. comp. *devāhūti* is explained by the *unādi*-formula (No. 666) '*galikāra-kopadayoḥ pūrvapadaprakṛtiṣvaratvam ca*' (though actually it is to be applied only when the second member is a *kṛt*-derivative in *-as(i)*).

7d. *nr'bhīr yatdḥ*, in effect means, 'is poured into the cups' (cf. SH.II.36), though we have actually offered a strictly literal translation.

—The phrase *vā'jam ā' darṣi* with or without *sādye* is typical of Indra contexts (cf. 5.39.3 ; 4.16.8 ; 8.24.4), where that god 'tears out' strength (from the enemies) for the devotees' benefit. Its use for Soma indicates the usual intimacy between the two deities, which the poet wants to emphasize here. The epithets *ṛgmīyam* (6d.) and *rayiṣā'* (8d) confirm the same tendency.

—*darṣi* is a typically R̥gvedic non-thematic imper. sing. of $\sqrt{\text{dr}}$ (cf. forms like *vākṣi*, 3.1.1) possibly formed on the analogy of aor. subj. forms like *neṣi* (1.129.5) with the corresponding aor. 3rd sg *neṣat* (1.141.2). The Par. is significant as Soma does the activity *for* the devotee.

8a. *pariprayāntam* expresses Soma's movement of encircling forward, preferably in his descent from heaven; cf. his description in the heavenly form in 9.71.9, *ukṣé'va yūthā' pariyānm arāvid ādhi tvīṣir adhita sū'ryasya*. The pres. part. *yāt* with *prā* or *upa-prā* is generally used to express the movement of the priests in a sacrifice (cf. 1.78.1 ; 4.39.5 ; 7.44.2 ; with *pāri* in the place of *ūpa*, it clearly expresses a forward *round* movement). The form here, therefore expresses Soma's descent from heaven, and also the movement of the juices through the various sacrificial stages.

—*vayyām*, suggestive of a comparison, stands according to Gld. (*ibid.* note to 8a), for a *protège* of Indra whom the latter took safe to the other shore through the breaking stream (*cf.* 1.54.6 and particularly 2.13.12 and 4.19.6). The legend actually is not so picturesque as Gld.'s note suggests because in 2.13.12 *āramayaḥ sārāpasas tārāya kām turvī'taye ca vayyā'ya ca srutīm* it is doubtful whether *srutīm* can mean 'a river' (*cf.* Velankar: *Hymns to Indra* by *Gṛtsamadas*, JUB.Sept.1940,p.79f. notes to the passages) or 'a path' (*cf.* Gld. HOS. 33.293). All that Indra did was to stop a river for one Vayyā. Moreover, in the present context if Soma is compared to Vayyā, the epithet *pariprayāntam* would not fit in with the latter's drowning situation. Besides *suṣāṁśādam* better fits in with Soma sitting on the *barhiṣ*. And finally Soma's comparison with one among the many devotees of Indra would reduce the importance of his constant association with him. The word, therefore, must be taken in its root-sense. *vayyē* in 2.3.6 (= the weavers) used as *upamāna* for *uṣāsā'nahtā'* who weave the cosmic garment of day and night makes it very likely that Soma too is described here as going ahead 'in a weaving motion', an enhancing of what is expressed by *pariparyāntam*. The word can comfortably be derived from \sqrt{ve} , 'to weave' + *ya(i)*, which gives the circumflex accent according to Pāṇ. *tit svaritam*, 6.1.185; *cf.* further 6.1.183 quoted below. There is, however, one more possibility; Sāy.'s derivation of the word from \sqrt{vi} 'to enjoy' (for which parallels like *jayya* from \sqrt{ji} , or *krayya* from \sqrt{kri} are available) also appears more fitting the context. Pāṇ. in 6.1.83 (*bhayyappravayye ca cchandasi*) by particularly noting *pravayya* only in a special sense (*cf.* the Kāśikā's explanation: *pravayyā vatsatari*) obviously suggests that the simplex *vayyā* can be used in its normal derivative sense (*viz.* 'enjoyable', 'pleasing' etc.) which well fits in with the ritual contexts. Hence we can take the word to mean either 'going in a weaving motion' or 'enjoyable'. We prefer the latter as Soma is enjoyed both by gods and men.

—*suṣāṁśādam*, a Tat. with the root-noun *śad* as the second member, is regularly accented according to Pāṇ. 6.2.139 *gatikāarakopapadāt kṛt*.

8b. *manīṣā'h* (=inspired hymns, *cf.* L.Renou: *ibid.* p.3§ 2) combined with *stūbhah* (=accompanying musical elements, *cf.* note on *pariṣṭūbhah* in 9.62.24) stands for 'inspired hymns sung in chorus'.

8c. *ūrmiṇā* going with *divāḥ* (gen. sing.) clearly refers to the descent of Soma (*i.e.* the *mādhu* or mead, *cf.* the epithet *mādhumān* in c) from heaven to the earth; Gld. connects *divāḥ* with *vā'cam* in d with the meaning that Soma sends up the sound of (from ?) heaven, which represents thunder, just as the flowing Soma represents the rain. This goes against the principle that words in separate *pādas* should not be construed together, unless it is unavoidable. Besides Soma's own earthly sound also is often vividly described by the Soma-

poets; cf. *stanáyann dāhi barhīṣi* (9.19.3); *vā'cam iṣyati* (9.12.6; 30.1 etc). Further the two of the three parallel passages given by Gld. refer to the thunder on the *barhīṣ*, viz. 9.19.3; 86.9: *divó ná sā'nu stanáyann acikradnt* (where the presence of *punānāh* shows identity of contexts); only 9.61.16 refers to Soma's heavenly thunder, which would support his interpretation; but there Heavenly Soma is the topic, which is not the case here. Moreover, the epithet *rayiṣā't* in *d* indicative of a war-context also suggests that the *vā'c* is Soma's battle-cry, when he fights for the gains of the devotees. Naturally *divāh* need not be construed with *vā'cam*.

8d. *rayiṣā't*, a typically Indra-epithet like *rgmīyam* in 6c, is here applied to Soma. Such comp.s, with their second member ending in the root-noun in *ṣā't* the lengthened grade of $\sqrt{\text{sah}}$, are specially noted by Pāṇ. in *chandasi sahaḥ* (3.2 63), the change of s to ṣ being noted in *saheḥ sādaḥ saḥ* (8.3.56).

—*āmartyaḥ* further emphasizes Soma's divine nature.

9a once more refers to Soma's rising from heaven and reaching the earth.

—*iyarti*, with or without *ūd*, which is generally used in a caus. sense (cf. *iyarti vā'cam* in 8d) is also used intransitively in the RV., cf. 4.45.1: *eṣā syā bhānūr ūd iyarti*.

—*viśvam ā rājāḥ*: An adnominal connected with two words in an adjective-substantive relation is in the Veda usually put *between* the two, and preferably *after* the adj.; cf. *śāśvatīr āli saścātāḥ*, 3.9.4b (= beyond many hindrances). *viśvam*, therefore, should be construed as qualifying *rājāḥ*.

9d. *vāriyas*, a synonym of *dhana* according to the Nigh. 2.10, requires a more precise meaning. According to Grass. (1218 f.) 'free space, freedom, peace' etc. are some of the ideas expressed by it, which is generally accepted by Gld. When not used by itself, it occurs always as an object of either $\sqrt{\text{dhā}}$ or $\sqrt{\text{vid}}$ and most frequently of $\sqrt{\text{kṛ}}$, which last is a typical Indra activity. Gld. (*Glossar*, 155) specially connects it with *urū*, particularly on the strength of 9.96.3d. (*urór ā' no vāriyasyā punānāh*), which he renders with "make us the way broader than broad in so far thou purifiest thyself", (HOS.35.p.92) remarking in the fn. that Say.'s paraphrase of *urór ā'* with *vistīrṇād antariṣṭād āgacchan* is hardly correct. Further, according to him *urór vāriyo vāruṇas tē kṛnotu* (6.75.18) supports his view. The general meaning attached to the word by Gld. is 'free movement, air (figuratively).....protection, consolation,.....good luck', etc. (*Glossar*, 155). If, however, we look to the morphological shape of the word, it would be easily seen that it is a primary derivative from the intens. base of $\sqrt{\text{vr}}$ 'to choose', with the loss of the final vowel as a Vedic irregularity, before the *kṛt* termination as(*un*). This is stated by Devarājayajvan in his commentary on Nigh. 2.10.5 (*Nirukta* published in the Gurumaṇḍala Grantha-

mālā, No.10, part I, p.238. Calcutta, 1952) which runs as follows:—*vr̥ṇ varāṇe* (svā. u.) *asmād yañilugantād asuni bāhulakād i*lopaḥ* | *bhṛśam vṛiyate, varivaso hetudvād vā* || This analysis puts the word in its proper perspective. (Besides root-nouns and *kṛt*-formations from intensive basis are common in the RV, cf. *dadṛṣ*). Instead of, therefore, narrowing the word down generally to the concept of *urū*, and hence of 'space', it is better to take it in a general sense, viz. 'whatever is intensely chosen i.e. cherished' like the Vedic *vā'rya* (for which cf. 9.63.30). *vā'riyas*, therefore, would mean any cherishable gift and not necessarily 'broad space' and the like. Even in passages like *amhós cid...varivovlt tarā* (1.107.1) and many similar ones quoted by Gld., *amhóh* does not mean something like 'a narrow place' etc. in contrast to which 'broad space' or 'freedom' is to be obtained by the deity concerned. Instead, *amhóh* (from evil) to *vā'riyas* i.e. to happiness or cherishable good thing is quite a convincing meaning.

vā'riyo vidat is only a paraphrase of *varivovlt* which is typical of Soma; cf. 9.37.5; 62.9 etc.

—*vidat*, as an augmentless aor. is clearly an injunctive.

10b. *citrātamam* is either an adj. of *vāyas* or preferably adv. to *parvasva*. Such adverbial use of neu. sing. acc. forms had already begun to appear in the Veda; cf. 1.71.1: *citrām ucchāntīm uśśam ná gā'vaḥ* where *citrām* has no substantive to qualify and hence has to be taken adverbially. In many cases, however, it is difficult to decide whether a neu. acc. sing. is adjectival or adverbial.

—c. As reference to deities other than Indra, Varuṇa, Mitra etc. is rare in the Soma-hymns, this invocation to Dyāvāpṛthivī and all the gods in *d* suggests that the Soma-cult had already advanced by the time that the *viśve devāḥ* were emerging out as a special group of deities with independent characteristics. But this period could not be late in the RV, because Dyāvāpṛthivī belong to a comparatively early period of Vedic religion. The second hemistich of *rc* 10 thus is markedly of a *viśve-deva* type.

Translation of 9.69

1. Like the arrow to the bow, the hymn is attached to (i.e. offered in the sacrifice); like a calf to the mother's udder, (the Soma-offering) is brought near. Coming forward, (the hymn) is milked like a cow possessing profuse (milk-)streams; for the wonderful activities of this (i.e. Indra) Soma is sent on.
2. The song is brought near (i.e. offered); and the mead is poured out; (the hymn) stimulating the songful (Soma) is made active

* The correct reading in the place of *-di-* should be *-ttilopaḥ* as is amply made clear by Sāy. who gives the same *prakriyā* of the word under 3.34.7.

in the mouth. Like the onslaught (or thunder) of striking (warriors), the Pavamāna, the meadful, the drop, rushes over the sieve.

3. The bride-longing Soma flows through the sheep(-hair) over into the (bull's) hide ; he loosens (the shoots) the daughters of Aditi, for the Ṛta-observing (sacrificer). The reddish brown, worship-worthy, well controlled (horse), the exhilarating (juice) has stridden (on) ; sharpening his strong (horns), he appears attractive (lit. shines) like a buffalo.
4. The bull roars ; the cows approach (him) ; the shining (ones) go to the place of the shining (Soma). He has stridden across the white sheep-hair ; Soma has clothed himself over in a cleansed garment as it were !
5. With a new (lit. unwashed) red garment has the tawny-brown (Soma) covered himself while being cleansed. He has made the top of heaven, a garment (for himself), by his wonderful power, (and) a waterful spread-cloth for the two press-board(-like Heaven and Earth).
6. Like the quick-moving rays of the sun, the exhilarating, sleep-inducing (Somas) together move themselves forward,—the speedy (drops) sent on over the spread out (sacrificial) thread. No form (of Soma) flows except for Indra !
7. As (waters) on the sloping path of a river, the quick Somas, let loose for Indra (lit. the bull), have attained their path. (May there be) happiness for men and cattle in (our) house ! O Soma, may strong (*i.e.* prize-winning) men be among us !
8. Flow out for us (possessions), having (abundance) of wealth, of gold, of horses, of cows, of corn and good sons ; you, indeed, O Soma, be our (lit. my) protectors (lit. fathers)—ye, happiness-bringers, sent onwards (to be) the top of heaven !
9. These flowing Somas have gone to Indra like chariots to (prize-winning (battle) ; the pressed out (Somas) having discarded their cover(s), (and thus appearing) tawny (like the sun's) horses go over the sheep(-strainer), towards rain.
10. O Indu, flow for the great Indra,—(Indu) very kind, unblamable, giver of food (as thou art). Bring shining wealth to the singer. O Heaven and Earth, (accompanied) by gods, protect us well !

Notes to 9.69

Re 1 presents the hymn which is offered, and the Soma-juice, in two living yet partly elliptical similes in *a* and *b* respectively; *c* and *d* describe the actions suitable to the similes, the two hemistiches thus resulting into a pleasing thought-balance.

1a. The simile is elliptical: like the arrow to the bow, the hymn is attached to what? 'To the sacrifice', which is to be supplied, the ultimate aim being to please Indra (cf. *d*.)

—*prāti dhīyate* expresses the action of fixing the bow to the arrow which by word-play suggests the hymn being offered, *in front of* (*prāti*) i.e. in the sacrifice.

1b. Like the calf to the cow's udder the Soma-offering (to be supplied) is sent forward to the cups, which meaning is suggested by the image of the udder. The simile is artistically elliptical as the *upameya* itself is to be supplied, the whole effect being similar to that of an *atīśayokti* of the Ālāmākārikas.

ūdhani very vividly suggests the image of the cup. Gld's reference to 3.48.3b. (*tigmām apaśyad abhī sōmam ūdhah*) supports this as the cup means the cup full of Soma.

1c. *āgre āyatī'* is the hymn (*matī* in *a*) characterized as *urūdhārā*, which epithet suggests the image of the cow streaming with milk.

—*duhe*, taken passively is 3rd sg. either pres. or perf., the latter with the loss of the unaccented reduplicated syllable *du-*. The hymn is milked i.e. its full advantage is taken in respect of pleasing the Gods etc.

1d. *āsya* alludes to a previously stated thing, because all oblique cases of *idam*, when unaccented, signify an *anvādeśa*, (*kathitasya anukathanam*) according to Pāṇ. 2.4.32 (*idamo'nvādeśe's anudāttastrītyādau*). This distinction is not noted by many scholars (cf. Mcd. V.G.p.302 fn5 on *asmai* § 393), though so useful for interpretation. Here *āsya* should stand for something *previously* mentioned, which we have to supply. It might be Indra in the context of Soma being sent forward (cf. *āpi iṣyate*). Such an ellipsis of the thing referred to (or the reference) is typical of the RV. If, however, Soma were intended as a deity, then *āsya* would have been replaced by a suitable word.

—*āpi*, a preverb going with *iṣyate*; as adnominal with *vratēṣu* it falls flat. As preverb or *upasarga* going with a verb, it suggests nearness. cf. *bīlam āpihitam* 1.32.11c. (where *āpi* + √*dhā*=to put near, on to i.e. to cover etc.) *indrāpūṣṇōh*;*āpy eli pā'thaḥ* (1.162.2d) etc. Yāska characterizes this sense as *anvava-sarga* (though incidentally Durga has missed the point, as his example ' *sarpiṣaḥ āpi syāt* ' shows).

2a. *ūpo...prcyāte* = is brought near (of course for offer). Gld's meaning 'is fertilized' (*befruchtet*) is too heavy for the wording. The ritual of *upapār-cana* (fertilizing the cows by giving them salty water etc.) is prescribed by the later texts for AV 4.21 = RV 6.25 ; but even in these passages the meaning 'bring near or to mix' is always present. The mention of honeyed Soma being poured out (in 2a) and of the songs being sung (in 2b) supports this meaning.

Besides, *prcyāte* being accented along with the immediately following *sicyāte* establishes the interdependence of the two activities. This is according to the well-attested rule *cādilope vibhāṣā* (Pāṇ. 8.1.63) which lays down that in two or more co-ordinate clauses connected by *ca*, *vā* etc. which particles are only understood to be present, the verb occurring first is accented. This explains the accent of *prcyāte* ; *sicyāte* is accented because it immediately follows another verb *viz. prcyāte* ; cf. Pāṇ. 8.1.28 (*tiññ atinañ*).

2b. *mandrā'janī* is a regular Tat, (and not a Karma. or Bah. as Gld. alternately suggests ; for the Tat. sense cf. *āśvājanī* = ' whip ' 6.75.13 referred to by him) because in the present context *mandrā* stands for Soma (also the juice), whom the song or melody stimulates. *mandrā* (from \sqrt{man} + *ra*, with *d* as additional infix) means ' thoughtful ' and hence ' full of songs ' etc. (as \sqrt{man} is connected with *matī*).

ājanī regularly accented fem. of the agent noun from \sqrt{aj} ' to drive ', with term. *lyuṣṭ* i.e. *ana* which throws the accent on the root and becomes *anī* in the fem.

2c. *saṁtanīḥ* = the spreading on (i.e. marching in battle) in the context of warriors).

On the strength of passages like *śṛṇvṣ yā'meṣu saṁtanīḥ* (5.73.7b) and *pāvamānaḥ saṁtanīm esi kṛṇvān* (9.97.14) which latter is quoted by Gld. *saṁtanīḥ* can even mean ' the sound or thunder ' ; here *tanīḥ* < *staniḥ*, (from \sqrt{stan} = to thunder + *i*) the loss of initial *s-* before *p*, *t*, *k* being a regularly observed phenomenon in the Vedic language ; cf. *str* or *star* (in *dyāur ná str'bhiḥ* 2.2.5) and the later word *tārā* ; also *spāś* = a spy or watchman and $\sqrt{paś}$ ' to see ', and *spy* or *espy* in English, and *spähen* in old German.

3. The double-meaning epithets and verbs *viz. vadhūyīḥ, śrathmīḥ, akrān* and *śīśānaḥ* in *a*, *b*, *c* and *d* suggest the lover, the husband (who actually enjoys), the horse and the buffalo respectively (cf. also Gld.). These four images brought on by a sort of a neat *samāsokti* as it were, artistically suggest the attitude, the movement, the colour and the activity of the gay Soma—indeed, a fine piece of poetic art.

3a. *āyve* does not go with *tvacī* as Gld. insists on ; we can supply the usual *vā're* or even *sā'nau* cf. 9.70.8 ; 86.13 ; 91.1 etc.). *tvacī* here naturally refers

to the *adhiṣaṇa carma* (which was usually a cow hide as Gld. points out). The soma flows *through* the *avya* over into the hide where the juice is collected.

—*vadhūyūḥ* : who are the *vadhus* ? There is ample evidence in the Soma-poetry to interpret the word as standing for either the waters, the hymns or the cows (represented by milk). The last alternative appears nearer to the text ; cf. ...*prāti yanti dhendvaḥ* in 4a.

3b. *napli'r āditeḥ* stands for the shoots, which are connected with Aditi, i.e. the Earth on which the Soma plants grow. *āditeḥ* is not to be connected with *ṛtān yatē* ; because the latter is a fixed phrase for the pious worshipper, who is connected not with Aditi but with any deity in general. The phrase must have originally belonged to the Āditya or Varuṇa context no doubt as in 1.41.4 etc., but soon it became generalised like *ṛtāyāt* and could even be paraphrased by *ṛcā' yatē* as in the praise of the patron Aśvamedha in the hemistich *dādāḥ ṛcā' santm yatē, dādān medhā'm ṛtāyatē*, 5.27.4cd.

3c. *saṁyatāḥ* : Old (*Noten* II. 168) specially points out that it is from \sqrt{yam} and not from \sqrt{i} . In the Soma-context, however, a doubt is actually not possible, particularly in the light of the oft-repeated phrase '*nr'bhīr yatāḥ*' (9.24.3 : 68.4 ; 7 etc.). The irregular accent of this *gatisamāsa* is also noted by Gld. with parallel cases like *nisattā...nīcitā, praśastā* etc., which is also recognised by Pāṇ., who puts such cases under the *pravṛddhādigaṇa* (cf. Pāṇ 6.20.147).

3d. *nyṁnā'* = 'heroic powers', obviously used metaphorically to express the 'horns'. The form in -ā is skilfully chosen as it can express both the dual (= horns) and the plu. (= heroic powers).

4a. *ukṣā'* and *dhendvaḥ* stand metaphorically for Soma and the milk as usual ; the same duality is expressed by *devā* and *devī'h* in b (though Gld. understands 'waters' by *devī'h* ; and *sāy* the 'praises', both possibilities being permissible).

The consequent metaphor of Soma putting on the milk-garment is presented in 4d.

5cd is mystical, the same idea being repeated with a little variation in 71.1cd. The obscurity is removed if the hemistich is interpreted as a metaphorical representation of the heavenly Soma, who dwells in the highest place in Heaven (cf. the phrase *śudhor ucchvāsāḥ* which is the residing place of Soma in 9.86.43 ; *uttamām rājāḥ* 22.5 with notes SH.II.26f ; also Lüd *Var.*I.274 ; and pp. 222 ff.) and moves, in the heavenly waters or rivers that are immediately below it (cf. Lüd *ibid* pp. 228-235 and 274). In that case, the *divās* '*prṣṭhā*' represents Soma's garment and the waters an *upastāraṇa* i.e. the cover or the spread-cloth for the two *camū's* i.e. Heaven and Earth, (*camū'*, du., in such contexts standing for the press-boards ; cf. SH.II. 68 and Hille. *Ved. Mytho.* 1.142ff).

5d. *upastāraṇa* in general stands for something which is 'to be spread probably below or near'. The word is generally used in a ritual context, where the Soma-juice is to be mixed with milk etc., as in *upastīre svattarīm dhēmūm ile* 4.33.1. In non-ritual cosmic contexts like *vi yó jaghā'na śamitē'va cārmōpastīre prthivī'm sū'ryāya* (5.85.1d.) and the present one, the root-meaning 'spreading near or below' is present. According to VM (MS 347) the meaning of 5c is that Soma by his powers makes Āditya a cleanser of all, which very fact is mentioned by 5d; cf. his *bhāṣya*: *so'yaṁ divaḥ prṣṭham ādityaṁ barhaṇayā nirṇajanāya karoti saha dīptyā sarva (-vaṁ ?) nirṇeneki | tad evāhōpastaraṇa (ṇaṁ ?) dyāvāprthivyor ādityamayaṁ karotīti | tasya devo divaṁ ca prthiviṁ cōpastṛṇāti ||*

(The last line remains obscure, especially because, though purported according to VM to be a paraphrase of 5c—cf. his words *tad evāha*—it actually states something different).

Sāy. follows VM with minor variations; he actually quotes VM cf. *sa hi svadīptyā sarvaṁ nirṇeneki* (sic), the slightly variant wording possibly suggesting a different ms.-tradition of VM's *Bhāṣya*. According to Sāy., *upastāraṇam* = *ācchādanaśīlam* (Ādityam) and *nabhasmāyam* = *ādityamayaṁ tejaḥ*, both of which are implied in VM's interpretation; *nabhas* = Āditya, however, is difficult to accept.

6a. *drāvayitnāvah* is a regularly formed agent noun in *-itnū(c)* from the *caus.* of *√dru*. TheUṇ ādi (pañcapādī) rule 3.309 (*stanīhrṣiṣuṣigadimadibhyo ṇer itnuc*) lays down this formation from a causal base, of the roots *stan* etc., but does not include *√dru* therein.

The Pp. shortening *drā-* into *dra* possibly suggests that in the derivative root *drāvay-*, the *āy* (i.e. *ṇic*) is not used in a *causal* sense but only *svārthe*, and this suits the context admirably. For a similar case see the shortening of *yā-* by the Pp. in *prayāvāyan*, 3.48.3.

6b. In *pra-sūpaḥ*, the root noun *sūp* is used in a causal sense; cf. VM. (MS 348) *prasvāpakāḥ śatrūnām api vā pālṛṇām*. Sāy. accepts the first meaning; and uses *verbatim* the first two words of VM's paraphrase. He does not adopt the words '*api vā pālṛṇām*', which suggests that he does not subscribe to the view of VM that the Soma-juice induces sleep. The poet clearly intended the causal sense because saying that Somas are *sūpaḥ*, (= 'sleeping' or 'fond of sleep' in the active sense) is pointless.

6c. *sārgāsaḥ* to be taken in apposition to *matsarū'saḥ* in *b*. The word in the Soma-context signifies the drops or juice sent onwards, because *√srj* is often used in this sense; cf. 9.36.1a *dsarji rāthyō yathā*; ...*lantūm talām* refers to the sieve or more generally the 'sacrifice'. (For a detailed discussion of the

word *tātu* also occurring in 9.22.6 vide *SH* II. 28 f). The statement in *c* supports the idea that the *tatā tāntu* is the sacrifice.

6d. Is *dhā'ma(n)* nom. or acc. sg? According to VM and Sāy. it is acc. governed by *pavate*; cf. the former's paraphrase (MS. 348): *so'yam soma indrād ṛte nānyat kiñcit devaśarīram lakṣikṛtya pavate*, the last three words being adopted *verbatim* by Sāy. This meaning is supported by VS. 21.47, where Agni is said to have worshipped the '*priyā' dhā'māni*' of different deities, as well as those of oblations of victims like a *chā'ga* etc. (cf. *āyāḍ agnīr aśvinoś chā'gasya haviṣaḥ priyā' dhā'māni.....āyāḍ indrasya sutrā'mṇaḥ priyā' dhā'māni...etc.*). This makes the already complicated meaning of *dhā'man* further complicated. The meaning *devaśarīra* appears a little grotesque as it would mean that every deity has a body though one can easily accept it for Indra (on the strength of the off-quoted *rūpānirūpam maghāvā bobhavīti* 3.58.8). But what can be the *dhā'mani* of an oblation? Possibly its variously prepared varieties *i.e.* forms. The pāda then means: no form of Soma flows except for Indra [Gld's note on *dhā'ma*=variety (*Art*) supports this]

That *dhā'man* is the agent here and not the object is corroborated by the parallel passage referred to by Gld. also, *viz.* '*yēbhyo nā ṛte pāvate dhā'ma kīn canā*' (V.S. 17.14) in a prayer to gods in general. The statement of the *VS-Sarvānukramaṇi* that Agni is the deity of this *mantra*, throws no further light on the word *dhā'man*.

