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SACRED BOOKS OF THE EAST
THE

SACRED BOOKS OF THE EAST

TRANSLATED

BY VARIOUS ORIENTAL SCHOLARS

AND EDITED BY

F. MAX MÜLLER

VOL. XLII

Oxford
AT THE CLARENDON PRESS
1897

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HYMNS OF THE ATHARVA-VEDA

TOGETHER WITH

EXTRACTS FROM THE RITUAL BOOKS

AND THE COMMENTARIES

TRANSLATED BY

MAURICE BLOOMFIELD

Oxford
AT THE CLARENDON PRESS
1897

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INTRODUCTION.

I. THE NAMES OF THE ATHARVA-VEDA AND THEIR MEANINGS.

The fourth Veda is known in Hindu literature by an unusually large number of appellations. Of these the dvandva plural atharvāṅgirāsah is old, occurring AV. X, 7, 20; it is the name found at the head of the Atharvan MSS. themselves. The appearance of this name in a given text has not unfrequently been made the basis—partly or entirely—for estimating the relative chronology of that text. But this criterion can claim only negative value, since the designation occurs in a text as late as the Ausanasa-smṛiti, III, 44. It is found in a great variety of texts of the Vedic literature, as may be seen in the subsequent account of the attitude of Hindu literature towards the fourth Veda (p. xxviii ff.), but at no period does it positively exclude other designations.

The locative singular of this same compound occurs in a passage not altogether textually certain, Mahābh. III, 305, 20 = 17066, where the Bombay edition has atharvāṅgirasi srutam, but the Calcutta, atharvasirasi srutam. The locative singular (apparently neuter) of the stem atharvāṅgiras occurs rarely, Yāgñāv. I, 312 (kusalam atharvāṅgirase). A specimen of a derivative adjective from the compound may be seen at Manu XI, 33, atharvāṅgirasth srutiḥ; cf. Mahābh. VIII, 40, 33 = 1848, krityām atharvāṅgirasim.

\[1\] See Čivānanda's Dharmāastrasamgraha, vol. i, p. 514.
The name átharvan, with a great variety of derivatives, is employed growingly as the designation of the Veda; the name ángiras by itself is so rare as to arrest attention when it is met. At TS: VII, 5, 11, 2 = Káthaka Ásvamedha-grantha, V, 2, occurs the formula ángirobhyah sváhá, preceded by rígbyah, &c. sváhá: it is, as far as is known, the solitary occurrence of this designation of the Atharvaveda in a Vedic text. Quite frequently, however, the members of the compound atharvángirasah are separated so that each is mentioned by itself, but always in more or less close conjunction with one another. This shows that the compound is not a congealed formula, but that the texts are conscious of the fact that each has a distinct individuality, and a right to separate existence. In other words, the ÁV. actually consists of átharvan and ángiras matter, and the question arises what elements in the make-up of this Veda these terms refer to. The answer, I believe, may now be given with a considerable degree of certainty: the term átharvan refers to the auspicious practices of the Veda, the bhesagâni (ÁV. XI, 6, 14), those parts of the Veda which are recognised by the Átharvan ritual and the orthodox Brahmanical writings, as sánta, 'holy,' and paushâkika, 'confering prosperity;' the term ángiras refers to the hostile sorcery practices of the Veda, the yâtu (Sat. Br. X, 5, 2, 20), or abhihâra, which is terrible (ghora).

In an article entitled, 'On the position of the Vaitânasûtra in the literature of the Atharva-veda,' Journ. Amer. Or. Soc. XI, 387 ff., I pointed out that the above-mentioned distinction is clearly made at Vait. Sû. 5, 10, where two lists of plants are differentiated, one as átharvanâyaḥ, the other as ángirasyaḥ. The same distinction is maintained at Gop. Br. I, 2, 18. The former refers to the list of plants

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1 In texts not Vedic the term ángirasah occurs occasionally as an abbreviated form of atharvángirasah. Thus in the first superscription of the ÁV. Práti-sákhya, the Saumakyâ Katurâdhyâyika, and in Pârvini V, 2, 37. Cf. also Gop. Br. I, 1, 8.

2 For the distinction between sánta and abhihârika see Kaus. 3, 19, and note 5 on p. 11 of our edition.
catalogued at Kaus. 8, 16, and there distinctly described as sáňták, 'holy'; the second list is stated at Vait. Sú. 5, 10 itself to be ánģirasa, in the obscure terms, kapurviparvá-
rodákávritkákavatínádánirdahantibhir ánģirasibhiṅk. These
names are in general unknown, the text is not quite certain,
but the designation of the last, nirdahanti, shows that the
list is designed for unholy sorcery practices (ábhikārika) 1.
The adjective ánģirasa is in general in the ritualist texts of
the AV. equivalent to ábhikārika. Thus sambhara ánģi-
rasaṅk, Kaus. 47, 2, means 'utensils for sorcery 2; ’ danda
ánģirasaṅk, Kaus. 47, 12, means 'staff for sorcery; ’ agnir
ánģirasakt, Kaus. 14, 30, means 'sorcery-fire 3.' The fifth
kalpa of the AV., usually known as Áṅgirasakalpa, bears
also the names Abhiśāra-kalpa, and Vidyānaka-kalpa, 'text-
book of sorcery; ’ see ibid. XI, 376 ff.