7a. *pravaṇā*, from \sqrt{pru} ('to move, go or flow') + *anā* (*i.e.* *yuc-* according to Pāṇ. 3.2.148: *calanakarmārthakād akarmakād yuc*, which explains its accent) is just 'path' (and preferably a 'sloping' one) on which something moves; cf. the statement in an *Aśvin-hymn*: *yuvōr dha pravaṇe cekite rātho*, 1.119.3c.

- *nimnā*, 'low-lying' has in all probability to be analysed into the *upāsarga ni + mna* (cf. also *su-mnā*, Wack-Debr. AG. II. 2p. 777 § 630 with the view of Benfey that *-mnā* might have come from *man*). The ancient Indian grammarians have made a searching observation about the nature of 'preverbs' (*upāsargas*) that, when used by *themselves* *i.e.* without any accompanying verb, they signify some action (with the sense of the required agent, object etc. implied). The observation of the *Nyāsa*, vol. II. p. 2, p. 47, under Kāśikā's comment on Pāṇ. 5.1.118: *yatra (kriyāvāci śabdaḥ) na prayujyate, tatra sasāadhanakriyāvācāḥ; samkaṣa, utkaṣa iti*. This helps one immensely to explain such formations as *pra-vāt* (Pāṇ. 5.1.118), *nī-lya*, *ānu-ka*, *adhi-kā*, (Pāṇ. 5.2.74); *pārīmaṇi* (in 9.71.3) can be very satisfactorily explained in the light of this.

To *āsāvaḥ* (= *vyāptāḥ* Sāy.), taken elliptically by VM. Sāy. and Gld., '*āpah*' is supplied. Instead it can be construed with *mādāsaḥ* in *b*;

7b. *vr'sacyutāḥ* (*Caturthī* or *Trīyā Tat* comp.) = 'Let loose for Indra (*vr'sne*)' or 'by the pressing-stones (*vr'sabhiḥ*)', which are punningly called *vr'sanaḥ*, word-play on which is so common in Indra-hymns as in 5.36.5; various things in the Soma-ritual also are called *vr'san* in *vr'sā grā'vā vr'sā mādo vr'sā sómo ayám sutāḥ* etc. 5.40.2ab. It is better, however, to take the *Cat. Tat.* alternatively because Soma primarily flows for Indra here represented by *vr'san*. The accent is regular; cf. Pāṇ. 6.2.45 (*kle ca*); for a detailed discussion of this comp. cf. Bhavé: 'Interpretation of some R̥gvedic compounds' JOI. 4. 318f.

7d. *vā'jāḥ* (= strength) is in apposition to *kr̥stāyaḥ* and both together can mean 'strong (i.e. prize-winning) men', (one of the nouns being taken in an adjectival sense). Gld. and Sāy. take them independently, the latter supplying one 'ca' between the two words.

8ab. —*ma(n)t* and —*va(n)t* in *vásumat* etc. are obviously used in the sense of 'abundance' (cf. *yavamanto deśāḥ* = country rich in corn). All these adjectives in this hemistich are elliptical and we supply 'possessions' or the like.

8c. According to Gld. in *yūyám . . . sthana*, *yūyám* going with Soma (sg.) is plu. by attraction to *sthana*. An inner reason for this could be that Soma (sing.) stands for the *deity*, whereas *sómāḥ* (plu.) signifies the *drops*. Both are of course in a sense identical, yet the poet addresses Soma the *deity* and prays that the drops or juices which are his form after all and which are sent onwards to Heaven, should act as father-like protectors to him.

That this meaning was intended by the poet is proved by the fact that even '*sómāḥ*' (as voc.) in place of '*soma*' would have involved no metrical irregularity.

According to VM, Soma is the Lord of the fathers, the Aṅgirasas (cf. *aṅgirasah pitaras teṣām adhipaḥ* MS. 348). Sāy. accepts this and says that for this reason Soma is referred to in the plu. as *pítáraḥ*. The interpretation is noteworthy.

8d. *divó mūrdhā'naḥ*, the tops of heaven i.e. staying there. According to Lüd. (Var.I.232) Soma receives this appellation due to his stay in heaven.

—The accent of the comp. *prásthilāḥ* requires that the second member should be passive; cf. Pāṇ. 6.2.49 (*gatir anantaraḥ*, according to which a *Tat.* composed of a preverb + a past. pass. part. accents the preverb). Hence *sthilāḥ* = *sthāpítāḥ*, or in other words the past indicative pass. part. is understood in a causal sense (i.e. it is *antarbhāvita-nyartha*), which is a common usage in the RV; cf. *vyāktaḥ* 9.71.7.

In spite of this, a great grammarian and Vedist like VM (as usual followed by Sāy.) sees no causal sense in *prásthilāḥ*. While explaining the word in 1.23.1, however, Sāy. admits that the accent of the comp. is a case of *vyatyaya* or Vedic

irregularity and paraphrases it with ' *ānīlān* ', which supports our interpretation. The Soma-juices going to Indra are compared to chariots running towards victory (and gain).

9b. *sāti* is specially noted by Pāṇ. in *ūtiyūtiyūlisātihetikirtayaś ca* 3.3.97 as an oxytone abstract noun in *-ti*, but not for the Veda ; it can, however be taken to be Vedic with a special sense (*saṃjñā*) according to *klitkṭau ca saṃjñāyām*, 3.3.174; further according to Pāṇ. *sanaḥ kliti lopaś cāsyānyatara-syām* 6.4.45 it can have three forms viz. *sāti*, *sati* and *santi*. The word then would mean ' obtainment of special gains '. Sāy. derives it here from $\sqrt{\text{so}}$, ' to cut ', the word meaning ' a battle ', which is VM's interpretation also ; cf. his paraphrase ' *yuddham prati* (MS. 348). In the Soma-Indra context this meaning suits well but grammatically not allowed because as noted earlier this form is for the *bhāṣā* ; cf. Kāśikā on 3.3.97 : ' *mantra iti nānuvartate sātiḥ (syater*) itvābhāvo nīpātyate | sanoter vā svarārthan nīpātanam ||*

9d. *hitvi* : gerund absolutive of $\sqrt{\text{hā}}$, ' to abandon ' ; the redical vowel changes into *-i-* according to Pāṇ. 7.4.43 (*jahāteś ca ktvi*) and the irregular form in *itvi* is noted by implication under *snātvyādayaś ca*, 7.1.49.

—*vavri(m)*, ' what covers ', referring to the outer cover of the stalk, which contains the Soma-juice. The form follows from analogy with similar ones like *papliḥ* etc. noted in Pāṇ. 3.2.171 (*ādṛgamahanajanaḥ kikināu liḥ ca*).

—*harītaḥ* by word-play = (i) the yellow-green Soma-drops and (ii) the sun's horses ; for the latter cf. *bhadrā' dśvā harītaḥ sū'ryasya* 1.115.3.

—*vr̥ṣṭi(m)* from $\sqrt{\text{vr̥ṣ}}$; as an oxytone abstract noun in the Veda from $\sqrt{\text{vr̥ṣ}}$ is specially noted by Pāṇ. in *mantre vr̥ṣaiṣapacamanavidabhūvīrā udāttaḥ*, 3.3.96.

According to Lūd. (Var.II.701), Soma, who is sent to the Gods in heaven comes back to the Earth in the form of rain, which concept lies at the back of passages like 9.64.8 ; 86.15 ; 65.2 ; 42.2 ; etc.

10b. *sumṛīkdh* (= beneficent, charitable according to Gld.) is a regularly accented Bah., according to Pāṇ. *nañsubhyām* 6.2.172 meaning ' having abundant kindness ' ; *mṛīka* = ' kindness ' from $\sqrt{\text{mṛ}}$ = ' to be kind ', which meaning is supported by passages like the prayer to *Varuṇa* ' *mṛlā' suksatra mṛlaya* ' 7.89.1-4.

—*riśā'dāḥ*, not analysed by the Pp., is treated by Yāska as an *anavagata* or unanalysable word ; he paraphrases it with ' *reṣayadārīnaḥ* ' (Nir. 6.14 ; v.l. *reṣayadāsinaḥ*, according to Durga) = Those who ' destroy the enemies '. If

*This word is omitted from the printed edition. But both the *Nyāsa*, Vol. I. iv p.709 as well as Haradatta's *Padamañjarī*, Vol. I. 686 have in their comments the words ' *syater iti śo'ntakarmanīty asya* '

-*dāh* (= *dārin*) is the second member according to Yāska's interpretation, it must be accented which is not the case. Rajwade (Nir. with Marathi translation and notes p. 468-69) analyses the word into *riśa* (= food, from $\sqrt{riś}$, 'to eat' cf. the description of cows in *prajā'vatīh sūyāvasam riśāntīh*, 6.28.7. also 5.67.2 ; 1.187.8 etc.). + *dās* (from $\sqrt{dā}$, probably as in *draviṇodā'h*, which, however, Raj. does not give). But this too goes against accent. Besides $\sqrt{riś}$ is used for 'eating' by animals and hence can secondarily even mean 'to destroy'. Grammar and accent, however, support the analysis *riśá* (= 'a destroyer') + *ádas*, a *kṛt*-derivative from \sqrt{ad} + *as(i)* (=one who eats i.e. destroys), the word meaning 'destroyer of enemies'. This harmonizes with the fact that the epithet specially belongs to the warrior-gods Maruts, also to the Ādityas and its employment in the case of priestly deities like Agni and Soma should only be considered secondary.

10c. *grnat* (é), though a pres. part., has almost come to assume a nominal sense in the RV. The term. is accented according to Pāṇ. 6.1.173: (*śaturanumo nadyajādī*).

10d. The ref. to *dyāvāpṛthivi* is already explained in notes to 9.68.10d.

Translation of 9.70

1. For him thrice seven cows have milked (out) the real mixing (milk) in the highest heaven. He has made four other entities (lit. beings) into beautiful garment(s) while he has increased himself by sacrificial (songs).
2. He, searching for the immortal, cherishable (nectar), has loosened by his wonderful power both the shining (worlds); (then) he clothed himself in the most flaming waters in profusion and then (lit. when) they knew the god's seat by (his) fame.
3. May those (wondrous) rays of his be immortal and undeceivable among the two races (divine and human); (and) with them (lit. with which) may Soma purify the (human) and divine powers; (immediately) after this (prayer), indeed, the (well thought-out) songs have seized (lit. taken) the shining (god).
4. He, being cleansed by the ten, skilfully working (fingers), well (stands) in the midst of the middle mothers, in order to measure out (the world) in unison (with them). Protecting the wondrous activities of the cherishable, immortal (nectar), he, the men-observing, looks at both the people (viz. men and gods).
5. He, being cleansed for the sake of the Indraite strength, (when) placed in the midst of the two (i.e. the Heaven and the Earth)

enjoys himself; the male *par excellence*, challenging, destroys by (his) strength the evil-intentioned (armies of the enemies), like the archer (the targets) of hunting.

6. He, the (shining) calf, appearing like (or, looking at) the (two) mothers, marches on resounding like the sound of the Maruts. Knowing the first Rta, which (is) the shining (heavenly place), he, the wise, has chosen (it), indeed, for panegyrics.
7. The terror-striking bull roars with a desire to exhibit (his) power, sharpening his tawny-brown horns, the well-seeing (one); Soma sits on his well made out seat; (then his) skin becomes bovine (and his) garment of sheep-hair.
8. The shining (one), purifying (his) thornless (sinless) body, the tawny-brown (Soma) has been stirred (cleansed) on the back of the sheep(-strainer). Dear to Mitra, Varuṇa (and) Vāyu, the three-fold sweet drink is prepared by the skilful (priests).
9. O Soma, flow on for the enjoyment of gods, (thou) the male *par excellence*. Enter the Soma-holding (pitchers and) the heart of Indra. Carry us soon beyond dangers before injury (is created by them). The path-knower, indeed, tells the questioner (about) the directions.
10. Like a horse urged on, run on towards strength; O Indu, flow into the stomach of Indra. Carry us beyond (dangers) as over a river by a boat; knowing (them as thou art); fighting like a hero, carry us away from our enemy (lit. one who blames us).

Notes to 9.70

General: Like many of the longer Soma-hymns (9.68-114) this one also contains lot of mystic material, to decipher which satisfactorily is difficult.

The hymn, however, can be divided into two parts: *rcs* 1-6 dealing with the heavenly Soma and 7-10 with the earthly one. The topic of the heavenly Soma is clearly indicated in the first part by phrases like *pūrvyē vyōmani* (*rc* 1), *téjīṣṭhā apāḥ* (*rc* 2), the statement that Soma looks at two *viśau* referring to heavenly and earthly people (*rc* 4), *antā' rōdosī...hīlāḥ* (*rc* 5), *jānān.... svār-ṇaram* (*rc* 6); the earthly Soma also is in between indicated in some of the *rcs*; e.g. *mrjyāmānaḥ* (*rc* 4), *marmrjānāḥ* (*rc* 5) and so on to remove monotony.

From the constructional point of view, the first three *rcs* in the first half have a definite plan: the first hemistich and at times the first three *pādas* depict the heavenly Soma and then in an artistic manner the scene is transferred to

the earthly Soma, the ritual context always being present before the poet. In *rcs* 4-6, on the other hand, the ritual context is given greater prominence and the treatment of the heavenly integers is very skilfully reduced to one *pāda* only per *rc* with some variation in the order of the *pāda* in each *rc*. In *rcs* 4 and 5, it is the second *pāda* and in the 6th it is the third. This, so to say, prepares the way for bringing in the sacrificial context in the second half, viz. *rcs* 7-10. This is recognisable by the usual motive of the Soma-pressing ritual with its details: the change of Soma's colour due to milk (*rc* 7); the preparing of the three-fold mead (*rc* 8); the flowing of the Soma-juice (*rc* 9) and the prayer to Soma to enter into Indra's belly (*rc* 10), which is rounded off by the usual prayer for earthly welfare. There are, indeed, very few Soma-hymns which possess such an architecture-like and well measured-out construction. It speaks for the poet's high craft.

1a. *trīḥ* can go with *saptā* as an epithet of the cows or with *dudūhre* referring to the three *savanas*. Grammatically there is no deciding factor for preferring either; but if 'the cows' refer to the heavenly rivers, as Lüd. has proved (for which see below), the reference to the *savanas* which are on the sacrificial place would be pointless and then *trīḥ* should go with *saptā* making the number of heavenly cows to be 21 which accords with some other Rgvedic passages (cf. *ayām trīḥ sap̥tā dudūhānā āśīram*, 9.86.21). According to VM (Ms. 348) the cows are 21, viz. the twelve months, five seasons, three words and the *āditya*, all of which, according to Sāy.'s amplification, are full of milk and the (regular) cows milk it out. Lüd.'s explanation given below is simpler.

—*dhenāvah*, according to Lüd. (I. 247) refer to the heavenly rivers which are often referred to as cows (cf. 9.19.5; 10.8.8) nourishing the heavenly Soma with milk (cf. 9.86.21); the latter passage, however, refers only to the milking of the *āśīr* 21 times without stating that the heavenly rivers nourish him; all the same the reference to *pūrvyē vyōmani* in *b* settles it that the cows are heavenly and our passage itself is the evidence to prove that they nourish Soma with milk.

—*asmai*, unaccented refers to something which is already indicated as is clear from Pān.'s rule *idamo'nvādeṣe'ś anudāttas tṛtīyādaḥ*, 2.4.32 and the rule *ūḍidam̐padādyap̐pum̐raidyubhyah*, 6.1.176, which distinguishes it from the accented *āsmāi*, which signifies the thing actually present before the speaker. It is remarkable that this distinction is not noted by any Western scholar except Wack. and Neisser, the latter, however, not giving its full significance. In the present *rc* the word occurs without any apparent *anvādeṣa* i.e. without any relative statement preceding. We have, therefore, to suppose that the recitation of hymns was often preceded by certain oral statements which indicated the deity etc. Here it may refer to Indra on the basis of *indrāya gā'va āśīram-dudūhrē*,

8.69.6; cf. also 8.6.19: *imā's ta indra pr'snayo ghytām duhata āśīram*. It is, however, better to understand Soma by *asmai* because he is stated to have other *bhūvanas* (cf. c) as his garments, suggesting that the earlier *bhūvana*, viz. the *āśīr* was for him.

1b. *satyā'm āśīram* points out to the belief of the Vedic people that things in heaven are real, whereas the earthly ones are only a copy; cf. *sōmam yām brahmā'ṇo vidūr nā tasyāśnāti káscanā*, 10.85.3cd. This is not necessarily a precursor of the *māyā*-doctrine but certainly suggests that *satyā* has a nuance of its own and is different from *ṛtā*; the difference is well brought out in *satyénō'tla-bhitā bhūmih . . . ṛténādītyā's tiṣṭhanti*, 10.85.1^{ac}.

—*pūrvyē vyōmani*: *pūrvyē*, in such contexts, means 'first' (cf. SH.I.15) and hence 'the highest'. Soma resides in the highest heaven and the rivers there nourish him. The word *pūrvyā* also occurs with an accent-change (as *pū'rvyā*) without any significant change of meaning. It can be formed by various rules of Pāṇ.; two of them are notable. The oxytone *pūrvyā* is formed according to Pāṇ. *pūrvaiḥ kṛtam inayau ca*, 4.4.133, where *pūrvyā* would mean 'made by the ancients'. The baritone *pū'rvyā* can be formed by Pāṇ. *bhave chandasi*, 4.4.110 in the meaning of 'born in the *pūrva*-region'. None of these meanings fits here and the one suggested by the Avestan parallel is certainly preferable.

vyōmani is generally qualified by *paramā*, once by *prathamā* (8.13.2) and by *pūrvyā* only here. The *pūrvyā vyōman* refers to the highest heaven and also to the sacrificial *vedi* in the ritual; cf. Sāy. 'ultaravedyām' at 5.15.2^b: *yajñāsya śāke paramē vyōman*.

1c, stating that Soma made 'four other beings' (*bhūvanāni*) as his garment (*nirṇij*), changes the theme to the earthly Soma. The four *bhūvanāni* are the sacrificial waters, viz. the *vasatīvaris* and the three types of the *ekadhanas* according to VM and Sāy.

bhūvana can be analysed into $\sqrt{bhū} + ana$ (unaccented and weak). Pāṇ. has no such term, but Sāy. on 1.31.2 suggests that it is the Uṇādi term. *kyun* given in *bhūsūdhūbhrasjibhyaś chandasi* (Uṇādi S.247) which gives the meaning 'a created thing' to the word *bhūvana*, applicable here also. Some semantic change is obviously contemplated for the other word in *-ana*, viz. *bhavāna*.

The phrase *anyā' bhūvanāni* suggests that one other *bhūvana* is mentioned previously. It is obviously the milk *āśīr* which also is a *nirṇij* for Soma; cf. *gā'h kṛṇvāno nā nirṇijam*, 9.14.5; 86.26; 95.1 etc.

1d. *cā'rūṇi* should be taken predicatively because it occurs in a different *pāda*. Besides it makes the description more forcible by stating that Soma made the *bhūvanas* into beautiful garments.

—In *ṛlatīṣ avarḍhata*, *ṛtá* stands for the ritual hymns as Lüd. also (*Var.* II. 567) admits. Further he has with a remarkable knowledge of the R̥gvedic text pointed out (*ibid.* 566) that by a study of the R̥gvedic use of the comp. *ṛtāvṛ'dh*, it is clear that $\sqrt{vṛdh}$ is intransitive because it is never mentioned that the gods increase *ṛtá*, but thrice it is said that they are increased through *ṛtá*. We should here, therefore, take the middle *avarḍhata* in a reflexive sense.

Ṛc 2 : According to Lüd.'s translation (*ibid.* 237), the theme of this *ṛc* is as follows :—Soma was searching for the sweet, immortal drink and for that purpose he has separated the heaven and earth from each other by the force of his *kā'vya* (*2ab*), i.e. wonder-working power. This supports our earlier interpretation of *kā'vya*. (In passing it should be noted that Lüd. has not translated the important word *kā'vyena*). As a result Soma clads himself in shining (more literally, ' burning ') waters when they i.e. the waters found out a place for Soma on account of his fame (*2cd*).

One may differ from Lüd. in the interpretation of the second half (for which see below) ; but one should agree with him in well stating the main theme of the *ṛc*. It is remarkable that Soma, the deity, has himself to beg or search for (*cf.* his epithet *bhīkṣamāṇaḥ* in *a*) the immortal drink, which statement very effectively brings out the great importance of the Soma-drink.

According to VM and Sāy. *2ab* contains a passive construction going with *bhīkṣamāṇaḥ* ($\sqrt{bhikṣ}$ governing two accusatives), *viz.* Soma was begged of (of course, by the sacrificers to be supplied) for the immortal drink. Such a construction, however, is difficult to accept for the Veda and the traditional commentators must have resorted to it because the idea of Soma begging for something must have been an impossibility for them. Besides, in this context we need not take $\sqrt{bhikṣ}$ to mean ' to beg ' etc. as in later Sanskrit, but in the earlier language it stands as an alternate form of \sqrt{bhaj} with the meaning ' to wish ', ' to partake of ' etc. Here, however, one must not forget that $\sqrt{bhikṣ}$ has very nearly the sense of begging in some R̥gvedic passages ; *cf.* *sukīrtīm bhikṣe vāruṇasya bhūreḥ*, 2.28.1d.

2b. *dyā'vā* naturally stands for *dyāvāpṛthivyaū* ; *cf.* Sāy.'s remark : *dyāvādeśasya dvandve vihitatvād atrōttaraḥ padābhāve dvandvaḥ pratiyate*. More correctly *dyā'vā* is used here in its root-sense by word-play, meaning ' (the two) shining '. This is necessary in view of the adj. *ubhé* which would be superfluous if *dyā'vā* would straight stand for the heaven and earth. Never is this adj. used merely for heaven and earth.

—*vi śaśrathe* should literally mean ' he loosened ' ; *cf.* Sāy. *virṣte karoti* and VM (Ms 348) *vidhṛte karoti*, which is more in line with Lüd.'s interpretation. According to Sāy.'s further explanation it means ' *yajñanimittenōdakena*

saṁpūrayatīty arthaḥ. To read so much meaning in *vī śaśrathe* is clearly unwarranted and can only be justified if the *cā'ru amṛ'ta* in *b* is taken to mean 'good water'; *amṛ'ta*, however, in such contexts stands for the Soma-drink and hence the meaning *udaka* has naturally to be discarded.

2c. *téjīṣṭhāḥ apāḥ* is an oxymoron as pointed out by Gld. The *virodha* becomes really evident when *téjīṣṭha* is correctly rendered with *atisayena dīptāni* as Sāy. and VM. have done; cf. the latter *dīptatāmāni* (Ms. 349). According to Lüd. (I. 237) this phrase refers to the heavenly waters. This is correct because the happenings in the first half distinctly prove that the context is heavenly. Lüd. is against Gld.'s rendering of the phrase with 'the sharply or pungently working (waters)' (*scharf wirkende*). If the second half of the *rc* refers to the *vasatīvarī* waters, why should they be called *téjīṣṭhāḥ*? The question is pertinent because the epithet *téjīṣṭha* as pointed out in fn.3 (*ibid.* p.237) refers always to things that glitter; cf. *téjīṣṭhayā tapaṇī*, 2.23.14; *téjīṣṭhaiḥ bhānūbhiḥ*, 10.3.5 and so on. The meaning 'flaming' (*dīpta*) becomes obvious when one sees that Soma after separating the heaven from earth naturally clothed himself in waters which must have been 'flaming' (coming as they did out of the cosmic separation process) and indeed they must have come out 'in profusion'; cf. note on *manīhānā* below.

—c. *manīhānā* is a special formation like *barhānā*. The formation is not the normally found abstract noun of the causal of $\sqrt{\text{manīh}}$ (according to Pāṇ. *ṇyāsaśrantho yuc*, 3.3.107 accented on the last syllable) but just a special fem. form also from caus. of $\sqrt{\text{manīh}}$ available as paroxytone according to Pāṇ. *nandigrāhipacādibhyo lyuṇinyacaḥ*, 3.1.134: (It should be noted that Pāṇ. has given three types of *-ana* terminations: 1. *lyuṭ*, throwing the accent on the root; 2. *yuc*, giving terminal accent and 3. *lyu*, giving radical accent; but when it is added to a causal, the caus. term. is dropped and the term. *-āna* becomes accented according to Pāṇ. *anudāttasya ca yatrōdāttalopaḥ*, 6.1.161. Thus *manīhi + ana = manīhāna*).

While interpreting *manīhānā* one must distinguish between $\sqrt{\text{mah}}$ 'to become or be great' and its alternate form with a nasal infix viz. $\sqrt{\text{manīh}}$ which assumes a transitive meaning viz. 'to make great or to be liberal' for which purpose the significance of the nasalised verbal forms, as pointed out by Prof. Kuiper (*Die Indogermanischen Nasalpraesentia*, Amsterdam 1937), should be noted. Both the roots go back to IE. $\sqrt{\text{magh}}$ (cf. SH.11.18). The *manīhānā* of Soma thus is something which makes him act with a great munificence or liberality. He was so plentifully and extraordinarily gifted, so to say, that he could put on 'burning waters' as his garment; cf. *ānu kṛṣṇé vāsudhītī jihāte ubhé sū'ryasya manīhānā yājatṛe*, 3.31.17ab; also *krātvā dākṣasya manīhānā*, 5.10.2 and *svāsya dākṣasya manīhānā*, 5.18.2. The majority of the occurrences

are in Agni-context and as pointed out under 37.6c (SH.II.72), the poet intends with this word to bring out the marvel of Soma's profuse powers.

2cd. *yādi devāsya śrávasā sádo vidúḥ* is allusive in character because the agent of *vidúḥ* has only to be guessed. Gld. leaves the question open with a question mark and asks, "the waters or the gods?" Further difficulty is whose *sádaḥ* is meant? *devāsya* goes with *śrávasā* and all interpreters agree in taking it to refer to Soma. According to VM (cf. his paraphrase....*devasya somasya sthānam ṛtviṣo haviṣā yuktāḥ yāgārtham labhante*, Ms. 349) and Sāy. *vidúḥ* has the *ṛtviks* as the agent which Lūd. accepts with the remark, "Soma covers himself in the heavenly waters when the priests know the seat which he has prepared for himself in heaven and, therefore, rightly send him forward to his seat," (I.237). No doubt, for this meaning one has to supply so much to the original wording, viz. *ṛtviṣaḥ*.....*haviṣā yuktāḥ* and *yāgārtham*; but there is no other go in such a highly allusive and ritually pregnant context.

—*śrávasā*=*haviṣā yuktāḥ* would be a sociative instr.; but *śrávas* in its root-sense would give a better meaning because it is the fame of Soma which would make it easy for the priests to locate his place.

Rc 3 is a continuance of rc 2 in as much as the result of Soma's cladding himself in flaming waters is poetically presented in it: the waters naturally increase Soma's original lustre and "those rays of his" (cf. *ketávaḥ* in 3a) now form the topic of description. A prayer is offered that they (i.e. the rays) should be immortal and undeceivable by which Soma purifies the human and divine powers. The fourth *pāda* refers according to plan (see general note at the beginning) to happenings in the sacrifice viz. the songs praising Soma.

3b. *ádābhyāsaḥ* is a specially formed pot. part. with the *vrddhi* of the vowel, noted by the *Vārttika*: *lapidabhibhyām cēli vaktavyam* (Sāy.'s reading being *dabheś cēli vaktavyam*) on Pāṇ. *ṛhalor ṇyat*, 3.1.124. This forms an exception to the general rule *por adupadhāt* (Pāṇ. 3.1.98) which would have given the un-*vrddhied* form *dabhya*. The *vrddhied* form, however, is good for Veda and the *bhāṣā*. It is notable in passing that the *Kāśikā* does not note this *Vārttika*; yet it is necessary because *dābhya* actually occurs in the Veda and *dabhya* is not attested anywhere.

—*janūṣi ubhé* clearly refers to the divine and human races i.e. the gods and men. According to Sāy. and VM, the two creations (*janūṣi*) are *śhāvāra* and *jaṅgama*, which, however, is less likely in the light of the phrase *ṇṛmṇā' ca devyā ca* in c which cannot be connected with moving and non-moving creations.

3c. In *ṇṛmṇā' ca devyā ca*, *ṇṛmṇā'* is taken in its root-sense with a word-play, meaning human power (*nr + mnā*); cf. note on the word in 62.23b; 69.3d; and *devyā* is to be taken elliptically to which a suitable *viśeṣya* is to be supplied.

Actually in the light of the highly literary character of the hymn, the phrase should be taken to present a sort of a *zeugma* in which to *ṛṣṇā* (= *balāni*) 'human' is to be supplied and to *devvā*, *balāni* is to be supplied.

—*punaté*, accented in a dependent clause, has to be properly interpreted; Gld. takes it to be pres. plu. going with *ketāvali* in *a* (cf. his translation: with which the human powers are purified'). This is not correct because in that case the accent ought to be on *-a-* of *-ate* (cf. Pāṇ. *ādyudāttaś ca* 3.1.3, according to which a term. is accented on the initial syllable). Sāy. paraphrases the form with *prerayanti* (VM.'s *prerayanti* being possibly due to a defective handing down of the text), which means that it is pres. 3rd. sing. Then from where does the *-a-* come as the form ought to be *punīte*? It is clearly the unaccented *a(t)* of the subj. (cf. Pāṇ. *leto'dāṭan*, 3.4.94) added to the pres. sing. term. which becomes *-até*; of course the elision of the *-ā-* of the thematic *nā* of the *kryādi* class is somewhat difficult to explain. It is due to the Vedic poets' habit of being free with grammar for the sake of metre. It is notable that grammatical irregularities generally occur at *pāda*-end; here only *punaté* suits the rhythm of the cadence and not *punīte*. Moreover, the poet also wanted to give the verb the sense of prayer, wish etc. It is notable that the significance of *punaté* as subj. has escaped the notice of many scholars and a proper application of Pāṇ.'s rules brings it so vividly to light.

Sāy. and VM. interpret $\sqrt{pū}$ in such contexts in the sense of 'stimulate'; this is because 'purification of powers' is somewhat meaningless and, moreover, if the non-nasalised forms of $\sqrt{pū}$ like *pavate* would mean 'to go or flow', the nasalised form *punāti* would give it a transitive-causative sense, viz. 'to make go', hence 'to stimulate'.

3d. The adv. *ā't* signifies that the activity of the songs seizing the god Soma took place after the earlier prayer in *punaté*. This suggests that as soon as the prayer in *c* was offered, it was granted by Soma and as a consequence the further songs offered were so heart-felt that they seized the god with fervour, so also their emotional and literary qualities; cf. the use of the very significant verb *agr̥bh̥nata* in this *pāda*.

The last two *pādas* suggest the existence of belief in the *bhakti*-philosophy that the god *immediately* hears the prayers of the devotee.

—*rā'jānam*, here applied to Soma, who shines brilliantly due to his *ketús* (cf. *ab*), is clearly used in its root-sense. This indicates that Soma receives the epithet *rā'jan* on account of his lustrous nature, whereas Varuṇa gets it due to his kingship; cf. the latter's description: *divás ca gṃás ca rājasi*, 1.25.20.

—In *manānāḥ agr̥bh̥nata*, *manānāḥ* should have a special sense; cf. note to *manānā* above. *agr̥bh̥nata* is very skilfully used to show the powerful effect of the poets' song viz. that it actually 'has seized' the gods,

4a. *mṛjyāmāṇaḥ* transfers the scene to the sacrificial place.

—b. *prá* occurring by itself remains uninterpreted by many Vedists except VM. who renders it with *pratiṣṭhate* (Ms. 349). This, indeed, is very original and brings out a new fact of Vedic syntax, viz. an *upasarga*, even without the presence of a preceding verb, can by itself give a verbal meaning. This is certain here because *pramé* in the same *pāda* has already one *pra* and the earlier *prá* demands an independent interpretation. Of course, the somewhat mystic context does not easily suggest a verb and in the absence of a strong textual testimony one may follow VM.

—*sācā* is adverbial going with either *prá* (standing for a verb) or with the action in *pramé*. Grass.'s (1448) 'in company of (or together with)' fits in here. Sāy.'s '*sahāyaḥ*' takes it as an adj.(?).

—By *madhyamā'su mātṛ'su* we should understand the waters in the *antarikṣa* according to Sāy. and VM. Lüd. (Var. p. 240) approves of this because according to him *antarikṣa* stands for the visible heaven (*ibid.* p. 243 fn. 3) and consequently the *mātṛ's* here refer to the heavenly rivers. He thinks that according to Gld. here the two worlds (possibly suggested by the relative word *madhyamā'su*) refer to the pressing-boards; but this is only implied by Gld.; his fn. 4b in this connection runs as follows: the middle mothers are, indeed, the rain-pourings by which one could get the idea of Soma trickling on the sieve. Gld. thus wants only that the *mātṛ's* as waters refer to the Soma-juice and nothing more. Lüd.'s interpretation, however, is more acceptable because the statement that Soma observes both the races (human and divine) points out to a place between heaven and earth (*ibid.* p. 243); besides *rc 5b* states that Soma is placed between the two halves; and naturally from there he sees both the people in his form as the Sun. The heavenly rivers that are there are then naturally called the middle ones; this is further supported by *táva hrátvā ródasī antará' have śúcīr dhiyā' pavate sóma indra te*, 9.86.13.^{cd}

—*pramé* is grammatically difficult. It can be taken to be an inf. in -é which would appear weak in the absence of similar forms from *ā*-ending roots being attested, excepting *vikhye* noted by Pāṇ. in 3.4.11. According to Sāy. *pramé* is dat. sing. of the comp. *pramā'* in which -*mā'* is a root-noun; though, thereby the meaning would be the same, viz. *pramātum*.

Exegetically also it is uncertain. According to Gld. it has the sense of the later *pramāṇa* and he translates *b* with: 'in order to serve as a measuring string among the middle mothers'. This actually signifies nothing unless we take *pra* + √*mā* in the sense of 'to measure out, i.e. to create'. Sāy.'s paraphrase of *pramé* with *lokān pramātum* suggests that the whole creation is re-created when Soma by the usual process of sacrificial offering helps the waters to

re-create the world (cf. Sāy.'s interpretation of *sācā = agnau prāstāhutiṛ ityādi-kramenāpām sahāyāḥ*)

Actually it is difficult to decide which waters are meant in this *pāda*. Lūd.'s theory of the heavenly waters is supported by the fourth *pāda* (*ubhé... dnu paśyate viśau*). Sāy.'s ritual interpretation appears consistent in the light of the *pāda a* (*sā mṛjyāmānaḥ...* etc.). It is even possible that the poet wanted to impregnate his composition with a power that would suggest *both* the meanings for the sake of novelty.

—c. *vratā'ni* is difficult to interpret. Dr. Schmidt (*Vedische vratā*, p. 59) sticking to his theory that *vratā* signifies the vows admits that here the meaning (of the *pāda*) is uncertain. He opines that by *vratā'ni* obligations might be meant which the heavenly waters have towards Soma (cf. st. 2) and the sacrificial vows of the men. According to him it is also possible that the *vratā* refers to the vows fulfilled by Soma (which are according to him consist in that he observes gods and men in order to protect them from the *feinden*; cf. st. 5). These are actually the functions of Soma and to call them his ' *Gelübde* ' (i.e. vows) is only correct if we get in the Veda direct or implied *declarations*; but that is not available when at the beginning of his discussion (p. 21) Schmidt talks of *the vows* (cf. particularly 3.6.5) of gods. They are just their *wonder-works*. On the strength of 8.42.1 (also quoted by Schmidt) we have concluded the same (cf. SH.I.17f.)

Moreover, here *vratā'ni* is connected with *amṛ'tasya cā'runaḥ*, which does not mean ' of the water ' but ' of the immortal drink '. Schmidt refers to *rc 2*; but there it is only stated that Soma covers himself in the heavenly waters. They, no doubt, know Soma's place. But ' *they* ' does not necessarily refer to waters. Further Soma's seeing both the people has nothing to do with the *vratā* as this is due to his being placed between Heaven and Earth. Gld.'s suggestion in his fn. to the translation that the *vratās* are actually Soma's own laws (cf. his note to 9.1.6), i.e. Soma remains afterwards as before the drink of the gods, is quite reasonable and truer to the wording of the Veda. *amṛ'ta*, however, in such contexts is the ' nectar ' (viz. the Soma-juice) and Soma protects its wonder-deeds, such as strengthening Indra in his fights, gladdening the gods and so on.

—*pāndh* is used here as agent governing the acc. *vratā'ni*. cf. Agni's epithet *vratapā'h*, 3.4.7 etc.

—d. *ubhé... viśau* is the same as *ubhé janūṣi* in 3c.

5a. *indriyā'ya* (= connected with Indra etc.) as interpreted by Pāṇ; cf. SH.II.56f.103) *dhā'yase* expresses the effect of *marmṛjāndh*. The activity is ' for (i.e. to produce) Indraite strength '.

—*b. ubhé antār ródasī* (. . . *hitāḥ*) shows the place where Soma was placed or sent by the Ṛṣi's songs and proves Lüdtke's theory that Soma's place was between Heaven and Earth where the heavenly rivers flew and Soma took pleasure in remaining there.

—*harṣate* (= enjoys himself) is explained in the light of the above. Sāyana's paraphrase *gacchati* is only a make-shift because $\sqrt{hrṣ}$ would never have the meaning ' to go ' unless we resort to the doctrine of *dhātūnām anekārthatva*.

—*5cd* describes Soma's activity of destroying the evil-intentioned armies, i.e. enemies.

—*durmatī'ḥ* is fem. acc. plu. and should be taken in an adj. sense, some such noun as *senāḥ* being supplied.

—*d. ādēdisānaḥ* (iterative pres. part.) = challenging ; for the meaning, cf. SH.II.23. In the light of the simile in *d*, this has to go with *c* where it is stated that Soma destroys the evil-minded enemies, ' challenging ' them. This is a sure case where the syntactical unity of a *pāda* has to be broken.

—*śaryahā' = śaryaiḥ hanti*, one who strikes with arrows ; hence an archer. Such comp.s with \sqrt{han} have usually an object as first member (cf. *vrtrahān*) ; but here it has to be a *karaṇa*.

—*śurūdhaḥ* is difficult and Prof. Bailey in his discussion of Iran. *sor-* and O-Ind. *śurūdḥ* in the paper *Ārya* (BSOAS, XXI, 1958, pp. 521-33) has convincingly proved that there was the base *śur* in O. Ind. and further (on other evidence) that the suffix *-udh* can be taken in the sense of ' the product ' ; ' *śurūdḥ* is what is to be hunted or won by plundering the enemies. ' (cf. the phonetic parallels in older dialects like Khotanese *hasūra* and Ossetic Diger *sorun* which give the Ṛgvedic *śur* the meaning ' to hunt ' etc.).

The etymological meaning so well arrived at should, however, be somewhat modified in the light of the present context. Obviously, then, *durmatī'ḥ* has a parallel in *śurūdhaḥ* and as such it should mean not ' booty ' (or product of hunting) but ' the thing hunted or killed. ' Prof. Bailey's rendering, therefore, (in which he has rightly not connected *ādēdisānaḥ* with the *pāda*), viz. ' like the archer intent upon his booty ' should be revised, so that *śurūdḥ* by a semantic change should mean ' the thing hunted '. That the word had undergone some such change in the RV is proved by some Agni-passages, (cf. *vy ā'nuṣāk churūdho jīvāse dhāḥ*, 1.72.7^b and *sā rāsate śurūdho vīśvadhāyasah*, 10.122.1^c) which prove that *śurūdhaḥ* are gifts (cf. *rāsate* in the second passage). Add to this the fact that Agni is typically a sacrificial deity far removed from hunting and war (except in a few passages).

In the absence of the linguistic data presented by Prof. Bailey, it was no wonder that the earlier derivations proposed were more or less intelligent

constructions, in which \sqrt{rudh} was taken to be present by many scholars ; cf. P. Thieme referred to by Prof. Bailey).

Rc 6 is obviously a continuation of rc 5 ; cf. the word *mādrā* referring to *rōdasī* mentioned in the earlier rc.

6a. *dādṛśānaḥ* is iterative pres. part. of $\sqrt{dṛś}$ and not the perf. part. on account of accent which is on the reduplicated syllable according to Pāṇ. *abhyas-tānām ādīḥ*, 6.1.129. As noted by Gld. it is always pass. in RV but here Sāy. takes it actively. Gld. in his foot-notes says that he has intentionally left the word dubious in his translation.

Soma is already placed in the midst of the Heaven and Earth (cf. *antā' rōdasī hitāḥ*, 5b) from where now he looks towards the two mothers like a calf. This is the natural meaning of the *pāda a* and, therefore, we should take *dādṛśānaḥ* in an active sense ; or if taken reflexively we can render the *pāda* with " he, appearing like the two mothers," which particularly brings out his shining nature which is, as it were, further increased by his being placed between the Heaven and the Earth.

—*usrīyaḥ*, a derivative from *usrā* (= a cow) + *īya*, meaning ' a calf ' ; in its root-meaning (from \sqrt{vas} = ' to shine ' and *usra* = ' shining ' , ' red ' etc., signifying a bull or a cow due to the colour, cf. Grass. 270) it means ' the shining one ' ; by word-play both the meanings are meant.

—*b*. Soma's intense resounding (cf. the iterative part. *nā'nadat*) is aptly compared to the sound of the Maruts because, as is well-known, the Maruts move between the Heaven and the Earth where exactly Soma is placed.

—*cd*. Being in the midst of the Heaven and Earth Soma naturally journeys further towards the highest heaven where the gods are.

—*c*. *ṛtām prathamām*, in the light of the significance of *svārṇara* given below, can signify the first i.e. the chief cosmic creation as *svārṇara* is in the highest place.

The deeply mystic idea underlying the word *ṛtā* in such contexts is difficult to bring out. Soma has chosen it (cf. *avṛṇita* in *d*) and knowingly (*jānu* in *a*) : this makes it clear that the *ṛtā* is a very famous and cherishable thing (and may signify the *svārṇara*).

—*c*. *svārṇara*, as proved by Lüd. (*Var.* II, Sect. 8, pp. 396-401), in such contexts is the name of the spring in heaven from which Soma gushes out and where Indra also exhilarates himself. For this the most convincing evidence is in (i) *ā' yātv indro divā ā' prthivya' svārṇarād dvase no marūtān*, 4.21.3ac where different places like *dyāu*, *prthivi* etc. are mentioned from where Indra is requested to come, and (ii) *yād vā prasrāvaṇe divo mādāyāse svārṇare*, 8.65.2

where it is clearly stated that Indra exhilarates in the heaven's spring. It is to be noted that this *svārṇara* is not identical with the Somic ocean; it is the source from which the ocean of Soma is filled; cf. 8.12.2 where both the things are mentioned separately (Lüd. *ibid.* 397).

Lüd. has further with good reasons shown that the interpretations of Gld. etc. of *svārṇara* are not acceptable. One can, however, ask how can from a purely linguistic point of view *svārṇara* be the name of a place? The answer is (*ibid.* 400) that the analysis is not *svār + nara* but *svārṇa + ra* as Bartholome and Brugmann have proved (*Air.Wb.Sp.* 1873 and *Grundriss* II.²1.282 respectively, referred to by Lüd.). It is likely that the old *svārṇa* later became *suvarṇa* with the meaning 'gold'. The root-meaning of *svārṇara* then is "possessed of the colour of the Sun (i.e. *svār*)" which would also explain the use of this word with Agni because he also is connected with the *svārṇara* and the heavenly waters.

In the light of this convincing proof it is not necessary to discuss the views of Old. on 2.2.1 (VH.SBE. XLVI, p.193), Grass. etc.

It is further notable that in this hemistich Soma's movement from the mid-point towards heaven is described, which justifies the inference that *svārṇara* is the highest place in Heaven.

—d. *prāsastaye* = 'for the sake of praise'. Soma chose the highest place so that the singer could have a good theme for his panegerics (cf. Sāy. *prāsānsanāyâtmastotrakaraṇāya*). Lüd. (*ibid.* 396) feels that *prāsastave* decides nothing (for the meaning of *svārṇara*). But its meaning becomes clear in the light of Lüd.'s interpretation of *svārṇara*; Soma has chosen that great thing for which he naturally deserves praise.

It need hardly be mentioned here that *prāsasti* has never the meaning 'fame' in RV, as in all contexts the meaning 'praise' suits admirably (cf. 9.2.8; also *rājāno nā prāsastibhiḥ*, 9.10.3 etc., where 'praise-songs' is clearly the meaning).

—*kām*, generally at *pāda*-end (to be distinguished from the unaccented *kaṁ* which syntactically always follows *nú*, *sú* or *hí* in the sense of 'indeed' etc.) is to be interpreted according to Grass. 313 f, as an irregular neu. of *ká* and always following a dat. According to Mcd. (VG. for Students, § 180p.225) it has the same meaning as that of *kám* (used only in the Brāhmaṇas (as an) adverb, equivalent to Vedic *śám*, attenuated after dat. of persons (meaning 'for the benefit of', dat. *commodi*) and of abstract nouns (final dative). In the present context even an *utprekṣā* is not excluded as the poet is describing a cosmically, great deed of Soma, for which he is trying to give a possible reason. As is well known, Yāska takes it to be only a meaningless addition in metrical

compositions (cf. *mitākṣareṣu anarthakāḥ kamīmidu iti*, Nir. I. 9) for which his example viz. . . . *jīvanāya kām* is not fully convincing. (The *rc* fully quoted for this purpose in the printed Nir.-text viz. *niṣṭvaktṛāsaḥ* etc. is added afterwards by some according to Durga. It is not in the RV.)

Rc. 7 presents Soma in the image of an impetuous bull. The second half marks the transformation from the heavenly Soma (*rc* 6) to the earthly one (cf. the reference to the *yóni* of Soma and the bovine skin (i.e. the *adhiṣavāṇa-carma*).

7a. *ruvāti* with three short syllables at the *pāda*-beginning is metrically uncommon and could have been *ruvāti* or some such thing (or even *rorauti*, replacing the usual form *roravīti* in such contexts).

—*bhīmāḥ* = ' (lit.) from whom others are afraid ' ; cf. Pāṇ. *bhīmādayo' pādāne*, 3.4.74 according to which *bibhyati asmāt (lokaḥ) asau bhīmāḥ* would be its interpretation.

—*taviṣyāyā*, instr. sing. of *taviṣyā'* (= violence or impetuosity, Grass. 533), is a *kṛt*-derivative (fem.) from the denom. *taviṣya-* (= **taviṣ* or **tuviṣam ātmanah icchalīti*) = 'desiring to have strength or force'. The word *taviṣ*, however, is not attested in the RV (though formations in *-iṣ* like *haviṣ*, *arciṣ* are common); and hence Sāy. derives the denom. from *tavi* (formed according to the general Uṇ. rule 4.138 : *aca iḥ*) to which the off-glide *-ṣ* is added according to the *vārttika* : *sarvaprātipadikebhyaḥ sug vaktavyaḥ* on Pāṇ. 7.1.51; cf. the form *dadhisyati* given in *Kāśikā*. (Sāy. does not quote the *Vārttika* fully; SK.'s reading '*sarvaprātipadikānām kyaci lālasāyām sugasukau* is the correct one).

It is remarkable that in this form *dadhisyati*, *-s-* is not changed into *-ṣ-* because it is an *āgama* and not an *ādeśa* or *pratyaya* as required by Pāṇ. *ādeśa-pratyayayoḥ*, 8.3.59. This is very convincing proof for holding that the form *taviṣya* with the retroflex *-ṣ-* is from **taviṣ* and not from *tavi + s* as Sāy. wants it. Pāṇ.'s statement regarding when *s* changes into *ṣ* helps one in drawing this conclusion.

—b. *śr'ṅge śśānaḥ* is one of the passages adduced by Hille. (VM.I^a. 332) to support his theory that Soma represents the moon. But as Lüd. (*ibid.* II 699) points out here the reference is in all probability (we should even say, with certainty) to the earthly Soma, which cannot be represented as the moon. Moreover, as Old. (*Ved. Rel.* 1.604) has pointed out, the activity of sharpening (or violently moving) the horns occurs in many Agni-contexts also (cf. *bhīmó ná śr'ṅgā davidhāva durgr'bhīḥ*, 1.140.6d; *śśīte śr'ṅge*, 5.2.9d; also 8.60.13) only proves that it refers to either Soma or Agni in the image of a bull, there being no need of the moon-theory for that.

—c. *yónim ní śīdati* refers to Soma being put into the *droṇa-kalaśa* which is kept on the press-boards, themselves resting on the bovine hide (which is Soma's *yóni* as the juice was squeezed there; cf. note to the word in SH.I.9f).

—d. *gavyáyī* (qualifying *tvák*) is only a pleonastically increased form of *gávya*, by the addition of an unaccented term. *-ya* (*-yī*, fem.). The bovine skin refers to the *adhiṣavaṇa carma* which is here metaphorically represented as Soma's skin; Sāy. construes *nirṇīk* (= *pariśodhayitrī*, cleanser) also with *gavyáyī* which gives the meaning that the bovine hide on which Soma is 'squeezed, so to say, cleanses the juice also. This goes against the syntactical balance of the *pāda* where *gavyáyī* and *avyáyī* have two different predicates, viz. *tvák* and *nirṇīk* which should not go together.

—*avyáyī*, also a pleonastic form of *avya*, the sheep-strainer, is the garment (also the cleanser by word-play on *nirṇīk*) of Soma. The poetic surprise lies in the fact that Soma's skin is *gavyáyī* and his garment is *avyáyī*.

Sa. *śúciḥ* = the shining or lustrous one; cf. SH.II.38.

—*punāndh* is one of the rare R̥gvedic occurrences where it is used actively.

—*arepásam* (Bah. due to the accent on the last vowel of the base viz. *-pa-* according to Pāṇ. *nañsubhyām*, 6.2.172) is used in RV in various contexts; often as an epithet of deities, *repas* signifies some destroying or obstructing element (from \sqrt{rip} , other derivatives from which occur in the RV; cf. also *ripṛá*, 78.1 meaning 'the thorns of the Soma-stalk'; also *ripú* = 'enemy', 1.36.16 and the root-noun *rip*, 2.32.2 etc.). The sense of *repas* is well brought out in the following description of Agni whose lustre was not overshadowed by darkness and consequently no 'destroying elements' could overcome him: *ná dhvasmā'nas tanvè répa ā' dadhuḥ*, 4.6.6. In the context of Soma's body being cleansed, *arepás* clearly means 'free from thorns or obstacles'. In the devotional parlance, by word-play it can also mean *pāparahita* as Sāy. paraphrases it here.

Sāy. also quotes a root, viz. *ripī gatau* and then *arepásam* = *gatihitam* . . . *..pātre sthitam ity arthaḥ*. This accords well with the ritual situation but not with the morphological or semantic environment of the word. It is surprising that '*ripī gatau*' does not occur in the present *Dhātupāṭha*, though as a Vedic root, it ought to have been there.

—b. *adhāviṣṭa* is taken to be pass. aor. of $\sqrt{dhū}$ (*ñ*) by Sāy. on the strength of Pāṇ. *syasicsīyutlāsiṣu bhāvakarmanor upadeśe 'jjhanagrahadṛśām vā cinvad it ca*, 6.4.62. As usual the aor. in the ritual context possesses the usual sense of the action completed in the immediate past, the conception of what the grammarians call *Actions-art* and *Zeit-stupfe* being still alive in the Vedic language (cf. note to *avāvaśanta*, 19.4, SH.II.12f).