It is worth while to follow out this specific use of the
term ánģirasa in non-Atharvan texts, lest it be
suspected of being an Atharvanic refinement.
The Rig-vidhāna IV, 6, 4, has the following
šloka: 'He against whom those that are
skilled in the Áṅgirasakalpas practice sorcery repels them
all with the Pratyáṅgirasakalpa 4.' The term pratyáṅgiras
is the exact equivalent of pratyabhiśārana, 'counter-witch-
craft 5' (AV. II, 11, 2), and the krityápratiharanā, Ath.
Paris. 32, 2 (cf. Kaus. 39, 7, note). The texts of the sort
called átharvanapratyāṅgirākalpa (I see Ind. Stud. I, 469)
deal with the same theme, as does the Yagur-vidhāna
(Agni-parāña, 259, 1c) in the expression pratyāṅgireshu
(sc. karmasu). Cf. also the titles of works, pratyāṅgirātattva,
pratyāṅgirāpaniñkā, and pratyāṅgirāsūktam, mentioned in
Böhtlingk’s Lexicon, as probably dealing with the same
theme. We may connect with this pejorative use of the

1 Cf. AV. III, 2, 5; VII, 108, 2; IX, 2, 4; 5, 31; XIV, 2, 48.
2 Dárikā, ghoradravyānī.
3 Keśva, ánģiraso = gniṅ kāndālāgniṅ.
4 yam ánģirasakalpas tu tādvidyād bhājarantam sa pratyáṅgirasakalpena sarvāma
 tāṁ pratiibhāhati. Cf. also the following šlokas, and IV, 8, 3; Ath. Paris. 3,
1; and see Rudolf Meyer’s preface to his edition of the Rig-vidhāna, p. xxxi.
5 Sáyana, nivāryate parakrityābhikāraganitā krityā anena iti pratyābhiśā-
ranaḥ.
word āṅgirasā the fact that the Vishnu-purāṇa (Wilson’s translation, V, 383) and the Bhavishya-purāṇa count the Āṅgirasā as one of the four Vedas of the Parsis (Maga), the other three, Vada, Visvavada, and Vidut, also conveying thinly veiled disparagement of the religious books of an exotic religion; cf. Wilson in Reinaud’s Mémoire sur l’Inde, p. 394; Ind. Stud. I, 292, note; Weber, Ind. Lit. 2, p. 164, note.

We may then regard it as certain that the words āṅgiras and āṅgirasā are reflected by the ceremonial literature in the sense of abhiākāra and ābhikārīka. Far more important is the evidence of certain texts of greater antiquity, and higher dignity, which have occasion to mention the Atharvān incidentally, and enunciate clearly this twofold character of the Veda. They make the very same distinction between atharvān and āṅgiras that appeared above in the ritualistic passage, Vait. Sū. 5, 10 (Gop. Br. I, 2, 18). At Śāṅkh. Sr. XVI, 2, 1 ff., on the occasion of the horse-sacrifice, recitations are made from the ordinary Vedic classes of literature, the rikāḥ, yagūṃshi, sāmāṇi, and also the remoter literary categories which the Brāhmaṇas and Sūtras report, with great unanimity and considerable variety, as having been in existence in their time: the itihāsa (ākhyāna), purāṇa, sarpavidyā, &c.

The Atharvān figures immediately after the Rik and Śāman, and that too twice, in its double character as Atharvān and Āṅgiras, and, what is more important, bhesagam, i.e. remedial charms, are recited from the Atharvān; ghoram, i.e. sorcery, ābhikārīkam, from the Āṅgiras 2. The commentator regards bhesagam and ghoram as distinct works, bhesagagrathasyātharvanikānām... ghoram ātharvano granthāḥ. The same subject is treated in almost identical terms in Āṣv. Sr. X, 7, 1 ff.: again ātharvano vedaḥ and āṅgiraso vedaḥ are treated individually, and again the former is correlated with bhesagam, the latter with ghoram 3. Once more this theme is handled

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1 Cf. Max Müller, History of Ancient Sanskrit Literature, p. 40 ff.
2 atharvavedo vedaḥ so yam iti bhesagam nigadet... āṅgiraso vedaḥ so yam iti ghoram nigadet.
3 Scholiast, ghoram iti abhiākāraḍipratipādakam ity arthāḥ. Cf. RV. X, 34, 14, mill no ghorēma karaṭā bhī dhṛśhnu.
by the Sat. Br. XIII, 4, 3, 3 ff.: here also atharvan and āṅgiras are recognised individually; the correlation with bhashagam and ghoram is wanting, but the individuality of the two categories is clearly implied in the behest to recite on the third and fourth days respectively one section each of the Atharvans and the Āṅgiras, each of which are distinctly said to be a Veda 1.

Indirect, yet significant testimony that this double character of the AV. was clearly established in Brahmanical times may be derived from the formation of the names of two apocryphal teachers. One is Bhishag Ātharvana, Kāth. S. XVI, 3 (Ind. Stud. III, 459); the other is Ghora Āṅgirasā, Kaush. Br. XXX, 6; Åsv. Sr. XII, 13, 1; Khāṇḍ. Up. III, 17, 6 (cf. Ind. Stud. I, 190, 293). The formation Bhishag Ātharvana is illustrated further by Paṅk. Br. XII, 9, 10, bhashagam vā ātharvanāni; and XVI, 10, 10, bhashagam vai devānāṁ atharvāno bhashagyāyai vā rishtyai 2; cf. also the expressions samyu ātharvana, personified as a sage, Gop. Br. I, 2, 18, and atharvabhiḥ sāntaḥ, Kaus. 125, 2. 3. These names never, as far as is known, occur in inverted order: there is no Bhishag Āṅgirasā, and no Ghora Ātharvana; they reflect perfectly the individual character and the individual function of the two members of the compound atharvāṅgirasā.

It seems now, further, that the texts of the Atharva-samhitā mark this same distinction with no uncertain touch. At AV. XI, 6, 14, four Vedic mantra-categories are indicated by the expressions, rīkah, sāmāṇi, bhashagā(ni), and yāgūṃshī. The choice of the word bhashagā is certainly eclectic and one-sided. The passage appeals to the auspi-

1 atharvāno vedāḥ... atharvanām ekam parva vyaḥakshānaḥ; āṅgiraso vedāḥ... āṅgirasām ekam parva vyaḥakshānaḥ. Elsewhere, aside from the Atharvan texts, the component parts of the dvandva atharvāṅgiras are drawn amiss, but without accessory statements; thus Tait. Br. III, 12, 9, 1; Nṛśīṃhagārvatāpant Up. 5, 9.

2 A converse statement like bhashagam vā āṅgirasāni, is, if we judge the matter aright, a counter-sense, and unheard of anywhere in Hindu literature.

3 So also Sānti, as the wife of Atharvan; see Wilson’s translation of the Vishnu-purāṇa, 1, 110, 200; Bhāgavata-purāṇa III, 24, 24.
cious side of the holy texts, and naturally chooses the auspicious aspect of the Atharvan also. Its precise complement is Sat. Br. X, 5, 2, 20. Here, after correlating the adhvaryu-priests with the yāguḥ, the khandoga-priests with the sāman, the bahvrikas with the uktha (ṛik), the author presents yātu, 'sorcery,' and the yātuvidah, 'those skilled in sorcery,' as representatives of the fourth Veda. The bhashagā of the Atharvan passage, and the yātu of the present passage, make up together what is embraced in the name atharvaāṅgirasah (AV. X, 7, 20). Moreover, the Samhitā exhibits a decided predilection, bordering on rigorous distinction, for associating the term āṅgirasā with aggressive witchcraft, or the practice of spells (krityā). Thus VIII, 5, 9, krityā āṅgirasāḥ; X, 1, 6, pratiśāna āṅgirasāḥ ... pratiṣṭhā krityā ākrityā mūn krityākṛtō gahi; XII, 5, 52, ādādānam āṅgirasi brahmagyām upa dāsaya; cf. also VI, 45, 3 = RV. X, 164, 4. In XI, 4, 16 (cf. also VIII, 7, 17) the distinction between Atharvanic and Āṅgirasic plants appears again, not, however, in any connection which conveys of necessity the contrast between 'holy' and 'witchcraft' plants. But it may do so. This, it will be remembered, is made in Vait. Sū. 5, 10; it formed the starting point for the present enquiry, and the chain of evidence extending through the Atharvanic and Brahmanical literature seems thus to be linked. We may add finally that the late Parisiṣṭha hymns, AV. XIX, 22 and 23, which are repeated in the tract entitled Vedavratasyā desanavidhi, Ath. Paris. 46, 9 and 10, deal with and state subdivisions of āṅgirasā and ātharvāṇa-texts, each separately. The statements are but faintly applicable to the existing redactions of the Atharvan, the Saunakīya, and Paippalašākhās, but we should be slow to condemn them as wholly apocryphal. The Gop. Br. I, 1, 5 and 8 also narrates in its own style of unbridled Brahmanical fancy the separate creation by Brahman of the Rishiś Atharvan and Āṅgiras,

1 āṅgirasānām adyāḥ paśñānuvākāḥ svāhā (XIX, 22, 1); sārvebhyaḥ āṅgirobhyaḥ vidagamēbhyaḥ svāhā (XIX, 22, 18); ātharvāṇaṁ katurōkābhyaḥ svāhā (XIX, 23, 1).

the subsequent emanation from these two of twenty Atharvakanic and Áṅgirasic descendant sages⁴, and finally, the production by the Atharvans of the átharvana veda, by the Áṅgiras of ángirasa veda.