—(*dyvz*) *sā'navi* is a typical Soma-phrase to signify the back of the strainer made of sheep-hair.

—*d.* *tridhā'tu* = *trisanthānam* according to VM.(Ms.350) who further explains the idea with ' *dadhnā payasā saṁsprṣṭaḥ somaḥ tridhātu madhu bhavati* '. Sāy. wants to add the *vasatīvarī* waters to the milk and curds in order to make the three dhātus; according to VM. Soma itself is one of the three *dhātus* (ingredients).

—*sukārmabhiḥ*, elliptical, stands for the skilful *priests* who are in charge of the preparation of the Soma-juice (*cf.* for a similar use, 9.99.7). Thus, this epithet along with the word *sukṛtyā* (*cf.* SH.II.98) supports the inference that the preparation of the Soma-juice with the proper proportion of the mixing elements was considered to be a special art.

ga. *devāvitaye* = ' for the sacrifice ' (*cf.* SH.II.16, Translation); a more literal meaning ' for the enjoyment of gods ' would also do.

—*b.* *hā'rđi* (governed by *ā' viśa* in *b*) = *priyam* (Sāy. and VM.Ms. 350). This free rendering is necessitated by the fact that in apposition to *somadhā'nam*, the usual meaning ' heart ' (of Indra) does not easily fit in. But *hā'rđi* must possess its usual meaning and then the sentence would be split up into clauses, *viz.* *hā'rđi ā' viśa* and *somadhā'nam ā' viśa*, constituting a sort of *Dīpaka* where the *prakṛta* and *aparakṛta* things are connected with the same *kāraka* (or, if both of them are taken to be *aparakṛta*, it would be a *Tulyayogitā*). Soma is requested to enter the Somadhā'na-vessel (*i.e.* the *droṇa-kalaśa*) as well as (though consequently) the heart of Indra.

—*somadhā'nam*, regularly accented Tat. where *dhā'na* is a formation in *lyuṣ* used in the sense of *adhikarāṇa* (*cf.* Pāṇ. *kṛtyalyuṣo bahulam*, 3.3.113). According to the usual rule (*viz.* *gati-kārapapādāt kṛt*, 6.2.139) *dhāna* should have its original accent which is on *-ā'*.

—*c.* *purā'* (though an adv. in later Sanskrit) is used here as an adnominal governing the abl. *bādhā't* (*cf.* Mcd. *VG. for Students*, § 177.3 p.209f).

—*d* expresses a general truth which constitutes a sort of *drṣṭānta* : ' a path-knower tells the directions to the questioner ' which suggests that Soma also will be a guide to the devotee. Here is a clear indication of the Vedic Sages' belief in divine guidance (*cf.* *etāḍ vāi bhadrām anuśā'sanasyōtā srutīm vindaty añjasi'-nām*, 10.32.7cd, for which see further below).

—*kṣetravā't* = ' the knower of the field or of the paths ' ; for the latter meaning, 10.32.6 and 7 are very illuminating. In 6cd, the sage regarding Agni's flight, says, " (O Agni), Indra saw thee and (as advised by him), I have come to thee ", and in 7b-d, he remarks : *sā prāiti kṣetravā'dā' 'nuśiṣṭaḥ utā*

srutīm vindaty añjasi'nām, which clearly shows that the result of a *kṣetravid*'s advice is to find a *srutī* (or path). Hence *kṣetravid* = 'knower of the path.'

—*ā'hā...viprcchalé* contains the two verbs used by the R̥gvedic poets in such contexts, viz. when a questioner asks (*vi*+ $\sqrt{\text{prcch}}$) and the wise man answers (*āha*); cf. *prcché tād éno varuṇa didr'kṣu...samānām tn me kaváyaś cid āhuḥ*, 7.86.3b-d.

10a. *hitāḥ* possesses the usual word-play, viz. 'urged on' and 'placed'.

10b helps to distinguish *pavasva* from *arṣa* in *ā*; The former means just 'to flow', whereas the latter means 'to run' as in a race; cf. the simile of a race-horse in *a*. Both the roots, however, are used without any appreciable sense-distinction.

—*c. nāvā' nā sindhum* is a simile to which the corresponding *prakṛta* (*upameya*) is not given and constitutes a fine example of *upameyaluptā* comparison. *sindhum* for the compared sentence stands for the *duritā'ni*; cf. 9c and a slightly varying Agni-passage: *sā naḥ parśad āti durgā'ni víśvā nāvé'va sindhum; duritā'ty agnīḥ*, 1.99.1cd.

—*nāvā'*, instr. sing. of *nāu* according to accent. Sāy.'s paraphrase *nāvikāḥ*, though grammatically permissible, is against the Pp. There might be a possible word-play on *nāvā'* with the meaning 'by the help of our song' ($\sqrt{nū}$ being used in the sense of 'praise', cf. *indum nāvā' anūṣata*, 9.45.5c).

—*vidvā'n* is elliptical ('dangers' as well as 'good paths' to be supplied as objects), having the force of a clause: 'Soma knows the right path and can carry the devotee safe beyond dangers'.

—*parṣi*, typical imp. form common in RV; cf. note to the word in SH.I.6f.

—*d. nidāḥ* is abl. sing. according to accent (gen. not being necessary). Sāy.'s paraphrase *nindakān* is due to his interpretation of *āva spaḥ* as *avān-mukham jahi* which meaning the verb does not actually possess (see note below). Besides *nidāḥ* acc. plu. is against accent.

—*āva spaḥ*, subj. 2nd pers. of $\sqrt{\text{spr}}$ with *āva* with the meaning 'to carry away from.' This meaning is necessitated by the abl. *nidāḥ* and is confirmed when we consider that $\sqrt{\text{spr}}$ is only an earlier form of $\sqrt{\text{pr}}$ by the loss of the initial s-. This meaning is well attested in 6.42.4 (with reference to Indra): *kuvīt samāsya jényasya śárdhato'bhitāster avaspārat*; cf. also *nīr āmhasas tāmasas spartam ātrim*, 7.71.5c. For a similar subj. cf. *kaḥ* in *mā' nī kaḥ puruṣatrā' nāmas te*, 3.33.8d.

APPENDIX I

अथ

ऋक्पदालोचनम् ॥

(ऋ० सं० ९.५२; ५३)

विद्याभास्कर पण्डित श्री० मणिसङ्कर व० उपाध्याय शास्त्रिभिः प्रणीतम् ॥

श्रीः ॥

ॐ नमःशिवाय

अथ ऋग्वेदस्य नवममण्डलस्य द्वितीयानुवाकान्तर्गतं द्विपञ्चाशत्तमं सूक्तम् ॥

‘परि युक्षः’ इत्यादेः पञ्चर्चस्य सप्तमाष्टके प्रथमाध्यायस्थस्य नवमवर्गस्य (नवममण्डलान्तर्गतस्य द्विपञ्चाशत्तमस्य वा) सूक्तस्य, उच्यते आङ्गिरस ऋषिर्गायत्रं छन्दः, पवमानः सोमश्च देवता सूक्तान्तरवद् ग्रावस्तोत्रे—इदमपि पावमानं सूक्तं विकल्पेनावपनीयम् ॥

ॐ परि युक्षः सनद्रयिर्भरद्वाजं नो अन्धसा । सुवानो अर्धं पवित्र आ ॥ १ ॥

परि । युक्षः । सनत्सरयिः । भरत् । वाजम् । नः । अन्धसा । सुवानः । अर्धं । पवित्रे । आ ॥ १ ॥

परि—‘उपसर्गाश्चाभिर्वर्जम्’ (फि. ८१) इति फिट्स्त्रेणायमाद्युदात्त उपसर्गः । अस्यान्त्यस्य पारिशेष्यादनुदात्तत्वेऽपि उदात्तात्परत्वात्स्वरितत्वम् ।

युक्षः—दिवं क्षयति, क्षिणोति, क्षियति वा यः स युक्षः । दिवि क्षियति = निवसतीति युक्ष इति तु चारुतरो विग्रहः । सप्तम्यन्ते ‘दिवि’ इति पदे उपपदे, क्षिधातोः, ‘अन्यत्रापि दृश्यत इति वक्तव्यम्’ इत्यनेन, ‘अन्तात्यन्ताध्वदूरपारसर्वानन्तेषु डः’ (पा. ३.४.४८) इतिसूत्रस्थेन वार्तिकेन ड प्रत्यये, डित्वादभस्यापि टेलोपे, ‘उपपदमतिङ्’ (पा. २.२.१९) इत्यनेन समासे, उच्चे यणि च कृदुत्तरपदप्रकृतिस्वरेणान्तोदात्तं ‘युक्षः’ इति सुवन्तं पदम् । एकवर्जमाद्यश्च तस्यानुदात्तः । उदात्तपरत्वाच्च सन्नतरः । तेन संहितायां—‘परि युक्षः’ इति ।

सनद्रयिः—सनन् रयिर्यस्य यं वा स सनद्रयिः । सम्भक्त्यर्थकः षण्धातुर्भौवादिको दानार्थकश्च तानादिकः । भौवादिकात्सनो लटि, शतरि, शपि, पररूपे च निष्पन्नं सनदिति प्रातिपदिकमाद्युदात्तमेव, अनुपदेशात्परस्य शतुरनुदात्तत्वाच्छपोऽपि पित्वेनानुदात्तत्वात् । अत्र तु बहुव्रीहौ प्रकृत्या विद्यमानं सनदिति पूर्वपदमन्तोदात्तं श्रूयते ।

तत्कथमिदमिति चेदुच्यते—एतादृशानां प्रातिपदिकानां विकरणोदात्तत्वसिद्धये भगवान् पाणिनिर्भौवादिकानपि बहून् धातूस्तुदादौ पपाठ । तथाहि—‘षट् लृ विशरणगत्यवसादनेषु’, ‘शट् लृ शातने’ इति च । ‘स्वरार्थ एव पुनः पाठः’ इति च तत्र श्रीमद्भट्टोजिदीक्षिताः प्रोचुः । तद्वदयं सम्भक्त्या-द्यर्थकः षण्धातुरपि विकरणोदात्तत्वसिद्धये तौदादिक एव बोध्यः । ननु स तु (षण्धातुस्तु) षट् लृ शट् लृ वज्र तत्र श्रूयत इति चेत्तादृशानां धातूनां, विकरणोदात्तत्व-नुम्बिकल्पायतिरिक्तस्य फलविशेषस्या-दर्शनात्पठनपाठनप्रकाशनपरम्परात् उत्सन्नप्रायत्वमेव तेनानुमातव्यम्, तुदादेराकृतिगणत्वं वा कल्पनीयम् । तेन “सा कृजती कनकनूपुरशिञ्जितेन” (श्रीमद्भाग. ८ स्कन्धे. ९ अध्या. १७ श्लोकः) इत्यादौ कृज्धातोर्भौवादिकस्यापि तौदादिकत्वम् । ततो लटि, शतरि, शे च वैकल्पिकस्य

नुमोऽभावः सिद्धः । वस्तुतस्तु ‘व्यत्ययो बहुलम्’ (पा. ३.१-८५) इत्यनेनैवेतत्सर्वं गतार्थं भवति । तेनास्य (अध्येतृणां प्रमादानुदात्तदादेशच्छिन्नस्य) भौवादिकस्य सन्धातोस्तौदादिकत्वे स्वीकृते ततो लटि, शतरि, शो, तस्य विकरणस्योदात्तत्वात्पररूप्यैकदेशस्याप्युदात्तत्वम् । सकारस्य च सन्नतरत्वम् ॥ गत्याद्यर्थकाद् रिधातोः, ‘अच इः’ इत्यौणादिकेन इप्रत्यये, गुणेऽयादेशो च निष्पन्नो रयिशब्दोऽन्तोदात्तः सन्नपि, बहुव्रीहौ पूर्वपदस्य प्रकृतिवत्स्वरदर्शनात्तद्वर्जं स सर्वोऽप्यनुदात्तः । तत्रापि—उदात्तात्परस्यानुदात्तस्य (रेफस्य) स्वरितत्वम्, उदात्तपरत्वाद् विकारस्य च सन्नतरत्वम् ।

केचिन्नु ‘सनन् रयिर्यमि’ति विग्रहमुपैक्ष्य ‘रयिं सनन्=सनद्रयिः’,—इति विग्रहं विशेषेण मानयन्ति । तन्मते “शेषो बहुव्रीहिः” —(पा. २.२.२३) इति सूत्रं न केवलमधिकारसूत्रं, किन्तुहिं ? विधिसूत्रमपि । ‘शेषः = प्रथमान्तं पदं, युपा = सुबन्तेन, समस्यते, स च समासो बहुव्रीहिशेषः’, इति तस्याशयः । प्रथमान्तस्योपसर्जनत्वाच्च प्राक्प्रयोगः । बहुव्रीहित्वाच्च पूर्वपदप्रकृतिस्वरः । शेषं पूर्ववत् । तेन संहितायाम्—

‘परि बुधः सनद्रयिः’ इति ।

भरन्—‘भरतु = परिभरतु = प्रयच्छतु’ इत्यर्थे ‘भरद्’ इति पदं पृथक् पठन्ति पदपाठिनः । तन्मते श्रुधातोर्भौवादिकाद्धेटि, तिपि, अडागमे, शपि, गुणे, पररूपे, ‘इतश्च लोपः परस्मैपदेष्वि’ ति (पा. ३.४.९७) तिपि इकारस्य लोपे च भरदिति सिध्यति । शबडागमतिपामनुदात्तत्वाद्धातुस्वरेण तच्चाद्युदात्तं पदम् ।

नन्वेवं सनद्रयिरित्येतस्मादतिष्ठन्तात्पदात्तरं लेङन्तं तद् ‘भरद्’ इति तिङन्तं पदं कस्मान्न निह्न्यते, इति चेत् कश्चिद् श्रुधातोर्लेटि, शतरि, शपि, गुणे, पररूपे च भरदिति व्यस्तं द्वितीयान्तं वाज-विशेषणं ग्राहं । तन्मते वाजशब्दः क्लीबेऽपि प्रयुज्यमानो मन्तव्यः । कश्चिच्छ्रवन्तं तदेव पदं प्रथमान्तं व्यस्तं सोमविशेषणं मनुते । तन्मते लिङ्गव्यत्ययश्छान्दसो मन्तव्यः । कश्चिद्, भर्त्त्रासौ वाजश्चेति भरद्वाज’ इति कर्मधारयं, कश्चिच्च ‘वाजं भरन्’ इति विग्रहं स्वीकृत्य ‘शेषो बहुव्रीहिः’ (पा. २.२.२३) इत्यनेन समासे भरद्वाज इति बहुव्रीहिरिच्छति । उभयत्रापि समासयोर्भरद्वाज-शब्दं वनस्पत्यादिगणान्तर्गतं मत्वा त उभयेऽपि चात्र ‘उभे वनस्पत्यादिषु कुगपद्’ इत्यनेन पूर्वोत्तर-पदयोर्युगपत् प्रकृतिभावमुशन्ति । तत्र पूर्वपदस्य—आद्युदात्तत्वं तु शप्-शञोरनुदात्तत्वात्स्वतः सिद्धम् । वाजशब्दस्याद्युदात्तत्वं चातः परं चिन्त्यते ।

वाजम्—‘वज वज्र गतौ’ इति गत्यर्थकाद् वजधातोर्घञि, किरात्वात्प्राप्तामाद्युदात्तत्वं वाधित्वा, ‘कप्रतिवतो घञोऽन्त उदात्तः’—(पा. ६.१.१५९) इति सूत्रेणान्तोदात्तत्वं प्राप्नोति । परं वृषादिगणस्या-कृत्तिगणत्वेन वाजशब्दस्यापि वृषादित्वाद् ‘वृषादीनां च’ (६.१.२०३) इत्यनेनाद्युदात्तत्वे पुन-र्विहितं वाक्कार उदात्तो जकारश्च पारिशेष्यादनुदात्तोऽपि उदात्तात्परत्वात्स्वरितः । तथा हि—“वृषा-दीनां च । ६।१।२०३॥ आदिरुदात्तः । आकृतिगणोऽयम् । वाजेभिर्वर्जिनीवती” —इति धीमङ्-दोषिदीक्षितचरणाः । “वजे र्घञ् । कप्रतिवत इत्यन्तोदात्ते प्राप्ते वृषादेराकृत्तिगणत्वाद्युदात्तः”

इति सुबोधिनीकाराः श्रीमज्जयकृष्णाः ॥ वजेर्धञि, घकारवकारयोरित्संज्ञायां लोपे, उपधावृद्धौ च, 'चजोः कु घिण्यतोः' (पा. ७.३.५२) इत्यनेन कुत्वं त्वत्र नाशङ्कनीयम् । 'निष्ठायामनिट् इति वक्तव्यमि'ति तत्रत्येन वार्तिकेन निष्ठायामनिट् यश्चकारान्तो वा जकारान्तो वा धातुस्तस्यैव चजोः कुत्त्वस्य विधानात् । जकारान्तो वज् धातुस्तु निष्ठायाम् न ह्यनिडिति न तस्य धिति कुत्वम् । वस्तुतस्तु वेदेषु बहुधा ध्रुतस्य पठितस्य चास्य वाजशब्दस्य वृषादिगणे पाठाभावेऽप्याकृतिगणत्वेन वृषादिगणान्तर्गतत्वं स्वीकृत्य यद् आद्युदात्तत्वप्रतिपादनं तत् कदाचिदस्य शब्दस्य पाणिन्यज्ञान-चरतामपि द्योतयेदिति भिया नव्येभ्यो न रोचते ।

ततश्च तन्मते वाधातोर्वेज्धतोर्वैधातोर्वा णिचि, यथासम्भवमात्रे, पुगागमे वाधित्वा 'वो विधूनेने जुग्' (पा. ७.३.३८) इत्यनेन सूत्रेण जुगागमे च निष्पन्नाद् वाजिधातोः, 'अकर्तरि च कारके संज्ञायाम्' (पा. ३.३.१९) इत्यनेन सूत्रेण घञि, णेलुकि च स वाजशब्दो निष्पद्यते । वान्तं देहं प्राणं वा बलमन्नेनान्नं बलेन वा प्रेरयतीति प्रेरणे करणभूतं बलमन्नमुभयमेव क्रमेण वाजशब्देनाभिधीयते । नन्वत्रापि पक्षे जित्स्वरं वाधित्वा 'कर्षात्वतो घञोऽन्त उदात्तः' (पा. ६.१.१५९) इत्यनेन सूत्रेणान्तोदात्तत्वं प्राप्नुयादेवेति चेन्न 'आत्वतः' इत्यत्र 'आतः' इत्यनुक्त्वा मनुवतः 'आत्वतः' इत्येतस्य पदस्योच्चारणसामर्थ्येन घञ्मात्रनिमित्तकाकारवत् एव घञन्तस्य प्रातिपदिकस्यान्तोदात्तत्वविधानाद्, यत्र घञन्तस्याकारः प्रत्ययान्तर-निमित्तको घञ्प्रत्ययनिमित्तको न, तत्रस्य सूत्रस्याप्रवृत्तेः । णिजन्ताद् वाजिधातोर्धञि निष्पन्नो वाजशब्दस्तु णिप्रत्ययनिमित्तकाकारवानिति, (णिलोपे च घञि, उपाधाय अद्रूपत्वाभावाद् जिनिमित्तकवृद्धेः प्राप्तिरपि नास्ति, इति) न तत्र 'कर्षात्वतो घञोऽन्त उदात्तः' (पा. ६.१.१५९) इत्यन्तोदात्तत्वस्य प्राप्तिः । 'आतो घञः' इत्युक्ते 'आकारान्तो यो घञन्तः' इत्यनर्थपत्तिस्तु भवितुं नार्हति । असम्भवात् ॥ "आदन्तात्परो यो घञ् ददन्तस्य" इत्यर्थे दाय इत्यत्रान्तोदात्तत्वं भवेन्न रामइत्यादाविति चेदात्वत इत्यस्य धातुविशेषणत्वेऽपि तस्य दोषस्य दुर्वार-त्वात् । रमु धातोरात्वत्वाभावात् । तस्माद् 'आत्वतः' इति वत्करणेन घञ्निमित्तकाकारवत् एव घञन्तस्य ग्रहणं योग्यम् । वाजशब्दस्तु न तथेति नात्र जित्स्वरो बाध्यते । तेन तस्याद्युदात्तत्वं स्वतः सिद्धम् । वाजशब्दस्य ग्रामादिगणे पाठं स्वीकृत्य 'ग्रामादीनां च' (फि. ३८) इति फिट्सूत्रेणाद्युदात्तत्वप्रतिपादनेनापीष्टं सिध्यति । एतेन, तस्याद्युदात्तत्वसिद्धये वृषादिगणस्य आकृति-गणत्वेन स्वीकारः, आकृतिगणत्वेन वाजशब्दस्य वृषादित्वस्वीकारः, वृषादेराकृतिगणत्वसिद्धये श्रीमद्भट्टोजिदिक्षितचरणकृतो 'वाजेभिर्वाजिनीवती' इत्युदाहरणस्योपन्यासः, तत्प्रकरणस्था सुबोधिनी चेति सर्वमचारुतरं भाति नव्येभ्यः ॥

घञन्तत्वेन प्राप्तमपि पुंस्त्वं बलान्नवाचकत्वेन प्राप्तेन नपुंसकत्वेन बाध्यते । तथाहि "मुखनयनधनान्नाभिधानानि", "बलकुसुम.....रणाभिधानानि" क्लीबे स्युरिति लिङ्गानुशासनम् । तेन वाजशब्द आद्युदात्तः । द्वितीयश्चास्यानुदानोऽप्युदात्तान् परत्वात् स्वरितः । तथा च संहितायाम्—'परि बुक्षः सनद्रयिर्भरद्वाजम्' इति ।

नः—अस्माकमस्मभ्यमित्येतयोरेकतरस्य स्थाने ‘ बहुवचनस्य वस्नसौ ’ (पा. ८.१.२१) इति नसादेशे, रुत्वे, उत्वे, गुणे च ‘ नो अन्धसा ’ इत्यत्र पूर्वरूपे प्राप्तेऽपि ‘ प्रकृत्याऽन्तःपादमव्यपरे ’ (पा. ६.१.११५) इत्यनेन प्रकृतिभावः प्रवर्तते । तेन नात्र पूर्वरूपम् । “ अनुदात्तं सर्वमपादादौ ” (पा. ८.१.१८) इत्यनेनास्यानुदात्तत्वेऽपि ‘ उदात्तस्वरितपरस्य सन्नतरः ’ इत्यनेन सूत्रेण उदात्तपरकवाःसन्नतरत्वम् । तेन संहितायाम्—

‘ परि युक्षः सनद्रयिर्भरद् वाजं नः ’ इति ।

अन्धसा—‘ अदेर्नुमधौ च ’ (उ. ६.५.५) इत्यौणादिकेनाद्धातोः सुनि, नुमि, धादेशे चान्धस् शब्दो नित्स्वरेणाद्युदात्तः । टाप्रत्यये कृतेऽपि सुप्त्वेन तस्यानुदात्तत्वादस्य द्वितीयतृतीयस्वरावनुदात्तौ । द्वितीय उदात्तात् प्रथमात्परः स्वरितस्तृतीयश्चैकश्रुतिमान् । तेन संहितायाम्—

‘ परि युक्षः सनद्रयिर्भरद् वाजं नो अन्धसा ’ इति ।

सुवानः—आदादिकास्तृतेलेटि, शानचि, शपो लुकि, उवडादेशे च निष्पन्नः सुवानशब्दश्चित्स्वरेणान्तोदात्तः । तत्र प्रथमस्य स्वरस्य संहितायां स्वरितात्परत्वाभावादेकश्रुतिर्न । द्वितीयस्य चोदात्तात्पूर्वभावित्वात् (उदात्तपरकत्वात्) सन्नतरत्वम् । संहितायां सौ, रुत्वे, उत्वे, गुणैकादेशे च ‘ सुवानो + अर्ष ’ इत्यत्र ‘ प्रकृत्याऽन्तःपादमव्यपरे ’ (पा. ६.१.११५) इत्यनेन प्रकृतिभावान्न पूर्वरूपम् ।

अर्ष—‘ ऋषी गतौ ’ इति तुदादौ पठितोऽप्ययं भ्वादेराकृतिगणत्वेन भौवादिको गण्यते । ततो लोटि, सिपि, शपि, गुणे, ह्यादेशे, हेल्कि च ‘ अर्ष ’ इति तिङन्तं पदमाद्युदात्तं सिध्यति । परं ‘ सुवानो ’ इत्येतस्मादतिङन्तात्पदात् परत्वात्तत् सर्वं निहन्यते । उदात्तात्परत्वाच्चास्य प्रथमोऽनुदात्तः स्वरितो द्वितीयश्च स्वरितात्परत्वादेकश्रुतिमान् । ततश्च संहितायां—

‘ परि युक्षः सनद्रयिर्भरद् वाजं नो अन्धसा । सुवानो अर्ष० ’ इति ॥

पवित्रे—पूयतेः पुनातिश्च ‘ पुवः संज्ञायाम् ’ (पा. ३.२.१८५); ‘ कर्तरे चर्धिदेवतयोः ’ (पा. ३.२.१८६) इत्येताभ्यामिन्ने, गुणावादेशयोर्निष्पन्नः पवित्रशब्दः प्रत्ययस्यानुदात्तत्वान्मध्योदात्तः । तत्र प्रथमः सन्नतरस्तृतीयश्च स्वरितः । द्वौ गुणरूप एकादेशोऽपि स्वरितः । संहितायां तु आ इत्यस्मिन्नुदात्ते परे स सन्नतरः ।

आ—उपसर्गणामाद्युदात्तत्वादुदात्त एवायम्—‘ आ ’ उपसर्गः । ततश्च संहितायां—

‘ परि युक्षः सनद्रयिर्भरद् वाजं नो अन्धसा । सुवानो अर्ष पवित्र आ ’ ॥ १ ॥ इति ॥

अत्र तृतीयचरणे नवाक्षरसद्भावाद् ‘ ऊनाधिकेनैकेन निचृद्भुरिजौ ’ इति परिभाषया भुरिगायत्रं छन्दो वेदितव्यम् ॥

अथार्थविचारः

श्रीमत्सायणाचार्यचरणमते—‘युक्षः = दीप्तः, सनद्रयिः = दीयमानधनः (सोमः), नः = अस्माकं, वाजं = वलम्, अन्धसा = अज्ञेन (सह), परिभरत् = परिभरतु = प्रयच्छतु । अथ प्रत्यक्षरतुतिः— (हे सोम) सुवानः = अभिपूयमाणः (त्वम्), पवित्रे, आ अर्पे = क्षर ’, इति ।

अत्र कर्तरि शत्रन्तस्य ‘सनद्’ इत्येतस्य प्रातिपदिकस्य कर्मणि शत्रन्तत्वकल्पनं, दीयमानार्थकल्पनं चानुचितं भाति । ‘परिभरतु’ इत्येतस्य तिङन्तस्य प्रदानार्थकत्वे तेन दानकर्मणाऽभिप्रेतस्यास्मच्छब्दार्थस्य कृते ‘अस्माक’मिति षष्ठ्यपेक्षया चतुर्थी साध्वी । तस्मात् ‘नः’ इत्यस्य ‘अस्माकम्’ इति पर्यायापेक्षया ‘अस्मभ्यम्’ इति पर्यायः साधुः । किञ्च ‘भरत्’ इत्यस्य तिङन्तत्वेऽतिङन्तात्परत्वान्निघातापत्तिः स्यात् । स च निघातो न श्रूयत इति तस्य तिङन्तत्वस्वीकारोऽपि नव्येभ्यो न रोचते । एकस्यामेव ऋचि एकस्या एव देवतायाः प्रत्यक्षपरोक्षभावाभ्यां स्तवनेन वाक्यद्वयकल्पना (वाक्यभेदकल्पना)ऽपि न रोचते । तस्मान्नव्यमृतेऽयमीदृगर्थबोधः—

‘ (हे सोम), युक्षः = दिविपद् (धुनिवासकारी), सनद्रयिः = रयेः प्रदाता (धनवितरणशाली), अन्धसा = अन्नादिना (उत्पादितेन), भरत् = पोषकं, वाजम् = वलं, सुवानः = उत्पादयंश्च (त्वम्), नः = अस्मभ्यम्, पवित्रे = पृथिव्यन्त्रौषधिवनस्पतिलतादिरूपे पात्रविशेषे, परि = परितः, आ+अर्पे = आगच्छ (प्रविश) ’ इति ॥ १ ॥

(९मं. ५२ सूक्तस्य प्रथमम् ॥)

अथ द्वितीयम्—

तव प्रत्नेभिरध्वभिरव्यो वारे परि प्रियः ।

सहस्रधारो यात्तना ॥ २ ॥ (९मं. ५२ सू. २ ऋक्).