In another passage, I, 3, 4, the Gop. Br. also asserts the separate character of the Áṅgiras and Atharvans; the latter are again associated with breshagam, the former is made the base of a foolish etymology, to wit: bhūyishtham brahma yad bhrīgvaṅgirasakaḥ, ye-ṅgiraso ye-ṅgiraso sa rasakaḥ, ye-tharvāno ye-tharvānas tad breshagam.

As regards the chronology and cause of this differentiation of atharvan and ángiras the texts are apparently wholly silent. The association of both names (and later of the name bhrīgu also) with the texts and practices of the fourth Veda may be sought in the character of these mythic beings. They are fire-priests, fire-churners⁵, and the Atharvanic rites, as well as the house-ceremonies in general, centre about the fire, the oblations are into the fire. Fire-priests, in distinction from soma-priests, may have had in their keeping these homelier practices of common life. But whence the terrible aspect of the Áṅgiras in contrast to the auspicious Atharvans? In the hymn about Saramā and the Panis, RV. X, 108, 10, Saramā threatens the Panis with the terrible Áṅgiras, ángirasas ka ghorāk. This statement, wholly incidental as it seems to be, is, of course, not to be entirely discarded. More important is the fact that Br̥haspati, the divine purodhā (purohita), is distinctly ángirasa. In Kaus. 135, 9, Br̥haspati Áṅgirasa appears distinctly as the representative, or the divinity of witchcraft performances. In the Mahābhārata he is frequently called ángirasām sreshṭhakaḥ. In his function of body-priest of the gods it behaves him to

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¹ Doubtless by way of allusion to the twenty books in the existing redaction of the Saunaktya-sākhā. The expression vimśino-ṅgirasakaḥ is repeated Pāñ. V, 2, 37, as a designation of the twenty books of the Saunaktya-sākhā in its present redaction.

² Avestan ātār-, āthra-van and Vedic athar-van may be derivatives from the root manth, math (mth) ‘churn.’ But the absence of the aspiration in ātār- makes the doubtful derivation still more doubtful.
exercise against hostile powers those fierce qualities which are later in a broader sense regarded as Āṅgirasic. Thus RV. X, 164, 4 = AV. VI, 45, 3\(^1\), certainly exhibits this function of the divine purohita, and the composer of AV. X, i, 6, when he exclaims, "Pratikāna ("Back-hurler") the descendant of Āṅgiras, is our overseer and officiator (purohita): do thou drive back again (pratīkā) the spells, and slay yonder fashioners of the spells,' has also in mind the divine purohita\(^2\). The stanza foreshadows the later formation pratyaṅgiras, discussed above. We look in vain, however, for statements of the reason why the word atharvan should be especially associated with ṣānta and bheshaṅa, and must assume that this was accomplished by secondarily contrasting it with āṅgiras after the sense of ghora, abhikāra had incrusted itself over it\(^3\). The uncertainty of all this does not endanger the result that at a comparatively early time the terms atharvānaka, in the sense of 'holy charms,' and āṅgirasaka, in the sense of 'witchcraft charms,' joined the more distinctively hieratic terms rikah, yagūmsahi, and sāmāni, as characteristic types of Brahmanical literary performances. But this distinction was at a later period again abandoned; in the end the name atharvan and its derivatives prevail as designations of the practices and charms of the fourth Veda without reference to their strongly diversified character.

The stem atharvan is modulated in a considerable variety of ways by derivative processes, the simple stem itself, or forms in the singular from it, being decidedly rare, and not at all early. I have noted Nrisimhapūrvatāpanī Up. I, 4, rigyaguḥsāmātharvarupak sūryaḥ. Plural forms are less rare: atharvāno vedaḥ, Sat. Br. XIII, 4, 3, 7; atharvanām,

\(^1\) yād indra brahmanas pateḥ bhīdhoḥām kārāmasi, prāketā na āṅgirasō dvishattām pātv āmhasaḥ.

\(^2\) RV. IV, 50, 7–9 prescribes that kings shall keep in honour (sūbhraṃ) a brīhaspati, i.e. a Brahman purohita, in archaic language whose sense coincides completely with the later Atharvanic notions. Barring the diction the passage might stand in any Atharva-Parishisha; cf. below, p. lxviii, note.

\(^3\) A dash of popular etymology may have helped the process: a-tharvan, 'not injuring;' cf. thurv in the sense of 'injure,' Dhātupātha XV, 62, and perhaps Maitr. S. II, 10, 1; also the roots tūrv and dhūrv with similar meanings.
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TB. III, 12, 9, 1; atharvāṇah, Pañk. Br. XVI, 10, 10. The derivative neuter plural ātharvanāṇi (sc. sūktāṇi) is common, from AV. XIX, 23, 1; Pañk. Br. XII, 9, 10 to Vṛddhahārita-samhitā III, 45 (Gīvānanda, vol. i, p. 213), and later. The same stem, ātharvāṇa, is used in the masculine singular, ātharvanas (sc. vedah) katurthak, Khand. Up. VII, 1, 2, 4; 2, 1; 7, 1; in the plural, mantrā ātharvanāḥ, Rām. II, 26, 21. The stem ātharvana (without vṛddhi of derivation) is found Nrisimhapūrvatāpani Up. II, 1, atharvanair mantraiḥ; Mahābh. III, 189, 14 = 12963, atharvāṇah (sc. vedah). Still another derivative is atharvāṇa, in atharvāṇa-vid, Mahābh. XII, 342, 100 = 13259. The name atharva-veda appears about as early as the corresponding names of the other Vedic categories (rīgveda, &c.), Śāṅkh. Sr. XVI, 2, 10; Pār. Gṛih. II, 1, 7; Hir. Gṛih. II, 19, 6; Baudh. Gṛih. IV, 5, 1. The form employed in the Gайнist Siddhānta is a(t)hav̄ana-veda (see below, p. lvi); that of the Buddhist scriptures is āthabhāvana-veda (ibid.).

In addition to the designations of the Atharvan discussed above there are still others, based upon different modes of viewing this heterogeneous collection of Mantras. A single passage, Sat. Br. XIV, 8, 14, 1-4 = Brīh. Ār. Up. V, 13, 1-4, seems to hint at the fourth Veda with the word kshatram. The passage is engaged in pointing out the merits of Vedic compositions, stated in the series uktham ( = rīk; cf. Sat. Br. X, 5, 2, 20), yaguk, sāma, kshatram. Inasmuch as the first three obviously represent the trayī vidyā, it is possible to view kshatram as epitomising the Atharvan 1. If so, the passage is of considerable interest, as it seems to view the fourth Veda as the Veda of the Kshatriyas. More precisely the passage substitutes the act of kshatra, i.e. the characteristic performances of the Kshatriya (through, or with the aid of

1 Cf. also Pārśa Up. II, 6, where brahma and kshatra figure. Both together represent in the epics the best outcome of the life of a kshatriya, 'piety' and 'prowess.' It is possible to conceive the appearance of kshatra alone as an elliptic version of both brahma and kshatra, the two together being the outcome of the trayī preceding, rather than a supplementary statement of additional Vedic types of composition; cf. Pārśa Up. II, 6. For brahma alone, see below, p. xxxi, note.
his purohita) as Atharvanic by distinction. Recently Pro-
fessor Weber has emphasised the marked relation of the
Athanavan to the royal caste.

The text of the Samhitā abounds in rāgakarmāni, 'royal
practices,' and Weber thinks that the name of Kausika, the
author of the great Atharvan Sūtra, points to a Kshatriya
connection, since Kausika is identical with Visvāmitra, and
the latter, as is well known, stands forth among the ancient
Vedic heroes as the representative of royalty. None of
these points can be regarded as more than possibilities.

Two other designations of the AV. differ from all the
preceding in that they are the product of a later Athar-
vanic literary age, neither of them being found in the
Samhitā, and both being almost wholly restricted to the
ritual text of the Atharvan itself. They are the terms
bhṛigvaṅgirasah and brahma-veda.

The term bhṛigvaṅgirasah is, as far as the evidence of
the accessible literature goes, found only in Atharvan texts.
Though bhṛigu takes in this compound the place of atharvan,
the terms bhṛigavah or bhṛiguveda do not occur. The
term bhṛigvaṅgirasah, however, is the favourite designation
of the Veda in the Atharvan ritual texts: it makes a show,
in fact, of crowding out the other designations. Thus the
Kausika does not directly mention the Atharvan composi-
tions by any other name (see 63, 3; 94, 2–4; cf. 137, 25;
139, 6), although vaguer allusions to this Veda and its
adherents are made with the stem atharvan (59, 25; 73, 12;

1 Episches im vedischen Ritual, Proc. of the Royal Academy at Berlin,
July 23, 1891; nr. xxxviii, p. 785 ff. (especially 787, top); Rāgasūya, pp. 4,
23, note.