पदपाठः—तव । प्रत्नेभिः । अध्वभिः । अव्यः । वारे । परि । प्रियः । सहस्रधारः । यात् । तना ॥ २ ॥

तव—‘युष्यसिभ्यां मदिक्’ (उ. १४४) इत्यौणादिकेन सूत्रेण सौत्राद् युष्धानोर्मदिकि, इकारितोलोपे, कित्वाद् गुणाभावे निष्पन्नं ‘युष्मद्’ इति प्रातिपदिकं प्रत्ययस्वरेणान्तोदात्तम् । ततो ङसि, अशि, मपर्यन्तस्य तवादेशे ‘तव + अद् + अश्’ इतिस्थिते केवलम् ‘अदः’ उदात्तत्वेऽपि, पररूपात्परं दकारमात्रशेषलोपपक्षे, प्राक् प्रवृत्तस्य पररूपस्यैकादेश उदात्तेनोदात्त इत्यनेनोदात्तत्वं प्राप्नोति । अतो लोपपक्षे तु ‘अनुदात्तस्य च यत्रोदात्तलोपः’ (पा. ६.१.१६१) इत्यनेनाश उदात्तत्वेऽन्ते प्रवृत्तस्य पररूपस्यैकादेशस्योदात्तत्वं प्राप्नोति । तदेवं पक्षद्वयेऽप्यन्तोदात्तत्वे प्राप्ते ‘युष्मदस्मदोर्ङसि’ (पा. ६.१.२११) इत्यनेन ङसन्तस्य तवेत्यस्यायुदात्तत्वं विधीयते ।

तेनान्तस्यानुदात्तस्योदात्तात्परत्वान् स्वरितत्वं स्वतः सिध्यति । ‘तव’ इति ।

प्रत्नेभिः—‘नश्च पुराणे प्रात्’ (वा. ०१ पा. ५.४.२५) इत्यनेन वार्तिकेन पुराणमेवेत्यर्थे प्रशब्दात् नप्प्रत्यये कृते सति प्रत्नशब्दः प्रत्ययस्य पितृवेनानुदात्तत्वादाद्युदात्तः सिध्यति । अत्र त्वन्तो-दानं प्रत्नेति प्रातिपदिकं श्रूयते । तत्कथमिदमिति चेत् प्रोपसर्गपूर्वकात्तन्धातोः ‘कप्रकरणे मूलविभुजादिभ्य उपसंख्यानमि’ति (वा. ०१ पा. ३.२.५) वार्तिकेन गणस्याकृत्या गणितत्वात् कप्रत्यये ‘तनिपत्योश्छन्दसि’ (पा. ६.४.९९) इत्यनेन सूत्रेण किति प्रत्यये परे सत्युपधालो-पेनोपपदतत्पुरुषे प्रत्नेति प्रातिपदिकं प्रत्ययस्वरेणान्तोदात्तं थाथादिस्वरेण वान्तोदात्तं सिध्यति । ततो भिसि ‘बहुलं छन्दसी’त्येत्त्वे रुवे विसर्गे च भिसः सुप्तेनानुदात्तत्वान्मध्योदात्तं प्रत्नेभिरिति पदं सिध्यति । एतेन प्रत्नशब्दोऽत्रयो न पुराणार्थवाची, किन्तर्हि विस्तृतविशालार्थवाची बोद्धव्यः । तत्रोदात्तपरकः प्रथमः स्वरः सन्नतरस्तृतीयश्चोदात्तात्परत्वात्स्वरितः । तथा च संहितायाम्—

‘तव प्रत्नेभिः,’ इति ।

अव्वऽभिः—‘अदेर्ध च’ (उ० ५६५) इत्यौणादिकेन सूत्रेण भगवान् शाकटायनोऽद्धातोः क्वनिपि दस्य स्थाने धादेशं कृत्वा चाध्वन् शब्दं निष्पादयति । प्रत्ययस्य पितृवेनानुदात्तत्वाद् धातुस्वरेणा-सावाद्युदात्तो भवति । आदेशुदात्तत्वाद् द्वितीयोऽनुदात्तः स्वरितस्तृतीयश्च भिस्प्रत्ययोऽनुदात्तोऽप्येक-श्रुतः । संहितायां तु स उदात्ते परे सन्नतरः श्रूयते । तथा च—‘तव प्रत्नेभिरव्वभिः,’ इति ।

अव्यः—‘अवि तृ तृ तन्त्रिभ्य ईः’ (उ० ४४६) इत्यौणादिकेनाव्धातोरीप्रत्ययं कृत्वा मेधाद्यर्थे पुंसि अवीतिदीर्घकारान्तं प्रातिपदिकं केचिदत्र व्युत्पादयन्ति । तन्मते प्रत्ययस्वरस्य धातुस्वरापेक्षया चलवत्तरत्वेनान्य ईकार उदात्तः स्यात् । ततो वसि यणि च कृते ‘उदात्तयणो हल्पूर्वाद’ (पा. ६.१.१७४) इत्यनेन शसादिर्हस् विभक्तिरुदात्ता स्यात् । न च तस्याः (व्सविभक्तेः) अत्रोदात्तत्वं श्रूयते, किन्तर्हि ? अनुदात्तत्वेन स्वरितत्वम् । तस्मान्नासावीप्रत्ययान्तोऽवीशब्द इति भाति । कथं पुनरयमाद्युदात्तोऽवीशब्दः ? इति चेदुच्यते । गतिव्याप्लायार्थकाद् वीधातोः क्विप् स्वादौ वीर्गतिमान् पदार्थविशेषः । न वीरवीरिति नञ्त्पुरुषे च नञः पूर्वपदस्य प्रकृतिस्वरेऽवीरि-त्याद्युदात्तं पदम् । वसि चानुदात्तस्येकारस्य यणि कृते नान्तोदात्तत्वापत्तिः । उदात्तात्परत्वात्तस्यानु-दात्तस्य वसःस्वरितत्वं चाव्याहतमेव । ततः संहितायां—

‘तव प्रत्नेभिरध्वभिरव्यः,’ इति ॥

वारैः—वृधातोरकर्तरि कारके (अधिकरणादौ) घञि वृद्धौ च बित्स्वरं बाधित्वा कर्षात्त्व इत्यादिना प्राप्तमन्तो-दात्तत्वं बाधित्वा, केचिद् ग्रामादित्वात्, केचिच्च वृषादित्वात्प्रवृत्तमस्याद्युदात्तत्वं समर्थयन्ति । वारयति यस्मिन्नित्याद्यर्थे चौरादिकाद्वारिधातोर्णिजन्ताद् घञि तु निष्पन्नस्य वारशब्दस्य घञ्-निमित्तकाकारवत्त्वाभावात्तत्र कर्षात्त्व इत्यादेः सूत्रस्याप्रवृत्त्या ‘ग्नित्यादिर्नित्यम्’ (पा. ६.१.१९७) इति विदन्तस्यास्याद्युदात्तत्वमिति नव्याः । ततश्चाकृतिगणत्वेन ग्रामादौ वृषादौ वाऽस्य पाठस्वीकार-

गौरवं न युक्तमिति तदाशयः । ततो ङौ गुणरूपस्यैकादेशस्याप्यनुदात्तत्वादुदात्तात्परत्वाच्च स्वरित-
त्वम् । पर्युपसर्गघटके उदात्ते पकारे परे तु तस्य सन्नतरत्वं स्फुटमेव । ततश्च संहितायां—

‘तव प्र॒नेभि॒रध्व॑भि॒रव्यो॑ वारे’ इति ।

परि—‘उपसर्गा आद्युदात्ता’ इत्याद्युदात्तं पदम् । अन्यश्चास्यानुदात्तः स्वरितः । तेन संहितायाम्—

‘तव प्र॒नेभि॒रध्व॑भि॒रव्यो॑ वारे परि०’ इति ।

प्रियः—प्रीधातो—‘रिगुपध्नाप्रीकिरः क’ (पा. ३.१.१३५) इत्यनेन सूत्रेण कप्रत्यये ककारस्येत्त्वे लोपे
चाचिभ्रुधातुभ्रवा (पा. ६.४.७७) मित्यादिनेयङि निष्पन्नः प्रियशब्दः प्रत्ययस्वरेणान्तोदात्तः ।
अस्य प्रथमः स्वर-श्चोदात्तपरकत्वात्सन्नतरः । तेन संहितायां—

‘तव प्र॒नेभि॒रध्व॑भि॒रव्यो॑ वारे परि प्रियः’ इति ।

सहस्रधारः—सहस्रं धारा यस्य स सहस्रधारः । अत्र पूर्वपदभूतः सहस्रशब्दो मध्योदात्तो धाराशब्दश्चोत्तर-
पदभूतो वृषादिवादाद्युदात्तः । तथा हि—सह स्रवति, स्रवणं वेत्याशर्थेषु सहपदरयोपपदत्वेना-
विवक्षायामेव ‘अन्येष्वपि दृश्यते’ (पा. ३.२.१०१) “अपिशब्दः सर्वोपाधिव्यभिचारार्थः । तेन
धात्वन्तरादपि, कारकान्तरेष्वपि क्वचिन् । परितःखाता = परिखा” इति श्रीमद्भट्टोजिदीक्षितचरणमते-
नापिशब्दवलात्सुधातोर्दप्रत्यये, डित्वाद्भस्यापि टेलोपे सह विद्यमानं संसहस्रमिति शाकपार्थिवादिव-
दुत्तरपदलोपवति तत्पुरुषे ‘अव्यये नञ्कुनिपातानाम्’ (वा On पा. ६.२.२) इत्येतेन परि-
गणनेन पूर्वपदप्रकृतिस्वरे प्रवृत्ते सहस्रशब्दो मध्योदात्तः सिद्धयति । सहेत्यव्ययरस्य ‘एवादीनामन्तः’
(फि. ८२) इत्यन्तोदात्तत्वं प्रसिद्धमेव । तथा हि “पठस्य तृतीये ‘सहस्य सः’ इति प्रकरणे
सहशब्द आद्युदात्त इति प्राञ्चः । तच्चिन्त्यम्” इति श्रीमद्भट्टोजिदीक्षितचरणाः । शाकपार्थिवादिव-
त्तत्पुरुषे च न कृदुत्तरपदप्रकृतिस्वरप्राप्तिः । (सह प्रवर्तमानं + सं (स्रवणम्) यस्मिंस्तदित्युत्तरपद-
लोपवति बहुव्रीहावपि पूर्वपदप्रकृतिस्वरे न व्याधातः ।) ततः सहस्रं धारा यस्येति बहुव्रीहौ तु
पूर्वपदभूतस्य सहस्रशब्दस्य मध्योदात्तत्वमव्याहृतमेव । तेनोदात्तपरकः प्रथमः स्वरः सन्नतरः ।
उदात्ताद् द्वितीयस्मात्परस्तृतीयोऽनुदात्तः स्वरितः । चतुर्थपञ्चमौ चानुदात्तावुदात्तस्वरितपरकत्वाभावात्
‘स्वरितात्संहितायामनुदात्तानाम्’ —(पा. १.२.३९) इत्यनेनैकध्रुतौ । ततश्च संहितायाम्—

“तव प्र॒नेभि॒रध्व॑भि॒रव्यो॑ वारे परि प्रियः । सहस्रधारः०” इति ।

यान्—याधातोर्लेंटि, तिपि, शपो लुकि, अडागमे सवर्णदीर्घे, इतो लोपे च धातुस्वरेणाद्युदात्तं यद्यपि
पदमेतन् तथापि अतिञन्तापदात्परत्वादननुदात्तमेव ।

तना—तनोतेर्, ‘अतिपृवपियजितनिधनितपिभ्यो निन्’ (उ. २८२) इत्यनेनौणादिकेनोसिप्रत्यये,
तस्य निरत्वेनाद्युदात्तं तनुरिति सान्तं प्रातिपदिकम् । ततो ङौ, डेः स्थाने च ‘सुपां सुलुगि’ त्यादिना

रविवारादौ वा), प्रत्नेमिः = विस्तृतैर्विशालैः, अध्वमिः = मार्गैः (अन्तरिक्षगतैः) (अस्य जगनः)
तना = तनुषि तन्वां तनुर्वा, परि यात् = परितो गच्छतु व्याप्नोतु वा । (अमावास्यादौ क्षीणदेह-
स्यापि पूर्णिमादौ पूर्णदेहस्य भवतो रसेन जगत्तृप्तिं गच्छत्विति भावः ।)

(इति ९मं. ५२ सूक्तस्य द्वितीय ऋक्)

अथ तृतीय ऋक् :—

च॒रु॒र्न यस्त॑मी॒ह्वये॒न्दो न दान॑मी॒ह्वय॑ ।

व॒धैर्व॑धस्त॒वीह्वय॑ ॥ ९मं. ५२ सूक्तस्य, ३ ऋक् ॥

च॒रुः । न । यः । तम् । ई॒ह्वय॑ । इ॒न्दो इति॑ । न । दान॑म् । ई॒ह्वय॑ । व॒धैः । व॒ध॒स्नो इति॑
व॒ध॒स्नो । ई॒ह्वय॑ ॥ (९मं. ५२ सू. ३ ऋक्)

च॒रुः— “ भृमु॒शीतृ॒चरि॑त्सरितनिधनिमीमस्जिभ्य उः ” इत्यौणादिकेन चरतीत्यर्थे चरधातोरुप्रत्यये चरशब्दः
सचेतनस्य विचरणशीलस्य प्राणिनो वाची । धातुस्वरापेक्षया प्रत्ययस्वरस्य सतिशिष्टस्वरत्वे
बलवत्त्वाच्च सोऽन्तोदात्तः । तस्याद्यश्चकारश्चोदात्ते परे सति सन्नतरः । तथा च ‘च॒रुः’ इति ।

न— चादीनामनुदात्तत्वेऽपि तद्वाधकेन ‘ एवादीनामन्तः ’ (फि. ८२) इति फिट्सूत्रेण नवत्रोदात्तः ।
ततश्च संहितायां ‘ च॒रु॒र्न० ’ इति ।

यः— “ त्यजितनियजिभ्यो डित् ” (उ. १३७) इत्यौणादिकेन यजधातोरदि प्रत्यये तस्य डित्वेन टेलोपे
च प्रत्ययस्वरेणान्तोदात्तं यदिति सर्वनाम । स्वादावपि तथैव । तेन संहितायां ‘ च॒रु॒र्न यः० ’ इति ।

तम्— तन्धातोरौणादिकेऽदि प्रत्यये तस्य डित्वेन टेलोपे ‘ तद् ’—सर्वनामाऽप्युदात्तमेव । अम्यत्वे
पररूपे पूर्वरूपेऽपि पदमुदात्तमेव । तेन संहितायां ‘ च॒रु॒र्न यस्त॑म्० ’ इति ।

ई॒ह्वय॑—ई॒खिधा॑तोर्णिचि, नुमि, णिजन्तत्वेन धातुत्वात्ततो लोटि, सिपि, शपि, गुणायामदेशयोर्हेल्लुकि
च ‘ ई॒ह्वय॑ ’ इति क्रियापदं यद्यपि मध्योदात्तमपेक्षितं तथापि ‘ तिङ्ङितिङः ’ (पा. ८.१.२८)
इत्यनेनातिङन्तात् पदात्परस्य तस्य निघातो भवति । संहितायां तु उदात्तात्तमिति पदात् पर आदि-
रीकारोऽनुदानोऽपि स्वरितः । खकारयकारौ चैकश्रुतौ । तेन संहितायां—

‘ च॒रु॒र्न यस्त॑मी॒ह्वय॑० ’ इति ।

इ॒न्दो—इति—परमैश्वर्याश्रकादिन्द्वाधतोरुप्रत्यये कृतेऽपीन्दुशब्दस्य साधुत्वे सम्भाव्यमाने, क्रेदनाश्रकाद्
‘ उ॒न्द्ध॑तोरुप्रत्ययं कृत्वोकारस्येकारादेशेन ‘ उ॒न्दे॒रि॒च्चादेः ’ (उ. १२) इत्यौणादिकेन ‘ इ॒न्दुः ’—शब्दं
व्युत्पादयन्ति भगवन्तः शाकटायनाः । स च नित्स्वरेणाधुदात्तः । तथा हि—‘ इ॒न्दुर्द॑क्षः ’ इति । प्रस्तुते
तु सम्बोधने प्रथमायाः सौ, गुणे, सुलोपे चामन्त्रितत्वेन ‘ आमन्त्रितस्य च ’ (पा. ६.१.१९८) इत्यनेन
पाष्ठेनाधुदात्तत्वमस्य सिध्यति । पादादिस्थत्वादस्य नैवाष्टमिकेन सर्वानुदात्तत्वम् । ई॒ह्वये॒त्येतत्पद-

घटकस्य यकारोत्तरवर्तिनोऽनुदात्तस्याकारस्य, 'इन्दो' इत्येतत्पदघटकस्याथस्योदात्तस्येकारस्य च गुणरूप एकादेशः, 'एकादेश उदात्तेनोदात्तः', (पा. ८.२.५) इत्यनेनोदात्तः । तस्मिन् परेऽनुदात्तः खकारः सन्नरः । तेन संहितायां—'च॒रु॒र्न यस्त॑मी॒ङ्ख॒ये॒न्दो'० इति ।

न— एवादीनामन्त (फि. ८२) इत्युदात्तः ।

दानम्—लवनार्थकाद् दैष्वातोः, अवखण्डनार्थकाद् दो धातोर्वा करणाधिकरणयोर्लुटि, आच्चे, अनादेशे च निष्पन्नो दानशब्दः, 'लिति' (पा. ६.१.१९३) इत्यनेन लिप्रत्ययात्पूर्वस्योदात्तत्वविधानादाशुदात्तः । तदन्यश्चानुदात्तः । उदात्तात्परत्वाच्च स्वरितः । दानशब्दश्चासौ मदवाची । ततः संहितायां—
'च॒रु॒र्न यस्त॑मी॒ङ्ख॒ये॒न्दो न दान॑म्'० इति ।

इङ्खय—उक्ता स्वरप्रक्रिया । स्वरितात्परमिदं सर्वं पदमेवैकश्रुतम् । तेन संहितायां—

'च॒रु॒र्न यस्त॑मी॒ङ्ख॒ये॒न्दो न दान॑मी॒ङ्ख॒य'० इति ।

वधैः—हन्धातुर्हिंसायामधिकं प्रयुज्यते । गत्यर्थेऽपि प्रयुज्यत इति 'हन् हिंसागत्योः' इति धातुगणपाठादवगम्यते । यश्च 'उद् = उत्कृष्टो, हन्यते = ज्ञायते स उद्धः' इति व्युत्पत्तिसिद्धेनोद्धशब्देन क्वचिद् हन्धातुर्ज्ञानार्थोऽप्युपलभ्यते । तथा हि "उद्धन्यते = उत्कृष्टो ज्ञायत इत्युद्धः । कर्मण्यम् । गत्यर्थानां बुद्धयर्थत्वाद्धन्तिज्ञाने"० इति श्रीमद्भट्टोजिदीक्षिताः 'सङ्ख्योद्धौ गणप्रशंसयोरिति सूत्रे । ततश्चात्र ज्ञानार्थकादेव हन्धातोर्, 'हनश्च वधः' इत्यनेन सूत्रेण भावे पितमपं कृत्वाऽपि हनः स्थानेऽन्तोदात्तस्य वधादेशस्य विधानाग्निष्पन्नोऽयं वधशब्दोऽन्तोदात्तत्वे बुद्धिप्रज्ञादर्थकः । 'वधादेशश्चान्तोदात्तः' 'वधशब्दोऽन्तोदात्ततयोच्चारितः' इत्यादीनि श्रीमदीक्षितज्ञानेन्द्रसरस्वतीवचनानि चास्यान्तोदात्तत्वस्वीकारे प्रमाणानि । ततो भिसि, ऐसि, वृद्धिरेकादेशोऽप्युदात्त एव । ततश्च संहितायां—
'च॒रु॒र्न यस्त॑मी॒ङ्ख॒ये॒न्दो न दान॑मी॒ङ्ख॒य । व॒धैः'० इति ।

वधस्नो इति वधस्नो—वधेन वधाय वा स्नौतीत्यर्थे स्नुधातोः, 'अन्येभ्योऽपि ह्न्यन्ते' (३.२.७५) इत्यनेन सूत्रेण विचि सर्वापहारे समासत्वात्प्रातिपदिकत्वे कृदुत्तरपदप्रकृत्यादिस्वरे प्राप्तेऽपि सम्बुद्धावामन्त्रितत्वेन पदात्परत्वादपादादिस्थत्वाच्च 'वधस्नो' इति पदं सर्वानुदात्तमेव, 'आमन्त्रितस्य चे' ल्याष्टमिकेन (पा. ८.१.१९) । उदात्तात्पर आदिरनुदात्तश्च स्वरितः । उदात्तस्वरितान्यतरपरत्वाभावाच्च न शेषस्य सन्नतरत्वम् । तेन संहितायां—

'च॒रु॒र्न यस्त॑मी॒ङ्ख॒ये॒न्दो न दान॑मी॒ङ्ख॒य । व॒धैर्व॑ध॒स्नो०' इति ।

इङ्खय—उक्ता स्वरप्रक्रिया । अतिबन्तात्पदात्परमिदं तिङन्तं निहन्यते । उदात्तस्वरितपरत्वाभावाच्च संहितायां न सन्नतरं, किन्त्वैकश्रुतम् । तेन संहितायां—

"च॒रु॒र्न यस्त॑मी॒ङ्ख॒ये॒न्दो न दान॑मी॒ङ्ख॒य । व॒धैर्व॑ध॒स्नवी॒ङ्ख॒य" ॥ इति ॥

॥ :२:१६७८९१०११॥

नकाशे श्रीमान्: सायबवरगा: — 'हे सोम, चरुन = चरुविष, य: पूर्णदेवा भवति, तम, ईश्वरय = असमान प्राप । (अणि च, हे इन्द्रो, त = इन्द्राणिम्, दानम् = दायम्, ईश्वरय । हे वयना = प्रतो- देण प्रसवणशील सोम, वय: = प्राणा प्रहरि: , ईश्वरय' । इति ।

देण प्रसन्नगोत्रात् सम, वधूः = गच्छा। प्रवृत्तिः, ईदृशेय, ईति ।

— ११११११ —

चरोरहयमानाना पृथ्वीद्वन्द्वस्य धनिकस्योपम्यना च हीनपम्याद् न चारुता भवति । पृथ्वीद्वन्द्वं यत्किञ्चिद्विन्तरधनिकसमुक्तप्रतिप्राञ्चनपक्षपातं तु आत्मीयधनिकव्यतिप्राञ्चनं करोषीति ।

॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥ श्रीगणेशाय नमः ॥

इदानीमियत्कृतं द्वितीयं नकारेण किंकारितव्यमपि धर्मद्वितीयं भवेति सन्देह उच्यते ।
द्वितीयस्य तस्य चरदानीमियत्कृतं त्रित्वमप्युक्तं भवेति । द्वितीयवत्कृतं त्रित्वमप्युक्तं भवेति ।
तत्र त्रित्वमप्युक्तं प्रमाणमिति कथ्यते भवेति ।

[illegible]

परकृतः प्रद्विः प्रवर्णशालीस्य परतन्त्रस्य, प्राश्नसमर्थादिनाश्रयापन्नं क। शक्तिमत्तवैदित्वं प्रतीय-
वक्तृश्रीं वैदित्वेति श्रुत्वा प्रवर्णशालीस्य भवत् ।

वाक्यान्तं वेदवैदिकमिदं प्रमाणं ।

१. प्रजापतिः कः कर्ता ? किं च कर्म ? तृतीयस्य, ईदृशस्य, इति क्रियापदस्य च किं कर्म ?