2 We may note also the prominence allowed in the AV. to the kind of
performance called sava. These are elaborate and rather pompous bestowals of
dakshinā, rising as high as the presentation of a house (rālāsava, IX, 3); or a
goat with five messes of porridge, five cows, five pieces of gold, and five
garments (agaudana, IX, 4). There are twenty-two kinds of these sava, and
the eighth book of the Kausika is devoted to their exposition (Kesava 64–66
presents a brief catalogue of them). Revenues of this kind are not likely to
have been derived from lesser personages than rich Kshatriyas, or kings.

3 In the Samhitā the stem bhṛigvaṅgirasah is never employed as the name of
the Atharvan writings; in AV. V, 19, 1. 2 the terms bhṛigu and sāgirasah occur
as the names of typical Brahman priests.
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125, 2.) The term also occurs in Vait. Sû. 1, 5; Gop. Br. I, 1, 39; 2, 18 (end); 3, 1, 2, 4, and it is common in the Parishítas (see Weber, Omina und Portenta, p. 346 ff.; Verzeichniss der Sanskrit und Prákrit Handschriften, II, 89 ff.), and the Anukramani. No valid reason appears why the term bhṛigu has succeeded in encroaching so far upon the term atharvan. The following may, however, be remarked. The three words atharvan, āṅgiras, and bhṛigu are in general equivalent, or closely related mythic names in connection with the production or the service of fire. Occasionally in the mantras (RV. X, 14, 6) they are found all together 1, or bhṛigu is found in company with atharvan (RV. X, 92, 10), or with āṅgiras (RV. VIII, 43, 13). This interrelation of the three names continues in the Yagus and Brāhmaṇa-texts, but in such a way that the juxtaposition of bhṛigu and āṅgiras becomes exceedingly frequent 2, broaching in fact on complete synonymy. The latter is reached in Sat. Br. IV, 1, 5, 1, where the sage Kyavana is designated either as a Bhārgava or as an Āṅgiras 3. It is conceivable that the frequency of this collocation suggested to the Atharvavedins a mode of freshening up the more trite combination atharvāṅgirasah; of any reason for a conscious preference of the word bhṛigu the texts show no trace 4.

The term brahma-veda whose origin is discussed below (p. lxv) likewise belongs to the sphere of the Atharvan ritual. Outside of the Atharvan there is to be noted only a single, but indubitable occurrence, Saṅkh. Gr̡h. I, 16, 3.

2 E.g. Tait. S. I, 1, 7, 2; Māitr. S. I, 1, 8; Vāg. S. I, 18; Tait. Br. I, 1, 4, 8; III, 2, 7, 6; Sat. Br. I, 2, 1, 13; Kātyā. Sr. II, 4, 38; Āpast. Sr. I, 12, 3; 23, 6; Yāska’s Nigh.V, 5; Nir. XI, 18. The juxtaposition of bhṛigu and atharvan is decidedly rarer in this class of texts (e.g. Āpast. Sr. IV, 12, 10); that of bhṛigu and āṅgiras continues in the Mahābhārata, and later; see Pet. Lex. s.v. (col. 364, top).
3 Cf. similarly Dadhyaṅk Ātharvana, Tait. S. V, 1, 4, 4, with Dadhyaṅk Āṅgirasa, Paṅk. Br. XII, 8, 6.
4 A statement like that of the late Kūlikā Upanishad 10, that the Bhṛigu are foremost among the Atharvans (athaṛvāno bhṛiguttamāk), if it is taken seriously at all, reflects rather the result than the cause of the substitution of the name bhṛigu for atharvan.
Even in the Atharvan Upanishads the term is wanting. The earliest occurrences of the word, aside from Sāṅkh. Grīh., are Vait. Sū. 1, 1; Gop. Br. I, 2, 16. The word is common in the Parisishās.

We may note finally the terms paṅkakalpa and paṅkakalpin. They do not refer directly to the Samhitās of the AV., but are both bahuvrīhi-compounds designating 'one who practises with the five kalpas of the AV.,' i.e. Atharvan priests. Thus the words were first explained by the author, Journ. Amer. Or. Soc. XI, 378; Kausika, Introduction, p. lvii. Cf. also Magoun, The Āsuri-kalpa, Amer. Journ. Phil. X, 169. They are very late: they do not occur in the Sūtras or Brāhmaṇa of the AV., nor, as far as is known, in the literature proper of that Veda. They appear as the titles of scribes of Atharvan texts, see Kausika, Introduction, p. ix; Weber, Verzeichniss der Sanskrit und Prākrit Handschriften, II, 96. But they are sufficiently attested outside of the Atharvan, in the expression, paṅkakalpaṃ atharvāṇam, Mahābh. XII, 342, 99 = 13258, and in the Mahābhāshya (Ind. Stud. XIII, 455).

II. THE POSITION OF THE ATHARVA-VEDA IN HINDU LITERATURE IN GENERAL.

In addressing oneself to the task of characterising the estimate which the Hindus placed upon the Atharvan texts and practices, it is especially needful to take a broad, if possible a universal view, of the statements of the Vedic and mediaeval texts bearing upon the question. The Atharvan is

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1 The word occurs in certain doubtful variants of the text of the Mundāka Up.; see Ind. Stud. I, 301, note. In Rām I, 65, 22 brahmaveda is contrasted with kṣatruveda, just as at Mahābh. VII, 23, 39 = 988 brāhma veda with dhanurveda. In such cases the word brahma is not to be referred pregnantly to the fourth Veda, but to Brahmanic religion in general represented by the first caste, the science of war being in the hands of the second, or warrior-caste. Cf. below, p. xlii. The word brahmavid, Mahābh. III, 2625 (Nala 14, 18, brahmaśābi), however, seems to mean 'skilled in sorcery,' and may contain an allusion to the AV.
a sacred text in more than one respect: aside from the materials which it shares with the Rig- and Yajurvedas, many of its hymns and practices are benevolent (bheshaga) and are in general well regarded, though even these, as we shall see, do not altogether escape the blight of contempt. Many hymns of the AV. are theosophic in character: on whatsoever ground they found shelter in the Atharvan collections they cannot have been otherwise than highly esteemed. The class of charms designed to establish harmony in family and village life and reconciliation of enemies (the so-called sámanasyâni, p. 134 ff.), and the royal ceremonies (râgakarmâni), are obviously auspicious in their nature. Even the sorceries of the Atharvan necessarily show a double face: they are useful to oneself, harmful to others. According as they are employed objectively and aggressively, they are a valuable and forceful instrument for the benefit and aggrandisement of him that employs them; according as one suffers from them subjectively and passively, they are dreadful and contemptible. This conflict of emotions lasts throughout the history of the recorded Hindu thought; the colour of the Atharvan remains changeable to the end, and is so described in the final orthodox and stereotyped view that it is used 'to appease, to bless, and to curse'. The fact, however, is that there must have arisen in the long run a strong wave of popular aversion against the Veda, whose most salient teaching is sorcery. This appears from the discussions of the Hindus themselves as to the orthodoxy of that Veda; from the conscious efforts of the later Atharvan writings to vindicate its character and value; from the allegorical presentation of the Atharvan as 'a lean black man, sharp, irascible, and amorous'; and many occasional statements of the Vedic and classical texts. The history of the relation of the Atharvan to the remaining Hindu literature is, however,
still unwritten, and the following pages aim to supply the necessary data.

In the hymn to the Purusha, the primaeval cosmic man (RV. X, 90, 9), the three Vedic categories, rikah sâmâni... yaguh, are mentioned; a fourth term, khandâmsi, is generic, embodying the metrical canons, or the metrical compositions as a whole, but the opportunity to mention the Atharvan is neglected. The names atharvan, aṅgiras, and bhrigu, which occur frequently elsewhere in the RV., designate mythic personages, intimately connected with the production of the fire, and the soma-sacrifice; nowhere do they seem to refer to any kind of literary composition. Even the expression brahmâni, used in connection with atharvan, RV. I, 80, 16, can claim no special interest, because, as will appear later (p. lxvi), the word brâhma is never used as a specific designation of Atharvan charms. No great importance is to be attached to this silence; the praises to the gods in connection with the great soma-sacrifices, with their prevailing mythical colouring, darkened very often by priestly mysticism, offer but scant occasion for the mention of sorcery, or the plainer practices of everyday life. Yet sorcery and house-practices there were in India at all times. The failure of the Rig-veda to mention any systematic redaction of charms by a collective name like atharvâṅgirasah must be gauged by the slenderness of its opportunities to mention the Veda as a generic name (cf. VIII, 19, 5), or Vedic collections or redactions in particular (X, 90, 9). There is no proof that even the oldest

1 For RV. X, 71, 11, which also hints at the three Vedic types, and the brâhma that embraces them all, see the full discussion below, p. lxiv ff.
2 Cf. e.g., RV. I, 191; VII, 50, and especially VII, 104, 16.
3 The familiar mention of compositions called rikh, sâmân, uktha, stotra, rastra, &c., does not, it is important to note, refer to collections at all, but to types of poetic productivity; they are moreover all of them such as were distinctively connected with the soma-sacrifice. Their presence simply accentuates the preoccupation of the body of the Rig-vedic collection with the great priestly sacrifices, and the consequent absence of the more general terms for Vedic classes of writings. The stem yaguh, in the sense of collection of formulas of the Yajur-veda, occurs only in the above-mentioned passage, X, 90, 9.
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parts of the RV., or the most ancient Hindu tradition accessible historically, exclude the existence of the class of writings entitled to any of the names given to the Atharvan charms; there is no evidence that these writings ever differed in form (metre) or style from those in the existing Atharvan redactions; and, finally, there is no positive evidence—barring the argumentum ex silientio—that the names current in other texts as designations of Atharvan hymns (bhesagâni, atharvânaḥ, aṅgirasah, &c.) were unknown at the earliest period of literary activity. On the other hand, the existing redactions of the AV. betray themselves as later than the RV. redaction by the character of the variants in those mantras which they share with the RV.