अस्मिन्—
 अथैवं भवत्यस्य प्रमितं शब्दः सद्यश्च यत्प्रति न मनोरमः प्रतिभाति । तस्यास्त्वैवं न भवेच्छब्दः

—کتابت—

नयमन—यः विवरणयथाऽपि पदार्थः, यदनं = विवरणशीलं नास्ति, (हे सोम), तमः = निश्चिन्न-
मपि सन्मात्रमनवचनस्य पदार्थः, ईद्रेयः = विवरणाय प्रेरय । हे इन्द्रो = हे सोम, यानमः =
मदमसिमानं सिन्या गङ्गा वा, न ईद्रेयः = सा प्रेरय । हे वधनो = प्रजोसिद्धयै चैन्याशिमिद्धयै
वा प्रववणशील सोम, वधः = प्रजोचैन्यादिसिद्धयिष्णुः, (अस्मान्) ईद्रेयः = प्रेरय (चैन्या-
प्रजोदिसिन्धुस्मान् युक्तान्, कुर्विष्यः) इतोऽप्युक्तद्वितरेणितार्थस्य विपश्चिद्वैषम्यः ।

नि शुभमिदं देवा पुष्टं च नानाम् । या अस्मा आदिदेवोति ॥

(ቅዱስ ሆሮቹ ለግብርና)

ति । श्रामम् । इन्द्रो देवि । पुराम् । पुरेष्ठम् । अनामम् । यः । अमाम् । आऽपिदेवाति ॥

(ସଞ୍ଜ ଓ ଠାଣ ଠାଣ ଓ ଠାଣ)

नि— 'उपमायाभिजयम्', (फ. ८१); 'इत्यनेन', 'निपाना आद्यैर्नामः', (फ. ८०) इत्यनेन वा निपदादौऽपि निपान उच्यते ।

विद्यार्थीऽयं विद्यां वदन्तः ।

ग्रामम्—‘अत्र-सिद्ध-सि-ग्रामः’ (उ. १४९) इत्यादिहेन अर्थप्रतीतिनामन्वयत्वे, तत्र
 किञ्चैन ग्राममात्रे, निषण्णिग्रामादिकं, ‘किञ्चादिनिमित्तम्’, (पा. ३.१.१९७) इत्यनेनान्वयत्वात्।

सिध्यति । ततोऽपि पूर्वरूपे, उदात्तात्परत्वाद्नुदात्तोऽपि मन्प्रत्ययः स्वरितः । तेन संहितायां,
' नि शुष्मम्० ' इति ।

इन्दुः—उप्रत्ययाधिकारे ' उन्देरिचादेः ' (उ. १२) इत्यनेनौणादिकेनेन्दुशब्दो व्युत्पाद्यते । श्रीमदुवट-
महीधरादयस्तु परमैश्वर्यार्थकादिन्दतेरेव, उप्रत्ययं कृत्वा, तस्य नित्वं च स्वीकृत्याद्युदात्तमिन्दुशब्दं
मन्यन्ते । तथाहि—' इन्दुर्दक्षः ' इति (यजुः १८ आ० ५३ मन्त्रे०) " यस्त्वमिन्दुः,— इदि
परमैश्वर्यं, ' परमेश्वर इन्दो वा " इत्युवटः । " इन्दुः—(इन्दति = ईष्टे = इन्दुः) ' ईश्वरः, इदिपर-
मैश्वर्यं ' चन्द्रवदाह्लादको वा " इति च श्रीमान्महीधरः । स च नित्स्वरेणाद्युदात्तोऽपि सम्बुद्धा-
वामन्विततया पदात्परत्वाद्पादादिस्थितत्वाच्चाष्टमिकेन ' आमन्वितस्य च ' (पा. ८.१.१९) इत्यनेन
सर्वानुदात्तः । तेन संहितायां—' नि शुष्ममिन्दो० ' इति ।

एषाम्—' इन्देः कर्मिन्लोपश्च ' (उ. ६०६) इत्यौणादिकसूत्रपाठपक्षे इन्देः कर्मिप्रत्यये, नलोपे च निष्पन्न-
मिदमिति प्रातिपदिकमन्तोदात्तं सिध्यति । ' इन्देः कर्मिन्लोपश्च ' इत्युज्ज्वलदत्तसम्मतौणादिक
सूत्रपाठपक्षे च नित्त्वादाद्युदात्तमिदमिति प्रातिपदिकं सिध्यति । ' इणो दमगि 'ति सूत्रपाठपक्षे तु
इणधातोर्दमकि नित्यमन्तोदात्तमेव तत्प्रातिपदिकम् । तत आमि त्यदाशक्वे, पररूपे, सुटि, इदो
लोपे, एत्वपत्वयोश्च सुपोऽनुदात्तत्वेन, शिष्टस्वरस्य वलीयस्वात् प्राप्तमाद्युदात्तत्वं वाधित्वा ' ऊडिदम्प-
दाद्यपुम्रैर्युभ्यः ' (पा. ६.१.१७१) इत्यनेन असर्वनामस्थानविभक्तेः (आमः) उदात्तत्वं प्राप्नोति,
तथापि तदत्र न प्रवर्तते । इदो लोपं वाधित्वाऽन्वादेशे ' इदमोऽन्वादेशेऽशनुदात्तस्तृतीयादावि- ' (पा. १.४.३२)
त्यनेनेदमोऽनुदात्तेऽशादेशे, एत्वपत्वयोः ' एषामि 'ति पदस्य सर्वस्यानुदात्तत्वात् । तदेवमत्र सर्वस्य पदस्य
श्रूयमाणमनुदात्तत्वमेवाऽन्वादेशं सूचयतीत्यहो स्वरस्य महिमा । तेन
संहितायां ' नि शुष्ममिन्दवेषाम्० ' इति ।

पुरुऽहूत—पुरुभिर्हूत इत्यर्थे तृतीयात्पुरुषे, ' तृतीया कर्मणि ' (पा. ६.२.४८) इत्यनेन पुरुहूतशब्दस्य
पूर्वपदप्रकृतिस्वरः प्राप्नोति । उप्रत्ययान्तत्वात् पुरुशब्दश्चान्तोदात्तः । पुरुषु = बहुषु स्थानेषु हूत
इत्यर्थे सप्तमीत्पुरुषे च थाथादिस्वरेणान्तोदात्तत्वं प्राप्नोति । प्रकृते तु सम्बुद्धयन्ततयाऽमन्वितत्वेन
पादादिस्थितत्वेन च पाठेन ' आमन्वितस्य च ' (पा. ६.१.१९८) इत्यनेन सूत्रेणास्याद्युदात्तत्वं
सिध्यति । तेन प्रथमः स्वर उदात्तः । द्वितीयोऽनुदात्तोऽप्युदात्तात् परत्वात्स्वरितः । तृतीयचतुर्थौ
चैकश्रुतौ । आद्य उदात्ते पुकारे परे एषामित्यन्वादेशस्यान्योऽनुदात्तः सन्नतरो भवति । तेन
संहितायां—' नि शुष्ममिन्दवेषां पुरुहूत० ' इति ।

जनानाम्—जायन्ते भौतिकाः पदार्था येभ्य इत्यादिषु व्युत्पत्तिषु जनधातोर्हलश्चेति घञि, चित्त्वात्प्राप्ताया
उपधावृद्धेर्जनविध्योश्चेत्यनेन (पा. ७.३.३५) सूत्रेण प्रतिषेधान्निष्पन्नो जनशब्दो अित्यादिर्नित्यमित्य-
नेनाद्युदात्तः । नामः सुप्तेनानुदात्तत्वम् । आद्यादुदात्तात्परो द्वितीयोऽनुदात्तः स्वरितः । तृतीयश्चैक-
श्रुतः । उदात्ते च जकारे परे पुरुहूतपदघटकस्तकारः सन्नतरः ।

तेन संहितायाम्—‘नि शुष्ममिन्द्रवेयां पुरुहूत जनानाम्’ । इति ।

यः—‘लज्जितनियजिभ्यो डिदि’त्यनेन (उ. १३७) यज्ञधातोर्ङित्यदिप्रत्यये, टेलोपि ‘यद्’—सर्वनाम, प्रत्ययस्वरेण वा ‘स्वाङ्गशिष्टामदन्तानाम्’ (फि. २९.) इति फिट्सूत्रेण बोधान्तम् । मावत्त्वे पररूपे विसर्गे च पदमिदमुदात्तमेव ।

अस्मान्—‘युयसिभ्यां मदिक्’ (उ. १४४) इत्यौणादिकेनास्यतेर्मदिकि, अस्मत्सर्वनाम प्रत्ययवरेणान्तोदात्तं निरुच्यते । ततः शसि, दीर्घे, नादेशे, संयोगान्तस्येति सकारलोपे चास्मानित्यन्तोदात्तमेव पदम् । ‘यः’ इत्युदात्तात्पर आद्योऽनुदात्तश्चोदात्तपरक्त्वात्सन्नतरः । समानपादस्थे ‘आदिदेशति’ इत्येतस्मिन् पदे परे सति ‘दीर्घादटि समानपादे’ (पा. ८.३.९) इत्यनेन सूत्रेण नकारस्य रुआदेशे ‘आतोऽटि नित्यम्’ (पा. ८.३.३) इत्यनेन रोः पूर्वस्यातो नित्यमनुनासिकत्वे च रेफस्य यत्वलोपयोरस्माँ आदिदेशतीति साधनीयम् । तेन संहितायां—

‘नि शुष्ममिन्द्रवेयां पुरुहूत जनानाम् । यो अस्मान्०’ इति ।

आदिदेशति—आऽदिदेशति—आङुपसर्गपूर्वकाद् दिशधातोर्यङि, यङो लुकि, द्वित्वे, हलादेः शेषे, अभ्यासस्य च्छान्दसे गुणभावे, आ + दिदिश् इति स्थिते, यङन्तत्वेन धातुत्वाद्धटि, तिपि, शपि, लघूपधगुणे, ‘चर्करीतं चेत्यदादौ पाठाद्’ यङ्लुगन्तस्यादादिकत्वेन प्रातोऽपि शपो लुग्, ‘अदिप्रभृतिभ्यः शपः’ (पा. २.४.७२) इत्यतोऽनन्तरं पठितेन ‘बहुलं छन्दसि’ इत्यनेन सूत्रेण विनिवार्यते । कश्चिदाङ्पूर्वकाद्दिशतेर्लेटि, तिपि, शपि अडागमे, पररूपे, च्छान्दसे लेटो लिङ्वद्भावे, द्वित्वेऽभ्यासलोपे, गुणे च ‘आदिदेशती’ति पदं सन्धोति । अपरस्तु आङ्पूर्वकाद्दिशतेर्लेटि, तिपि, च्छान्दसं णलदेशाभावं, द्वित्वं, हलादेः शेषं, ‘छन्दस्युभयथा (पा. ३.४.११७) इत्यनेन लिट्स्थानिकस्य तिपः सार्वधातुकत्वाच्छपं लघूपधगुणं च परिकल्प्य ‘आदिदेशति’ इति पदं साध्नोति । वस्तुतस्तु अस्य लाघवाल्लिङन्तत्वमेवाधिकं रोचते । लेटि, तिपि, अडागमे, प्रत्ययस्याविद्यमानोदात्तकल्लसार्वधातुकत्वात्ततः पूर्वस्य (लेटो लिङ्वद्भावाद्द्वित्वे) अभ्यस्तस्यादेहदात्तत्वस्य सूपपन्नत्वान् । तत्रातिङन्तादाङः परस्य दिदेशतीति सर्वस्य तिङन्तस्य निघातः प्राप्नोति । ‘यद्वृत्तान्नित्यम्’ (पा. ८.१.६६) इत्यनेन च यत्पदप्रयोगसाभिध्यान् स (निघातो) विनिवार्यते । तत आङ उदात्तात्वं तिङन्तस्य च धातुस्वरः प्राप्नोति । किन्तु शवद्विपाम् अनुदात्तत्वेन, ‘अनुदात्ते च’ (पा. ६.१.१९०) इत्यनेन सूत्रेणानुदात्तवति लसार्वधातुके अतीतिरूपे परे सति, अभ्यस्तस्यादेहदात्तत्वेन दिदेशतीति तिङन्तमायुदात्तमेव । ‘तिङि चोदात्तवति’ (पा. ८.१.७१) इत्यनेन चाङ् अनुदात्तः, उदात्ते विकारे परे च सोऽनुदात्ततरः । उदात्तात्परो देकारः स्वरितः । शिष्टौ च द्वावनुदात्तावेकध्रुतौ । तेन संहितायां—

‘नि शुष्ममिन्द्रवेयां पुरुहूत जनानाम् । यो अस्माँ आदिदेशति ॥ ४ ॥

शानम् । नः । ईन्दो इति । कतिऽभिः । सहस्रम् । वा । शुचीनाम् । पक्वम् । मूढ्यदरेतिः ॥ ५ ॥

शानम्—शानदेशः परिसान्नामस्यैव, देशानां देशानामर्थे विद्यमानत्वे 'श' शब्दान्तरप्रत्ययः 'पक्व' इति-
 विधायि विधान्तरि शान् पञ्चानां पण्डितसमर्थानि वनिशानम्' (पा. ५-१-५५) इत्यनेन सूत्रेण
 निपातः । प्रत्ययान्तर उदात्त इति तद्ध्रस्वोकारोऽुदात्तः । उदात्तं च पदे सति सोऽुदात्तानन्तरः ।
 नः—'अनुदात्तं पूर्वमुपादात्तौ' (पा. ८.१.१८) इत्यनेनाथ नसादेशः सर्वोऽनुदात्तः । उदात्तानामर्थे

॥ ५ ॥

(॥ ཕྱི་རྒྱལ ནང འབྲུག་པོའི དེས་ འདྲེས་ བ)

[illegible]

अथ धर्मसामर्थ्यादयमर्थः—'हे पुत्रकृतं वदस्मिन्निदं, इत्येवं' = सति, त्वं, यः = शुभो = यथा शोचन्वानां वयम्, अस्मान् यथाधर्मं आह्वयति, एषा = शोचन्वानां, तं शुभं = वयम्, नि = न्यक् कृतिं शेषः ।

Appendix I [9.52.4]

तेन संहितायां—‘शतं न इन्द्रो’ इति ।

ऊ॒तिभिः—“ऊ॒ति॒ गृ॒ति॒ जृ॒ति॒ सा॒ति॒ हे॒ति॒ की॒र्त॒य॒श्च॒” (पा. ३.३.९७) इत्यनेन सूत्रेणावधातोस्किन्तनप्रत्यये, ‘ज्वरत्वर’ (पा. ६.४.३०) इत्यादिना सूत्रेणोपधावकारयोरुभयोरपि स्थाने ‘ऊ’ आदेशे कृते क्त्वाद् गुणाभावे ‘ऊति’ शब्दो निपात्यते । निस्वरेणाद्युदात्तत्वे प्राप्तेऽपि, उदात्तपदानुवृत्त्या क्तिन्नसाद्युदात्त एव निपात्यते । उदाने तिप्रत्यये परे ऊङनुदात्ततरो, भिस्प्रत्ययश्चोदानात्परोऽनुदात्तोऽपि स्वरितः । तेन संहितायां—‘शतं न इन्द्र ऊ॒तिभिः’ इति

स॒हस्रम्—सह विद्यमानं स्रवणमित्याद्यर्थं सुधातोर्द्विप्रत्यये (‘अन्येष्वपि दृश्यते’ (पा. ३.२.१०१) इत्यनेनेतिशेषः ।) शाकपार्थिवादिसमासे, ‘अव्यये नञ्कुनिपातानाम्’—(वा. on पा. ६.२.२) इति पूर्वपदप्रकृतिस्वरे सहशब्दोऽन्तोदात्तः । तस्याद्योऽनुदात्ततरः । समासस्य चान्योऽनुदात्तः सन् स्वरितः । तेन संहितायां—‘शतं न इन्द्र ऊ॒तिभिः स॒हस्रम्’ इति ।

वा—‘चाद्योऽनुदात्ताः’ (फि. ८४) इति फिट्सूत्रेणदं पदमनुदात्तमेव, उदात्तं च परे सन्नतरं भवति ।

शु॒चीनाम्—पूतीभावे प्रयुज्यमानाद् ईशुचिर्-धातोरीकारस्य इरश्च लोपे सति ‘सर्वधातुभ्य इन्’ (उ. ५.६७) इत्यौणिकेन इति प्रत्यये ‘इगुपधात् किद्’ (उ. ५.६७) इत्यनेन किद्द्वावेन गुणाभावे निष्पन्नः शुचिशब्दो निस्वरेणाद्युदात्तः । ततः परस्य नामः सुप्त्वेनानुदात्तत्वम् । संहितायां द्वितीयोऽनुदात्तः स्वरितस्तृतीयश्चैकश्रुतः । तेन ‘शतं न इन्द्र ऊ॒तिभिः स॒हस्रं वा शु॒चीनाम्’ इति ।

प॒वस्व—पवनार्थकात्पवतेर्भौवादिकाद्धोऽपि थासि, से-आदेशे, शपि, गुणेऽवादेशे, वान्तादेशे च, लसार्वधातुकमनुदात्तं, शवप्यनुदात्तः, सतिशिष्टो धातुस्वरस्ततो बलवान् । तेनादिरुदात्तो मय्योऽनुदात्तः स्वरितोऽन्योऽनुदात्तश्चैकश्रुतः । तेन संहितायां—

‘शतं न इन्द्र ऊ॒तिभिः स॒हस्रं वा शु॒चीनाम् । प॒वस्व’० इति ।

म॒हयत्॑रयिः = म॒हयद्र॑यिः—

द्विविधः शता श्रूयते । एको लडादि-स्थानिक आदेशरूपो लटः शतृशानचावित्यादिना विधीयमानः । द्वितीयश्चानादेशः कृतप्रत्ययस्वरूप ‘इङ्धार्योः शत्रकृच्छ्रिणि’ इत्यादिभिर्विधीयमानः । प्रथमो लडादिस्थानिको लसार्वधातुक उच्यते । द्वितीयस्तु न तथा । वृद्धयर्थकाद् म॒हधातोर्णिचि यदि ‘इङ्धार्योः शत्रकृच्छ्रिणी’त्यधिकारोक्तो द्वितीयः शतृप्रत्ययो बाहुलकाद् विधीयत तदा तस्यापि सार्वधातुकत्वात् तस्मिन् परे शपि, गुणेऽयादेशे, पररूपे च ‘म॒हयद्’ इति कृदन्तं प्रातिपदिकं निष्पद्येतैव । ततो लसार्वधातुकस्य शतृस्तास्यनुदानेदित्यादिनाऽनुदात्तत्वं सिद्ध्यैतत् तु लसार्वधातुकत्वाभाजानुदात्तत्वं, किन्तहि, उदात्तत्वमेव । प्रत्ययस्वरस्यात्र सर्वतो बलवत्तरत्वात् । तच्च शतृरुदात्त-

त्वमत्र श्रूयत इति 'मंहयद्' इति प्रातिपदिकं शतृप्रःययान्तमेव, न तु लस्थानिकादेशरूपशत्रन्तम् । रैधातोनिष्पन्न इहान्तो रयिशब्दश्चाद्युदात्तः । रयिं मंहयन्नित्यर्थे शेषो बहुव्रीहित्यनेन शेषस्य प्रथमान्तस्य मंहयन्नित्यस्य द्वितीयान्तेन सुबन्तेन समाप्ते, प्रातिपदिकत्वे, सुपो लुकि प्रथमान्तस्य उपसर्जनत्वात् पूर्वनिपाते बहुव्रीहित्वात्पूर्वपदप्रकृतित्वरे सिद्धे बाहुलकान् प्रवृत्तः शतोदात्तः, अन्ये च स्वरः (अचः) अनुदात्ताः । तत्रोदात्तात्पूर्वोऽनुदानन्तरः, परतरश्च स्वरितः । इतरावेकश्रुतौ । तेन संहितायाम्—

‘शतं न इन्द ऊतिभिः सहस्रं वा शुचीनाम् । पवस्व मंहयद्रयिः’ ॥ इति

९ मं० ५२ सू० ५ ऋक् ।

— अथार्थ-विचारः —

श्रीमत्सायणचरणाः— हे इन्दो = सोम, मंहयद्रयिः = प्रदीयमानधनस्त्वं, नः = अस्माकम्, ऊतिभिः = ऊतिभ्यः (विभक्तिव्यत्ययः) = रक्षार्थं, शुचीनां = शुद्धानां = तवांशभूतानां सोमानां, शतं सहस्रं वा, पवस्व = क्षर ॥ ५ ॥

नव्याः— हे इन्दो = सोम, मंहयद्रयिः = रयिं = सम्पत्तिं = संपृद्धिं = शोभां वा मंहयन् = वर्धयमानस्त्वं; किंवा मंहयन् = संवर्धयन् रयिः धनं यस्य सः (अस्मान् संवर्धयता धनेन युक्तः) त्वं शुचीनां = शुद्धान्तःकरणानां, नः = अस्माकं, शतं सहस्रं वा = अपरिगणितं समाजम्, ऊतिभिः = स्वीयै रक्षणप्रकारैः, पवस्व = पवित्रं कुरु, इति ।

आलोचनम्

- (१) कर्तरि शत्रन्तस्य मंहयदिति प्रातिपदिकस्य प्रदीयमानत्वेन अर्थेन कर्मविशेषणत्वं न चाह भाति ।
- (२) संचलनार्थकः; धरणात्तुरकर्मकः प्रसिद्धः, पवनार्थकः पृष्णात्तुश्च सकर्मकः; नहि तयोः समानार्थकत्वं संगच्छते । यत्र कर्माविवक्षितं तत्र पृष्णातुर्गल्यर्थकोऽकर्मको यथा— ‘सोमः पवतेऽरमै०’ इति । यत्र तु कर्म श्रूयते तत्र सकर्मको यथा ‘पवमानः सो अय नः’ इति । प्रकृते शतं सहस्रं वेति कर्म श्रूयते । तेन नात्र गल्यर्थको भाति । शतं सहस्रं वेत्यस्य क्रियाविशेषणत्वे सोमानामिति विशेष्यमव्याहार्यं भवति । अध्याहारे गौरवं च प्रसिद्धमेव । तस्मादृगर्थः पुनरपि चिन्तनीय एव । इति ९ मं० ५२ सू० ५ ऋक् । सूक्तं च समाप्तम् ॥

श्रीः ॥

ॐ नमः शिवाय

॥ अथ ९मण्डलस्य, ५३ सूक्तम् ॥

‘उत्ते’० इत्याद्यस्य चतुर्ऋचस्य त्रिपञ्चाशत्तमस्य सूक्तस्य काश्यपोऽवत्सार ऋषिः, गायत्रे छन्दः, पवमानसोमो देवता, ग्रावस्तोत्रे विकल्पेनावपने विनियोगः ।

ॐ उत्ते शुष्मासो अस्थु रक्षो भिन्दन्तो अद्रिवः । नुदस्व याः परिस्पृधः ॥ १ ॥

उत् । ते । शुष्मासः । अस्थुः । रक्षः । भिन्दन्तः । अद्रिस्वः । नुदस्व । याः । परिस्पृधः ॥ १ ॥

(अथस्वरविचारः)

उत्— उपसर्गाश्चाभिवर्जमित्याद्युदात्तोऽयमुपसर्गः ।

ते— तवेत्यस्य स्थाने आदिष्टं, ‘ते’ इत्येतत्पदम्, ‘अनुदात्तं सर्वमपादादौ’—(पा. ८.१.१८) इत्यनेनानुदात्तं भवति । अनुदात्तत्वाच्च नेदं तत्सर्वनाम्नो रूपमिति स्पष्टम् । तस्योदात्तत्वान् । तेन संहितायामुदात्तात्परत्वादस्य स्वरितत्वं प्राप्नोति । परमाद्युदात्ते ‘शुष्मासः’ इत्यस्मिन् पदे परे सति तस्य सन्नतरत्वं सिध्यति ।

शुष्मासः—शुष्धातोर्मेनि, प्रत्ययस्य किङ्क्ष्वावाल्घूपधगुणाभावे निष्पन्नः शुष्मशब्दो नित्यरेणाद्युदात्तः । ततो जसि, ‘आजसेरसुग्’ (पा. ७.१.५०) इत्यनेन जसोऽसुगागमे, पूर्वसवर्णदीर्घेऽपि, जसोऽनुदात्तत्वाच्चित्स्वर एव बलवान् । तेनाद्युदात्तं पदमिदम् । मध्योऽनुदात्तः स्वरितोऽन्यथैकश्रुतः । तेन संहितायाम्—
‘उत्ते शुष्मासः’० इति ।

अस्थुः—‘छन्दसि लृङ्लङ् लिटः’ (पा. ३.४.६) इत्यनेन वर्तमानादिक्रियावृत्तेरपि स्थाधातोर्लृङि, अडागमे, झौ, च्लौ, सिचि, ‘गातिस्ये’ त्यादिना (पा. २.४.७७) सिचो लृकि, ‘आतः (पा. ३.४.११०)’ इति झेर्जुसि, पररूपे, रुत्वविसर्गयोश्च, ‘अस्थुः’ इति रूपं सिध्यति । प्रत्यय-स्वरापवादोऽत्राडागमस्वरो विशेषेण विधानात् प्रवर्तते । तेनाद्युदात्तः । तथापि संहितायामतिङन्ता-त्पदात्परमिदं तिङन्तं सर्वमनुदात्तमेव । तत्राप्याद्योऽडनुदात्तोऽप्युदात्तस्वरितपरत्वाभावादेकश्रुतः, प्रत्ययश्च उदात्तपरत्वात्सन्नतरः । तेन ‘उत्ते शुष्मासो अस्थुः०’ इति ।

‘शुष्मासो अस्थुरि’त्यत्र संहितायामेडः पदान्तादतीत्यनेन प्राप्तमपि पूर्वरूपं, ‘प्रकृत्यान्तःपादमव्यपरे’ (पा. ६.१.११५) इत्यनेन प्रवृत्तात्प्रकृतिभावाद्विनिवार्यते ।

रक्षः—‘सर्वधाद्युभ्योऽसुञ्चि’त्यौणादिकेन (उ. ६३८) रक्षतेरगुनि निदन्तत्वात्सान्तमिदं प्रातिपदिकमाद्युदात्तं सिध्यति । अमो लृकि चोदात्तात्प्रथमात्परोऽस्य द्वितीयोऽनुदात्तः स्वरितः । तेन संहितायाम्

‘उत्ते शुष्मासो अस्थू रक्षः’ इति ।

‘अस्थू रक्षः’ इत्यत्र ‘रोरी’ति (पा. ८.३.१४) रेफलोपे ‘दूलोपे पूर्वस्ये’ (पा. ६.३.१११) त्यादिना दीर्घश्चानुसन्धेयः ।

भिन्द्न्तः—भिन्तेर्लेटि, शत्रादेशे, इनमि, अलोपे, अनुस्वारपरसवर्णयोः कृतयोः, कृदन्तत्वेन प्रातिपदिकत्वाज्जसि, नुमादौ, शतृप्रत्ययखररयैव बलवत्त्वान्मध्योदात्तं पदमिदम् । तत्राद्योऽनुदात्ततरोऽन्त्यश्च स्वरितः । ‘भिन्द्न्तस् + अद्रिवः’ इत्यत्र संहिताया विवक्षितत्वात् सस्य वदिशे, उत्वे, गुणे च ‘प्रकृत्यान्तः पादमव्यपरे’ (पा. ६.१.११५) इत्यनेन प्रकृतिभावात्पूर्वरूपं न प्रवर्तते । तेन संहितायाम्—

उत्ते शुष्मासो अस्थू रक्षो भिन्द्न्तः’ इति ।

अद्रिऽवः—अद्रयः सन्ति यस्यासावद्रिमान् । तत्सम्बुद्धौ हे ‘अद्रिऽवः’ इति । उक्तेऽर्थे ‘अद्रयः’ इत्येतस्मात्सुवन्तान्मत्तुपि, तद्धितान्तत्वात्प्रातिपदिकत्वे सुब्लुकि, ‘छन्दसीरः’ (पा. ८.२.१५) इत्यनेन मत्तुपो मस्य वत्त्वे, सम्बुद्धौ, नुमि, हल्ङ्यादिलोपे, संयोगान्तलोपे च ‘अद्रिवन्’ इत्यस्य नकारस्य ‘मत्तुवसो रु सम्बुद्धौ च्छन्दसि’ (पा. ८.३.१)—इत्यनेन रु-आदेशे; एतदतिरिक्तं तरे रु-आदेशविधायकैः सूत्रैः कृतादेव रोः पूर्वस्य ‘अत्रानुनासिकः पूर्वस्य तु वा’ (पा. ८.३.२) इत्यनेनानुनासिकविधानाज्जात्र रोः पूर्वस्यानुनासिकोऽनुस्वारो वा । ततो रेफस्य विसर्गः । ‘अदि-शदि-भू-शुभिभ्यः क्रिन्’ (उ. ५१४) इत्यौणादिकेन क्रिनि निद्न्तत्वादाद्युदात्तमद्रीति प्रातिपदिकम् । मत्तुपः पित्वादनुदात्तत्वम् । तेनाद्युदात्तेन भाव्यं पदेनैतेन । तथापि ‘आमन्त्रितस्य च’ (पा. ८.१.१९) इत्याष्टमिकेन पदात्परस्यापादादौ स्थितस्यास्य सर्वानुदात्तत्वमेव सिध्यति । स्वरितात्परत्वाच्चैकध्रुतिः स्पष्टैव । तेन संहितायाम्—‘उत्ते शुष्मासो अस्थू रक्षो भिन्द्न्तो अद्रिवः’ इति ।

नुदस्व—प्रेरणार्थकानुदतेर्लोटि, थासि, शे, सयादेशे, से इत्यस्य ‘स्व’ इति वान्तादेशे, द्विद्वावाद् गुणाभावे, ‘नुदस्व’ इत्येतत्तिङन्तं श-प्रत्ययखरेण मध्योदात्तम् । अदुपदेशात्परस्य लसार्वधातुकस्यानुदात्तत्वात् । तेनाद्यः सन्नतरस्तृतीयश्च स्वरितः । उदात्ते परे तु सोऽपि सन्नतरः ।

याः— दान्तं यत्सर्वनाम खयमुदात्तम् । ततो जसि, अति, पूर्वरूपे, टापि, दीर्घे, पूर्वसवर्णदीर्घः ‘एकादेश उदात्तेनोदात्तः’ (पा. ८.२.५) इति सूत्रेणोदात्तः । तेन संहितायाम्—

‘उत्ते शुष्मासो अस्थू रक्षो भिन्द्न्तो अद्रिवः । नुदस्व याः’ इति ।

परिऽस्पृधः—परितः स्पर्धन्त इत्याद्यर्थेषु पर्थुपसर्गपूर्वकान् स्पर्ध् धातोः क्तिपि, तत्सर्वापहारे, ‘अस्पृधेधा-मानृचुरि’ (पा. ६.१.३६) त्यादौ सूत्रे स्पर्ध् धातोः स्थाने स्पृध् धातोर्निपातनादत्रापि च्छान्दसे स्पृधादेशे निपातिते ‘उपपदमतिङ्’ (पा. २.२.१९) इत्यनेनोपपदे तःपुरुषे ‘गतिकारकोपपदान् कृद्’

अया । निजन्निः । ओजसा । रथसङ्गे । धने । हिते । स्तवै । अविभ्युपा । हृदा ॥ (९मं.
५३ सू. २ ऋक्)

अया— अन्तोदात्तो हींशब्दो बहुधा श्रूयते । तत्प्रत्ययस्य, तस्य स्थाने 'मुपां सुलुगि' (पा. ७.१.३९)
त्यादिना या ऽऽ देशे, त्यदाश्रये, पररूपे च, प्रत्ययस्य हलादित्वाद् 'हलि लोपः' (पा. ७.२.११३)
इति इद्भागस्य लोपे 'अया' इत्येतत्पदमाशुदात्तं भवेत् । किन्तु 'ऊङिदंपदाश्चपुंश्चैशुभ्यः'
(पा. ६.१.१७१) इत्यनेन टाभ्यानिक्तस्य यारूपस्यासर्वनामस्थानस्योदात्तत्वे, तद्वर्जमाश्रयः खरोऽ-
नुदात्ततरः ।

निजन्निः—निहन्तुं शीलं धर्मो वा यस्येत्याश्रये निपूर्वमादाद् हन्धातोः, 'आद्यगमहनजनः किकिनौ लिट् च'
(पा. ३.२.१७१) इत्यनेन कि प्रत्यये, लिट्वावाद्द्वित्वेऽभ्यासस्यादेर्हलः शेषे, हरय चवर्गदेशे,
'गमहनजनखनप्रसाम्' (पा. ६.४.९८) इत्यादिनोपधालोपे, नकारे परे हकारस्य कुत्वे च गति-
प्रादित्वापुष्पे, 'गतिकारकोपपदात् कृद्' (पा. ६.२.१३९) इत्यनेन कृदुत्तरपदप्रकृतिस्वरेणान्तोदात्तं
समस्तमिदं पदम् । आद्योऽनुदात्त उदात्तात् परः सन् स्वरितः । द्वितीयश्चोदात्त परेऽनुदात्ततरः ।
तेन संहितायाम्—'अया निजन्निः' इति ।

ओजसा—आर्जवाद्यर्थकादुद्बन्धातोः 'सर्वधातुभ्योऽनुन्' (उ. ६३८) इत्यनुनि, 'उब्जेर्वले बलोपश्चे'—
(उ. ६४१) ल्यनेन वलोपे, लघूपधगुणे, निदन्तत्वादाशुदात्तमोजस् इति प्रातिपदिकम् । टा
प्रत्ययस्य सुप्त्वेनानुदात्तत्वात्पदमप्याशुदात्तमेव । तेन द्वितीयः स्वरः स्वरितस्तृतीयश्चैकश्रुतः । ततः
संहितायाम्—'अया निजन्निरोजसा' इति ।

रथसङ्गे—सङ्गच्छन्ते यत्र स सङ्गः । लोके तूदुपसर्गेण सह प्रयुज्यमानोऽयं क्रोडवाची भवति । योगेनानुप-
खण्डोऽपि स तदर्थवाची भवति । स च सङ्गशब्दः समुपसर्गपूर्वकाद्भातोर्द्विप्रत्यये टिलोपादौ च
निष्पद्यते । रथस्य सङ्गो रथसङ्ग इति च समासस्यान्त उदात्तः । संहितायां तु अन्यवर्जं त्रयोऽनु-
दात्ताः । तत्राद्यावेकश्रुतौ तृतीयश्च सन्नतरः । तेन—'अया निजन्निरोजसा रथसङ्गे' इति ।

धने— धान्यार्जनार्थकाद् धनधातोर्दन्तान् करणार्थे हलश्चेति घञि धात्वन्तस्यातोऽलोपे स्थानिवद्भावाद्
उपधाभूतस्यातोऽनुपलभ्ये वृद्धयभावे धनशब्दो जिह्वा प्रत्ययस्वरेणाशुदात्तः प्रतीयते । ततो ङौ गुणेऽपि
तदाशुदात्तवमत्याहतम् । अनुदात्तश्च ततः परः स्वरितो भवति । तेन संहितायाम्—'अया
निजन्निरोजसा रथसङ्गे धने' इति ।

हिते— धाधातोः क्तप्रत्यये दधातेर्हित्यनेन ह्रादेशे निमित्तां हितशब्दः प्रत्ययस्वरेणान्तोदात्तः ।
ततो ङौ गुणरूपैकादेशोऽप्युदात्तः । तस्मिन् परे पूर्वोऽनुदात्तः सन्नतरः । तेन संहितायाम्—

‘अ॒या नि॒ज॒न्नि॒रोज॒सा रथ॑स॒ङ्गे ध॒ने हि॒ते’ । इति ।

स्तवै— स्तुधातोर्लो॒टि, इ॒टि, आ॒डाग॒मे, ए॒त्वे, ऐ॒त्वे, वृ॒द्धौ, गु॒णावा॒देशयो॒श्च ‘स्तवै’ इति सि॒ध्यति । तास्यनु॒दात्ते॒दित्यादे॒रप्रा॒प्ताव॒पि (पा. ६.१.१८६) व्यत्ययो बहुलमिति सूत्रेण (पा. ३.१.८५) ल॒स्थानि॒कस्ये॒दोऽनु॒दात्त॒त्वे, पि॒वादा॒दोऽनु॒दात्त॒त्वे, तयो॒रेका॒देश॒स्यापि॒ तथा॒त्वाद् धा॒तुस्वरे॒णाद्यु॒दात्तं तिङन्तमेतन् । केचित्तु ‘स्वपादिर्हि॒साम॒च्यनि॒टि’ (पा. ६.१.१८८) इत्यनेन सूत्रेणास्य पदस्याद्यु॒दात्तत्वमिच्छन्ति । किन्तु नायं स्वपादिर्धातुः । किञ्च ऋ॒ड्यजा॒दौ ल॒सार्व॒धातु॒के प्र॒त्यये॒ परे॒ सत्ये॒व तत्स्वपा॒दीत्यादि॒ सूत्रं प्रव॑र्तत इत्यत्र न तत्प्रवृत्तिः । स्तुवः स्वपादित्वस्य, अ॒ङिड्य॒जादौ॒ तत्प्रवृ॑त्तेश्च स्वीकारे तु तेनाप्याद्यु॒दात्तत्वमस्य॑ साधयितुं मुशकम् । इद् च स्वभावेन ङि॒दजा॒दिर्ल॒सार्व॒धातु॒को वर्त॑त एव । ततः संहितायामैकारस्योदात्तात् परत्वात्स्वरितत्वम् । तथा च—‘अ॒या नि॒ज॒न्नि॒रोज॒सा रथ॑स॒ङ्गे ध॒ने हि॒ते । स्तवै० इति ।

अ॒वि॒भ्यु॒षा—भी॒धातो॒र्लो॒टि, क्वसौ, द्वि॒त्वा॒दौ. ‘विभीवस्’ इत्येतत् प्रत्ययत्रयेणान्तोदात्तं प्रातिपदिकं व्युत्पाद्यते । न विभीवान् इत्यविभीवान् इति च नञ्तत्पुरुषः । समासान्तस्वरं वाधि॒वा ‘अ॒व्यये॒ नञ्कु॒निपा॒ताना॒म्’ (वार्तिक ०११ पा. ६.२.२) इत्यनेन ‘तत्पुरुषे तुल्यार्थे०’ (पा. ६.२.२) त्यादिसूत्रस्थवार्तिकेन पूर्वपदप्रकृतिस्वरे, आदिरुदात्तः । टाविभक्तौ, सम्प्रसारणादावपि तथैव । तेनेतरेऽनुदात्ताः । तत्रापि प्रथमोऽनुदात्तः स्वरित इतरौ चैकधुतौ । आयु॒दात्ते चा॒स्मिन् प॒दे॒ परे॒ सति ‘स्तवै’ इत्यस्यान्यस्य सन्नतरत्वमायादेशो यकारलोपश्च । अतः संहितायाम्—‘अ॒या नि॒ज॒न्नि॒रोज॒सा रथ॑स॒ङ्गे ध॒ने हि॒ते । स्त॒वा अ॒वि॒भ्यु॒षा’ । इति ।

हृ॒दा— हृदयशब्दाद्वा॒प्रत्यये॒ ‘प॒द॒ज्ञोमा॒सु’ । (पा. ६.१.६३) इत्यादिना हृदयस्य हृदादेशे, ‘ऊ॒डि॒शं॒पदा॒शप्पु॒त्रैरु॒भ्यः’ (पा. ६.१.१७१) इत्यनेन टाप्रत्ययस्योदात्तत्वे, आदिरनुदात्ततरः । तेन संहितायाम्—“अ॒या नि॒ज॒न्नि॒रोज॒सा रथ॑स॒ङ्गे ध॒ने हि॒ते । स्त॒वा अ॒वि॒भ्यु॒षा हृ॒दा” ॥ इति ९मं. ५३ सू. २ ऋक् ॥

(अथार्थविचारः)

तत्रश्रीमन्तः सायणचरणाः—‘हे सोम, त्वम्, अया = अनेन कृतेन, ओजसा = बलेन, निजग्निः = शत्रून् हन्तुं शीलवान् । तं त्वाम्, अविभ्युषा = अर्भातेन, हृदा = मनसा, युक्तोऽहं, रथसङ्गे = अस्माकं रथानां सङ्गे, हिते = शत्रुषु निहिते, धने (च) निमित्ते, स्तवै = स्तोमि’ ॥ इति ॥

अत्र नव्याः—पदपाठकाराः, ‘अनेन’—इत्यर्थकम् ‘अया’ इति याप्रत्ययान्तं पदं पठन्ति । किन्तु तं याप्रत्ययान्तं षष्ठ्युपेक्ष्य ‘अयाः’ इति सान्तं पदं पठ्येन तदापि संहितायां यथाश्रुतमेव तिष्ठेत्, पदान्तस्य सस्य रुत्वे, यत्वे यलोपप्रसङ्गान् । ‘इण आसिः’ (उ. ६७१) इत्यादिपदिकेणैवाध्यातोरसि

प्रत्यये गुणेऽयादेशे च, निम्नः, 'अयस्' शब्दो वह्निवचनः प्रसिद्धः । प्रत्ययस्वरेणान्तोदात्तत्वमपि तस्य तदवस्थमेव । पदपाठातिव्यामर्कं तस्मिन् पक्षे स्वीकृते तु—“ हे सोम, त्वम्, ओजसा = बलेन = तेजसा वा, निजग्निः = निहन्तुं शीलवान्, अयाः = अग्निः, असि । तव, रथसङ्गे = रथस्य सङ्गे (उत्सङ्गे = मध्ये) हिते = निहिताय, धने = धनाय, अहम् अविभ्युपा = निर्भयेन, हृदा = हृदयेन, (सदा) स्तवै = भवन्तं भगवन्तं स्तोतुं समर्थः क्षमो भूयासम् ” । इति । अत्र 'हिते धने' इति विशेष्यविशेषणयोर्या सप्तमी श्रूयते सा 'निमित्तात्कर्मयोगे' इति भाष्यवार्तिकेन 'चर्मणि द्वीपिनं हन्ति' इतिवञ्ज्ञेया ।

(अग्निर्यथा पर्वतान् भिनत्ति तथा वेगेन भवानपि तान् भेत्तुं प्रभविष्णुरिति प्रथमचरणस्य तात्पर्यम् । प्रवाहस्य रथगत्या सादृश्यं द्योतयितुं प्रवाहरूपो विश्वो निर्गीर्यते, विपयिणा रथेन चाभेदो बोध्यते । वेगादिरूपा काचिच्छक्तिश्चान्तर्निहिता निहितधनरूपेण व्यवह्रियते । अर्थविशेषस्तु विपश्चिद्भिरतः परमपि चिन्तनीयः ॥ इति ९ मं० ५३ सू० २ ऋक् ॥

अस्य॑ व्र॒तानि॑ न॒धृषे॑ प॒वमान॑स्य दु॒ष्ट्या । रु॒ज॒ यस्त्वा॑ पृ॒तन्य॑ति ॥ ९ मं० ५३ सू० ३ ऋक् ॥

अस्य॑ । व्र॒तानि॑ । न । आ॒ऽधृषे॑ । प॒वमान॑स्य । दुः॒ष्ट्या । रु॒ज॒ । यः । त्वा॑ । पृ॒तन्य॑ति ॥ ३ ॥

अस्य—'अस्य = तव'—इति व्याख्यानाशचार्या अस्येतिपदं ङसन्तमिदमः सर्वनाम्नो निष्पन्नं मन्यन्त इति भाति । तथात्वे हि—अन्तोदात्तादिदमो ङसि, त्यदाश्रत्वे, पररूपत्वे, स्यादेशे, हलि इदो लोपे, 'ऊडिदंपदाद्यणुम्रैशुभ्यः' (पा. ६.१.१७१) इत्यनेनान्तोदात्तादिदमः परस्यासर्वनामस्थानस्य स्यप्रत्ययस्योदात्तत्वे 'अस्य'—इति पदमन्तोदात्तं श्रूयते, यथा हि 'अस्य प्रत्नाम्०' इत्यत्र श्रूयते । वस्तुतस्त्वेतत्पदमत्रायुदात्तं श्रूयते । अन्वादेशे विश्वमानस्येदमस्त्वत्र सम्भव एव नास्ति । तथात्वे हि पदस्य सर्वानुदात्तत्वश्रुतिरापद्येत । न चात्र सर्वानुदात्तत्वं श्रूयते । तत् आयुदात्तमस्येति पदं कथं व्युत्पाद्यत इति जायते हि जिज्ञासा ।

अत्र नव्या इत्थं समाश्रयति । नेदमस्येतिपदं ङसन्तमिदमो व्युत्पन्नं; किन्तर्हि; क्षेपणार्थकाद्वैवादिवादस्त्वातोर्लोपि, सिपि, इयनि, हौ, हेर्लुकि च इयनो निर्वेन 'ग्नित्वादिर्नित्यम्' (पा. ६.१.१९७) इत्यनेनायुदात्तं तिङन्तम् ।

अथवा—नायमिदंशब्द इणो दमक्प्रत्ययान्तोऽन्तोदात्तः, किन्तर्हि, इन्देः कमिन्प्रत्ययान्तो नित्त्वरेणायुदात्तः । ततो ङसि, त्यदाश्रत्वे, पररूपत्वे, स्यादेशे, इदो लोपे च अन्तोदात्तात्परत्वाभावाच्च स्यप्रत्ययस्योदात्तत्वम् । कथं पुनरायुदात्तत्वमिति चे 'दनुदात्तस्य च यत्रोदात्तलोप' (पा. ६.१.१६१) इत्यनेन बोद्धव्यमिति । वस्तुतस्तु नेदं द्वितीयं समाधानं सम्मानमर्हति । उदात्तस्येदो लोपेऽनुदात्तस्याकारस्योदात्तत्वे ततः परस्या असर्वनामस्थानविभक्तेः (स्यस्य) प्राप्तस्योदात्तत्वस्य निवृत्तेरशक्यत्वान् । 'इन्देः कमिन्नन्तं नित्त्वरेणायुदात्तमेकमिदं प्रातिपदिकम्'

‘इणो दमक्प्रत्ययान्तं प्रत्ययस्वरेणान्तोदात्तं द्वितीयमिदंप्रातिपदिकमिति द्विविधेदंप्रातिपदिककल्पना-
गौरवापत्तेश्च । इष्टापत्तौ हेतुस्तु ‘इन्द्रेः कसिन्०’ इत्युज्ज्वलदत्तकृतः पाठः, दशपाद्यां च ‘इणो
दमक्’ इति सूत्रकृत्याटः । कमिन्नन्त इदंशब्द उज्ज्वलदत्तमतेनाऽऽद्युदात्तः सिध्यति, दमक्प्रत्ययान्त
इदंशब्दश्च तत्सूत्रकृन्मतेनाऽन्तोदात्तः । इष्टापत्तावपि न कथञ्चित्ताभ्यां निष्पन्नमस्येति पदमत्राद्युदात्तं
सिद्ध्यति । छान्दसावाश्रयणं तु पदार्थ-चिन्तायां बुद्धेः क्षीणशक्तितया द्योतयति । तस्मान्नेदमस्येतिपद-
मिदमो निष्पन्नं किन्तर्हि क्षेपणार्थकादस्यतेरेव । इयनो नित्त्वेन निदन्तत्वादाद्युदात्तत्वमस्याव्याह-
तमेव । एतदर्थमेव इयनो नित्त्वकरणस्यावश्यकत्वात् । उदात्तात्परोऽनुदात्तश्च इयन्नत्र स्वरितः । तेन
‘अस्य’ इति संहितायाम् ।

व्रतानि—भोजनार्थं, तन्निवृत्तिरूपे चार्थे विवक्षिते, वृत्तधातोः क्ते प्रत्यये, वरणार्थकाद् वृत्तधातोर्वा के
प्रत्यये, ‘मुण्डमिश्रलक्षणलवणव्रत०’ (पा. ३.१.२१) इत्यस्मिन् सूत्रे व्रतेत्युच्चारणवलादमागमे
निपातिते, यणि, प्रत्ययस्वरेणान्तोदात्तो व्रतशब्दो व्युत्पाद्यते । स च वृत्तिशब्दवत् कचित्केवलं
प्रवेशनिरोधक—प्राकारप्राचीरादिवाचकोऽपि बोध्यः । ततः शसि, शौ नुम्युपधादर्थे, सुपोऽनुदात्तत्वा-
न्मध्योदात्तं पदमिदम् । तत्रायोऽनुदात्ततरोऽन्त्यश्च स्वरितः । तेन संहितायाम्—

‘अस्य व्रतानि०’ इति ।

न— ‘निपाता आद्युदात्ताः’ (फि. सू. ८०) इति फिदसूत्रेणाद्युदात्तं पदमिदम् । एतस्मिँश्च संहितायां परे
व्रतानीत्यस्य पूर्वपदस्यान्त्यः स्वरितोऽपि सन्नतरो भवत्यनुदात्तः । तेन संहितायाम्—

‘अस्य व्रतानि न०’ इति ।

आधृषे—‘नाधृषे’ इत्यस्य ‘आधर्षयितुम् अशक्यानि’ इत्येतादृग्व्याख्यानदर्शनादाचार्या अत्र—आध्-
पूर्वकाद् धृष् धातोस्तुमर्थे केप्रत्ययं प्रवृत्तं मन्यन्ते । स च केप्रत्ययो, ‘इशेविष्ये च’ इति सूत्रे
(पा. ३.८.११) द्वाभ्यां धातुभ्यां परो निपातितोऽपि ‘व्यत्ययो बहुलम्’ इति (पा. ३.१.८५)
बाहुलकादत्रापि धृष् धातोः परः प्रवर्तन इति च तेषामाशयो भाति । तथात्वे प्रत्ययस्वरेणान्तोदा-
त्तत्वमत्र प्राप्नुयात् । तच्च न ध्रूयते । तस्मान्नेदं केप्रत्ययान्तं पदम् । यदि तु भावे किपि आधृषिति
प्रातिपदिकं व्युत्पाद्य ङ्यि पदमिदं साध्येत तदा तु नाऽनुपपत्तिः, सुपो डेप्रत्ययस्यानुदात्तत्वात्,
कृदुत्तरपदप्रकृतिस्वरेण मध्यस्य चोदात्तत्वात् । तेनैवाद्योऽनुदात्ततरस्तृतीयश्च स्वरितः । आहु-
पसर्गपूर्वकाद् धृष् धातोः कर्त्रार्थे किप्यपि स्वरप्रक्रिया तदवस्थैव । ‘न + आधृषे’
इत्यत्र संहितायां दीर्घरूप एकादेशस्तु ‘एकादेश उदात्तेनोदात्तः’ (पा. ८.२.५)
इत्युदात्तो भवति । तेन संहितायाम्—‘अस्य व्रतानि नाधृषे०’ इति ।

पवमानस्य—पृङ्धातोर्लोपि, शानचि, शपि, मुगागमे, गुणावादेशयोश्च निष्पन्नः पवमानशब्द आशुदात्तः । शप् पित्त्वादनुदात्तः । अदुपदेशान्तः परो लसार्वधातुकः शानच्प्रत्ययश्चित्सन्नपि 'तास्यनुदात्तेद्' (पा. ६.१.१८६) इत्यादिनाऽनुदात्तः । चिन्स्वरापेक्षयाऽस्य बलवत्तरत्वात् । सतिशिष्टत्वेन धातुवर एव ततो वर्ज्यान् । तस्माच्चादेरुदानात्परोऽनुदात्तः स्वरितः । स्यप्रत्ययस्यापि सुप्त्वेनानुदात्तत्वम् । अतस्त्वयोऽय्यनुदात्ता एकश्रुतिमन्तः । 'आधृषे' पदस्यान्त्योऽनुदात्तश्च (स्वरिततया श्रूयमाणः) अस्मिन्नाशुदात्ते पदे परे सति संहितायां सन्नतरो भवति । तेन संहितायाम्— 'अस्य व्रतानि नाधृषे पवमानस्य०' इति ।

दृड्या (दुःध्या)—दुःखेन ध्यायतीत्याद्यर्थे दुष्टा चासौ धीधेत्याद्यर्थे वा दुरुपसर्गपूर्वकाद् ध्यैधातोर् 'अन्येभ्योऽपि दृश्यते' (पा. ३.२.१७८) इत्यनेन क्विपि 'ध्यायतेः सम्प्रसारणं च' (वार्तिक on ३.२.१७८) इत्यनेन सम्प्रसारणादौ प्रादित्तपुरुषे, 'पृपोदरादीनि यथोपदिष्टम्' (पा. ३.३.१०९) इति सूत्रस्थेन 'दुरो दाश-नाश-दभ-ध्येपृत्वमुत्तरपदादेः ष्टुत्वं च' (वार्तिक on पा. ६.३.१०९) इतिवार्तिकेन दुरो रेफस्योत्वे, दीर्घैकादेशे, ध्यैधातोर्धकारस्य ढकारादेशे च दृढीति प्रातिपदिकं कृदुत्तरपदप्रकृतिचरं व्युत्पाद्यते । श्रीमद्दीक्षितचरणास्तु, 'दुःखेन ध्यायतीति दृढ्यः । आतथ्येति कः' इति प्राहुः । प्रथमे पक्षे दृढीत्यस्य ढकारोत्तरवर्ती ईकार उदात्तो भवति । द्वितीये श्रीमद्दीक्षितचरणपक्षे च दृढ्यशब्दघटकः कप्रत्ययाकार उदात्तो भवति । दृढीशब्दात्सौ 'सुपां सुलुगि'त्यादिना (पा. ७.१.३९) आऽऽदेशे, 'एरनेकाचः' (पा. ६.४.८२) इत्यादिना यणि 'दृड्या' इति रूपं निष्पद्यते । तत्रोदात्तस्येवर्णस्य स्थाने यणः प्रवृत्त्या 'उदात्तस्वरितयोर्यणः स्वरितोऽनुदात्तस्य' (पा. ८.२.४) इत्यनेन सूत्रेणाऽऽप्रत्ययस्य स्वरितत्वं स्वतः सिध्यति । शसादेर्विभक्तेरभावाद् 'उदात्तयणो हल्पूर्वाद्' (पा. ६.१.१७४) इति सूत्रमत्र न प्रवर्तते । दृढ्यशब्दात्सुपि तु यण उदात्तस्थानिकत्वाभावात् ततः परस्य सुपः स्वरितत्वम् । तस्माद् (अन्यस्य सुपः स्वरितत्वश्रवणात्) इदमृढीति क्विन्तमेव प्रातिपदिकं, न तु कप्रत्ययान्तम् । न वा श्रीमत्सायणचरणोक्तदिशा ऊढीति प्रातिपदिकादृष्टादौ निष्पन्नमिदमृढ्येति पदम् । तथात्वे हि 'उदात्तयणो हल्पूर्वाद्' (पा. ६.१.१७४) इत्यनेनान्तोदात्तत्वं श्रूयते सपादसप्ताध्यायीस्थत्वेन तस्य बलवत्त्वात् । न च तच्छ्रूयते । तेनायस्य दृकारस्यानुदात्ततरत्वे संहितायाम्— 'अस्य व्रतानि नाधृषे पवमानस्य दृड्या' इति ।

रुज—भञ्जनार्थकाद् रुज्धातोर्लोपि, सिपि, शपं बाधित्वा शे, द्विद्वावाद्, गुणाभावे, सेऽदिशे, हेर्लुकि च प्रत्ययस्वरेण श उदात्तः । तस्मिन् परे च धातोरजनुदात्ततरः । तेन संहितायाम्— 'अस्य व्रतानि नाधृषे पवमानस्य दृड्या । रुज०' इति ।

यः—यजतेरदि ङिति-प्रत्ययोदात्तं यद्-इति सर्वनाम । सावति पररूपेऽप्येकादेश उदात्तः ।

योगं करोति तथा यो हि विज्ञानवाजनः श्रद्धाविरहितः सँस्त्वां स्वायत्तीकृत्य परापकारे तवोपयोगं करोति) तादृशं जनं च त्वं, दृढ्या = दुर्बुद्धिः सन्, रुज = पीडय (तादृशस्य जनस्य हृदय उद्वेगं जनय, अस्मान्, मा रुज = मा पीडयेत्यर्थः ।)

एतेन सोमोपासका द्विविधा अत्र द्योत्यन्ते । एके वैज्ञानिकपद्धत्या सोमं स्वायत्तीकृत्य पृतनायाः (सैन्यस्य) स्थाने तस्योपयोगं कुर्वन्तः । अग्रे चोपासनापद्धत्या (ध्यानधारणादिभित्तत्वरूप-मवगल्य) तदानुकूल्येन तदुपयोगं कुर्वन्तः । तृतीये पादे कर्मणि उपमानवाचिनः पृतनाशब्दात्परः क्यच्प्रत्ययः, त्वेत्स्य च तदुपमानतानिरूपकोपमेयत्वमित्येतद् द्वयं चैतदर्थं द्योतयति । इतश्चाहतर-धार्यो विपश्चिद्विश्विन्तनीयः ॥ (९मं. ५३ सू. ३ ऋक्)

अथ ४ ऋक्—

तं हिन्वन्ति मद्च्युतं हरिं नदीषु वाजिनम् । इन्दुमिन्द्राय मत्सरम् ॥ ४ ॥

तम् । हिन्वन्ति । मद्च्युतम् । हरिम् । नदीषु । वाजिनम् । इन्दुम् । इन्द्राय । मत्सरम् । ॥ ४ ॥

तम्— तनोतेडितमदिप्रत्ययं विधाय भगवन्तः शाकटायनास्तत्सर्वनाम—उदात्तं व्युत्पादयन्ति । ततोऽमि, अत्वे, पररूपे, पूर्वरूपे च तमिति पदमुदात्तमेव ।

हिन्वन्ति—प्रीणनार्थकाद् हिविधातोर्लटि, तुमि, ज्ञावन्तादेशे, शपि, पररूपे च, अदुपदेशाच्छपः परस्य लसार्वधातुकस्यानुदात्तत्वाद् धातुस्वरेणाधुशतं पदमिदं भवेत् । गतिबुद्ध्याश्चार्थकाद् हिविधातोर्लटि, ज्ञावन्तादेशे, श्रुप्रत्यये च यणि, प्रत्ययस्वरेण मध्योदात्तं पदमिदं भवेत् । अत्र चातिङन्तात्परमिदं तिङन्तं निहन्त्यत इति हिविधातोर्हिविधातोर्वा तिङन्तं पदमिदमिति न स्फुटं ज्ञायते । तमिद्युदात्तात्परः सनुदात्तस्तिङन्तस्यादिः स्वरितो द्वितीयतृतीयावेकश्रुतौ । तेन संहितायां—‘तं हिन्वन्ति०’ इति ।

मद्च्युतम्—मदयतीत्याद्यर्थे घटादौ पठिताणिजन्तान्मदिधातोरजादौ मदशब्दोऽयं व्युत्पादनीयः । नायम-वन्तस्तस्य (अपः) मुप्युपपदे सत्येव प्रवृत्तेः तं च मदं च्यावयतीत्यर्थे ‘क्विप् च’ (पा. ३.२.७५) इति क्विप्, णिजन्तस्य च्याविधातोर्लेकि, वृद्धादिनैमित्तिकाभावे ‘ह्रस्वस्य पिति कृति तुमि’ति तुकि (पा. ६.१.७१), क्विपः सर्वस्यापहारे उपपदसमासे कृदुत्तरपदप्रकृतिस्वरे मदच्युच्छब्दोऽन्तोदात्तः सिध्यति ।

ततोऽमि मद्च्युतमित्युपोत्तमोदात्तं पदम् । तत्राप्याद्योऽनुदात्त एकश्रुतो, द्वितीयः सन्नतरश्चतुर्थश्चो-दात्तात्परः सन्स्वरितः । तेन संहितायां—‘तं हिन्वन्ति मद्च्युतम्०’ इति । उदात्ते हकारे परे तु सोऽपि सन्नतरो भवति । .

हरिम्—‘हृ-पिषि-रहि-वृति, विदि-च्छिदि-कीर्तिभ्यश्च’ (उ. ५६८) इत्यनेनाणादिक्लेन हधातोर्लि-प्रत्यये, गुणादौ, हारिशब्दो नित्यरेणानुदात्तः । अमि पूर्वरूपमेकादेशश्चानुदात्त उदात्तात्परः स्वरितः ।

तेन संहितायां—‘तं हिन्वन्ति मद्च्युतं हरिम्०’ इति ।

नदीषु—णद्धातुष्टित् पचादावाकृत्या गण्यते । अजन्तश्च स नदश्चदश्चिदन्तत्वाद्दन्तोदात्तः । ततः स्त्रियां टित्त्वाद् ङीप्, उदात्तस्य भस्यावर्णस्य लोपे, ‘अनुदात्तस्य च यत्रोदात्तलोपः’ (पा. ६.१.१३१) इत्यनेनोदात्ताकारलोपनिमित्तभूतस्य पित्त्वादनुदात्तस्यापि ङीप् उदात्तत्वम् । ततः परः प्रवृत्तः मुबनुदात्तोऽपि स्वरितः । आद्यस्तुदात्ते द्वितीये परे सन्नतरः । ततः संहितायां—‘तं हिन्वन्ति मद्च्युतं हरिं नदीषु०’ इति ।

वाजिनम्—वज्रधातोर्वाजिधातोर्वा घञि, वृषादित्वाद्वा चिन्निमित्तकाकारकत्वाभावाद्वाऽऽयुदात्तो वाजशब्दः सर्वसम्मतः । वाजोऽस्त्यस्येत्याद्यर्थे ‘अत इनिठनावि’ति (पा. ५.२.११५) इन्प्रत्यये, यस्येतिचेत्यकारलोपे (पा. ६.४.१४८) च प्रत्ययस्वरेणेन उदात्तत्वात्तद्वर्जमादिहदात्तोऽप्यनुदात्तः । उदात्ते चेति परे सन्नतरः । उदात्तान् परोऽमनुदात्तोऽपि स्वरितः । तेन संहितायां—‘तं हिन्वन्ति मद्च्युतं हरिं नदीषु वाजिनम्’ इति ॥

इन्दुम्—इन्दतेरुनत्तेर्वा (‘उन्देरिच्चादेः’ [उ. १२] इत्यौणादिकेनतिशेपः) निति उप्रत्यये इन्दुशब्दो निस्त्वेरेणाद्युदात्तः । ततोऽमि पूर्वरूपेऽपि स तथेति तस्यान्त्योऽनुदात्तः सन् स्वरितः । संहितायां तु-उदात्ते परे सोऽनुदात्ततरो जायते । तेन—‘तं हिन्वन्ति मद्च्युतं हरिं नदीषु वाजिनम् । इन्दुम्०’ इति ॥

इन्द्राय—इन्दतेरेव ‘ऋन्नेन्द्रे०’ (उ. १९६) त्यादिना रनि, निस्त्वेरेणाद्युदात्तोऽयमिन्द्रशब्दो निपात्यते । ङ्यि, दीर्घेऽपि स आद्युदात्त एव । गुप्प्रत्ययस्यानुदात्तत्वात् । आद्याद् उदात्तान् परो द्वितीयोऽनुदात्तः स्वरितस्तृतीयश्चैकध्रुतः । तेन संहितायां—

‘तं हिन्वन्ति मद्च्युतं हरिं नदीषु वाजिनम् । इन्दुमिन्द्राय०’ इति ॥

मत्सरम्—(१) = ‘कृधूमदिभ्यः किद्’ इत्यौणादिकेन मदीधातोः परः सरप्रत्ययः प्रवर्तते (यद्यप्येव सरप्रत्ययो मदीधातोर्विवक्षितस्तथापि बहुत्र पुस्तकेषु ‘कृधूमदिभ्यः किदि’त्यलिखित्वा (उ० ३६०) ‘कृधूमदिभ्यः किदि’ति सूत्रं धकारान्तमध्धातुघटितं लिखितमस्ति । मन्ये, कश्चिद् धकारान्तो मध् धातुः सौत्रो महर्षेः स्याद्विवक्षितः शाकटायनस्य । श्रीमज्ज्ञानेन्द्रखामिनस्तु मत्सरशब्दमिमं मदीधातोरेव निष्पादयन्ति । तथाहि—“वेदे तु मदी हर्षे इति योगार्थं पुरस्कृत्य प्रयुज्यते, ‘इन्दुमिन्द्राय मत्सरम्,’ इति । मन्ये, मतमिदं श्रीमत्सायणचरणकृतभाष्यदर्शनात्परमेव परिणतमिति । पूर्वसूत्राच्चित्तदानुवृत्त्याऽसौ चिद्भवति । ततस्तदन्तस्यान्तोदात्तत्वमपि ‘चितः’ इत्यनेन सूत्रेण सिध्यति । अमि पूर्वरूपरूपैकादेशोऽपि ‘एकादेश उदात्तेनोदात्तः’ (पा. ८.२.५)

इन्दुदानस्तिष्ठति । तेन प्रथमद्वितीयौ स्वरावनुदानौ । तत्राप्याद्य एकश्रुतो द्वितीयश्च सन्नतरः तेन संहितायां—“ तं हिन्वन्ति मदच्युतं हरिं नदीषु वाजिनम् । इन्दुमिन्द्राय मत्सरम् ”

॥ ९ मं० ५३ सू० ४ ऋक् ॥

(अथार्थविचारः)

तत्र श्रीमत्सायणचरणाः—“ मदच्युतं = मदस्य च्यावयितारं, हरिं = हरितवर्णं, वाजिनं = बलिनं, मत्सरं = मदकरं, तम्, इन्दुं = सोमं, नदीषु = वसतीवरीषु, इन्द्राय = इन्द्रार्थं, हिन्वन्ति = ऋत्विजः प्रेरयन्ति ” ॥ इति ॥

(अत्रालोचनम्—)

(१) हिन्वन्तीत्यनेन क्रियापदेन केचिद्बहुत्वसंख्याविशिष्टाः कर्तारोऽत्र विवक्षिताः । ते किं पूर्वमुक्ताः सन्ति ? आहोस्विदध्याहार्याः ? अपौरुषेयतया लब्धप्रतिष्ठेषु वेदेषु यत्किञ्चित्पुरुषबुद्धिकृतः पदार्थाध्याहारो वेदानां गौरवं लघयति । तच्च नाभिप्रेतं नव्यानाम् । अतः प्रागुक्ता एव केचिद्बहुत्ववन्तः कर्तारोऽनुवर्तनीयाः । ‘रजे’त्येतत्-क्रियापदस्य कर्तृत्वेन विवक्षितं ‘स्त्वं’ = सोमं ’स्तु नात्र कर्तृतया स्याद् विवक्षितः । उभयोः परस्परमसामान्याधिकरण्याद् असमन्वयाच्च । तस्मान् किं तन् कर्तृपदमत्र प्रागुक्तमनुवर्तनीयं यद् ‘हिन्वन्ती’त्यनेन क्रियापदेन समन्वयादिति चेद् ‘व्रतानी’ति नः समुचितं भाति । बहुत्वसंख्याविशिष्टतया तानि व्रतान्येवात्र विभक्तिविपरिणामेन कर्तृत्वभाजि भवितुमर्हन्ति, न पुनर् ऋत्विजः ।

(२) मदच्युच्छब्देन मदस्य च्यावयितोच्यते । मत्सरशब्देन मदकर उच्यते । परिणामे प्रायेणोभयोः समानार्थकत्वं द्योत्यते । ततश्च पुनरुक्त्यादिदोषान् विभावयतामितरेषां वेदेवश्रद्धा समुदेति । तद्दोषविनिवृत्तये नव्या अत्र मत्सरशब्दमसूयाजनकरूपविशेषणार्थकमेव मन्यन्ते । तादृगर्थकतच्छब्दयोगेनेन्द्रायेत्यत्र ‘कुध द्रुहेष्यासूयार्थानां यं प्रति कोपः’ (पा. १.४.३७) इत्यनेन प्रवृत्तां चतुर्थीमपि खरसम्मतार्थसमर्थिकां मन्यते । ततश्चैतन्मतेऽयं पदार्थो भावार्थश्च निर्गलितो भवति—“ हे सोम = चन्द्रमण्डलाधिष्ठातृदेवते, पवमानस्य = प्रसवणशीलस्य (तव) रसस्य संरक्षणाय परितो वर्तमानानां येषां व्रतानां = तटवप्रप्राकारादिरूपाणां रक्षणसाधनानामनिरसनाय (अविभङ्गाय वा) वयं प्राक् प्रार्थितवन्तः स्मस्तानि व्रतानि = कर्तृभूतानि, मदच्युतम् = आनन्दवर्धनम्, इन्द्राय मत्सरम् = इन्द्रस्यापि चेतस्यसूयाजनकम् इन्द्रस्याप्युत्कर्षमसहिष्णुं वा, हरिं = मनोहारिणं, तं = भवदीयं, वाजिनं = बलवत्तरं वाजोत्पादनेहेतुभूतं वा (रसं कर्मभूतं), नदीषु = बहुविधनदीरूपेण प्रवाहविशेषरूपेण वा, हिन्वन्ति = प्रवर्तयन्ति, प्रेरयन्ति, प्रीणयन्ति वा, ” इति । एतेन पूर्वोक्तायामुचि श्रूयमाणमस्येति पदमपि तिङन्तमेव, न सुवन्तमिति समर्थितं जायते ॥ इति ९ मण्डलस्य, ५३ सूक्तस्य, ४ ऋक् ॥ इति ९ मण्डलस्य ५३ सूक्तम् ॥

List of Sanskrit Abbreviations

‘ ऋक्पदालोचन ’ (Appendix I)—स्थितानाम् सङ्केतित्वर्णादीनां विवरणम् ।

अमर० = अमरकोशः ।

उ० = उणादिसूत्राणि ।

ऋ० = ऋग्वेदः ।

द्र० = द्रष्टव्यम् ।

पा० = पाणिनिः ।

फि० = फिट्सूत्राणि ।

य० = वाजसनेयिसंहिता ।

वा० = वार्तिकम् ।

सा० = सायणाचार्यकृतम् ऋग्भाष्यम् ।

A LIST OF ABBREVIATIONS

The most common and easily decipherable abbreviations, such as Sāy. = Sāyaṇācārya, Gld. = Geldner, RV = Ṛgveda and the grammatical ones such as Ātm. = Ātmanepada, plu. = plural, sing. = singular, aor. = aorist etc. require no explanation; hence such ones are not listed below. The following ones, however, are noted for the sake of clarity :—

ABORI.	= Annals of the Bhandarkar Oriental Research Institute, Poona.
AEr.	= Aitareya Brāhmaṇa.
AV.	= Atharvaveda.
Av.	= Avesta.
Berg.	= Bergaigne: La Religion Védique, Vols I-III, Paris, 1878-1883.
Bloom.	= Maurice Bloomfield: Rig-Veda Repetitions, HOS. 20.
BSOAS.	= Bulletin of the Society of Oriental and African Studies, London.
Burrow (SL).	= T. Burrow: Sanskrit Language, Faber and Faber, London, MCMLV.
Delb. Alt. Syn.	= B. Delbrück: Altindische Syntax (Syntaktische Forschungen V pp. I-XX + 634, Halle 1888).
Dh. P.	= Dhātupāṭha.
È. Boisacq.	= Èmile Boisacq: Dictionnaire Étymologique de la Langue Grecque, Paris, 1916.
ERE.	= Encyclopaedia of Religion and Ethics.
EVP.	= L. Renou, Études Védiques et Paninienne, Vol. I etc., Paris.
EY.	= Etymologies by Yāska, by Dr. Siddheshvar Varma.
Gld.	= K. Geldner: Der Ṛgveda, HOS. Vols. 33-35.
Grass. (Trans. II).	= H. Grassmann: 'Rigveda Übersetzt.....' etc., Part II, Leipzig, 1877.
Grass. (WR).	= H. Grassmann: Wörterbuch Zum Rigveda, 3rd unchanged photo-type edition, Wiesbaden, 1955.
Hille. *(VM ¹).	= A. Hillebrandt: Vedische Mythologie, Vols. I-III (1st edition).
Hille. *(VM ²).	= A. Hillebrandt: Vedische Mythologie, 2te veränderte Auflage (2nd edition), Breslau, 1927-29.
IOS.	= Harvard Oriental Series.
Lüd.	= H. Lüders: VARUNA, I. Varuna und die Wasser, by L. Alsdorf, Göttingen, 1951; also VARUNA II, edited by L. Alsdorf.
Ludwig (Rg).	= A. Ludwig: Der Ṛgveda, Vols. I-VI, Prag. 1876-1883.

Mayrhofer (EWS).	= M. Mayrhofer: Kurzgefasstes etymologisches Wörterbuch des Altindischen (A Concise Etymological Sanskrit Dictionary), Vols. I-II etc., Heidelberg, 1933-58 etc.
Mcd.	= Macdonell: for VG & VR see below.
Neisser Z. WR. I.	= Walter Neisser: Zum Wörterbuch des Ṛgveda, Erstes Heft (a-auśana), Leipzig, 1924.
Old.	= Oldenberg: Textkritische und Exegetische Noten, Vol. I & II, Berlin, 1909 and 1912.
Part.	= Participle.
Pp.	= Padapāṭha.
Rep.	= Rig-Veda Repetitions, HOS. 20.
SBE.	= Sacred Books of the East series.
SH.	= Dr. S. S. Bhawe: Soma-Hymns, Part I, 1957, Baroda; Part II, 1960, Baroda.
SV.	= Sāma Veda.
Ved. Stud.	= Vedische Studien, Vols. I-III by Pischel and Geldner.
VG.	= Vedic Grammar by A. A. Macdonell, Grundriss I. 4, Strassburg, 1910.
*VM.	= Ṛgartha-dīpikā by Veṅkaṭa Mādhava, Vols. I-III, edited by Dr. Laxman Sarup, Lahore, 1939, 1940-1943.
*VM (Ms).	= The manuscript of Veṅkaṭa Mādhava's Ṛgarthadīpikā on RV. IX (Ms. No. 3703, Government Oriental Library, Madras). The reference given by us is based on the original numbering of pages available in the transcript supplied by the curator, GOL. Madras.
VP.	= Viṣṇupurāṇa.
VR.	= Vedic Reader.
VS.	= Vājasaneyi Saṁhitā.
VSS.	= Vedische und Sanskrit Syntax by Speyer.
Wack-Deb. AG II. 2.	= J. Wackernagel and A. Debrunner: Altindische Grammatik. Band II, 2, Die Nominal Suffixe, Göttingen, 1954.

N.B.:—(i) Unspecified three-figure references are to the Ṛgveda; thus, 1.117.21 = RV. 1.117.21 and so on.

(ii) 'Grass.' without specification stands for Grassmann's 'Wörterbuch Zum Ṛgveda' (= WR); often, however, reference to the columns of the dictionary is given; thus, Grass 172 = WR. column 172 and so on.

(iii) Where a reference is not likely to be repeated, all the details are given at the place of its occurrence.

* (iv) The abbreviation VM used in various contexts is not likely to confuse because another accompanying abbreviation such as Hille. or Ms. would clearly indicate which work is meant.

Subject-Index

- N. B.* :— (i) Only important points touched upon or discussed in the notes are included herein.
- (ii) The figures *within* the brackets refer to the *sūktas* and *rcs* of Maṇḍala IX ; those outside to the pages of this volume.
- (iii) The order followed is that of the English alphabet (both for the headings as well as the entries).

Grammar (see also Syntax)

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SOME OPINIONS ON THE 'THE SOMA-HYMNS OF THE R̥GVEDA' PART II (9.16-50)

"....disagreement (with Geldner).... gives Dr. Bhawe's views a necessary independence. The chief value lies in the notes attached, the result of considerable research, where all that is important in available evidence has been carefully weighed...."

"His notes on this ṛk (viz. 9.21.5).... is a model of learning...."

—J.E.B. Gray in BSOAS Vol. 23, 1960, pp. 600-601.

"Dr. Bhawe's philological treatment is so outstanding that it has raised an inch the intellectual status of the country".... "Forthcoming generations of learners in Sanskrit will be grateful to Dr. Bhawe for that wealth of examples.... in his notes".... "This great contribution to Vedic philology,.... which can be read to advantage by all who are interested in Sanskrit...."

—Dr. Siddheshwar Varma, in the *Journal of the M.S. University of Baroda* (Humanities) Vol. X, No. 1, 1961, pp. 108-112.

".... The further progress of Mr. Bhawe's work will be watched by scholars with great earnestness".

—K. A. Nilkanth Sastri, in the *Journal of Indian History*, Vol. XXXVIII, part III, December 1960, pp. 655-656.

"... An originality of the work is the care to utilize the teachings of Pāṇini to the advantage of the Veda...."

".... What appears to us most important in this work is that M. Bhawe.... familiarizes the Indian readers with the occidental works.... which are very often ignored by Indian Vedists...."

".... the work is substantial and useful...." (Translated from original French).

—Prof. L. Renou in '*Journal Asiatique*', Paris, 1960, p. 276 f.

On Vol. I

"The continuance of this work can be looked forward to with expectation...." (Translated from original German)

—Dr. B. Schlerath in *ZDMG* (i.e. the Journal of the German Oriental Society), Vol. 110, P.I. New Series Vol. 35, 1960, p. 191f.

On the R̥kpadālocana

".... mention must also be made of the appended 'abhinava' commentary in Sanskrit entitled R̥kpadālocanam by Vidyābhāskara Pandit Shri Manishankar V. Upadhyaya on R̥gveda 9.16 which is lucid and should be of interest to students of Pāṇini and the Veda."

—J. E. B. Gray BSOAS 1960, 601.