As regards the AV., the stanza X, 7, 20 presents the four Vedic categories, rikah, yaguh, sâmâni, and atharvâṅgirasah, the last the traditional name of the Saunakiya-version. The same tetrad is intended at XI, 6, 14, where the narrower term bhesagâ(ni) takes the place of atharvâṅgirasah. At XIX, 54, 5 the mention of atharvan and aṅgiras, though not directly referable to the AV., certainly suggests it, because stanza 3 speaks in the same strain of the rikah and yaguh; and in XIX, 22, 1; 23, 1 (parisishtha in character; cf. above, p. xxii), the aṅgirasāni and atharvanāni (sc. sūktāni) are mentioned separately. Otherwise this text also fails to present a fixed name for the type of literature known later as Atharvanic. The Atharvan is very much in the same position as we shall find the Yagus-texts: the three Vedas are mentioned, often in connection with other more specific forms and designations of prayer and sacerdotal acts, but the Atharvan is omitted. The impression left in both cases is by no means that of conscious neglect or contempt, but rather of esoteric restriction to the sphere of the great Vedic ritual (srauta).

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1 The word brahma which is catalogued with the trayī at XI, 8, 23; XV. 6, 3 (cf. also XV, 3, 7) does not refer to the Atharvan, but is the broader and higher term for religious activity in general. Cf. RV. X, 71, 11, and see below, p. lxvi.

2 E.g. in the very same hymn (X, 7, 14) in which the Atharvâṅgirasah are
it augurs no contempt or neglect of the Atharvan, if in a charm constructed for the purpose of obtaining a knowledge of the Vedas, AV. VII, 54 (Kaus. 42, 9), only ṛṣk, sāman, yaguvā, veda, and oblation (havic) are mentioned: the person who here desires Vedic learning is not in training for Atharvan priesthood, and therefore does not take care to include this specialistic learning. And similarly a considerable number of additional Atharvan passages, IX, 6, 1, 2; XI, 7, 5, 24; 8, 23; XII, 1, 38; XV, 3, 6–8; 6, 3, in which the Atharvan is not mentioned with the other Vedic compositions, betray no sign of conscious exclusion or contempt of the Atharvan. On the other hand, this very omission ensures the interesting result that the Sampitā of the AV., unlike its ritualistic adjuncts (see p. lvii ff.), is in no wise engaged either in self-glorification, or in polemics against the other Vedas. It seems altogether evident that the Atharvan diskeuasts were totally unconscious of any disadvantages inherent in their text, or any contemptuous treatment on the part of the adherents of the other Vedas.

In addition to the explicit designation of the Atharvan compositions as atharvāṅgirasaḥ, bhavegāni, ātharvanāni, &c., there is to be noted in the Saunakiya-text of the hymns a decided advance in the association of the names Atharvan, Anāgiras, and Bhṛigu with the practices and conditions which these hymns are aimed at. The older, broader, and vaguer mythic personality of all three which appears, e.g. in RV. VIII, 43, 13; X, 14, 6 (= AV. XVIII, 1, 58); X, 92, 10, is still continued in the Atharvan (VI, 1, 1; XI, 6, 13; XVI, 8, 11–14): Atharvan, Anāgiras, and Bhṛigu are at times simply semi-divine, or wholly divine

mentioned as the fourth Veda the poet lapses into the more familiar traivida, in a stanza which, like st. 20, aims to state that the Vedas are derived from Skambha (Brahma), a montheistic personification; cf. Muir, Original Sanskrit Texts, V, 378.

1 A similar passage in a Sūtra of the RV. (Āsv Grīh. III, 3, 1–3'), on the same occasion, namely, the study of the Veda, does not hesitate to include the Atharvan along with many other Vedic texts. This does not argue conscious preference, any more than the Atharvan passage indicates conscious exclusion; cf. below, p. xlviv.
beings, whose office is entirely non-Atharvanic. But on the other hand the Atharvans appear at IV, 37, 1 as slayers of the Rakshas (similarly IV, 3, 7); the Atharvans and Āṅgiras fasten amulets, and consequently slay the Dasyus, at X, 6, 20; and the name Bhrigu appears at V, 19, 1 (cf. TS. I, 8, 18, 1; TB. I, 8, 2, 5) as the typical designation of a Brāhmaṇa, i.e. here, of an Atharvan priest. Such specialisations of these names are unknown in the RV. Especially noteworthy is the evident beginning of the association of the name āṅgiraṇa with aggressive witchcraft or spells, and the somewhat less clear corresponding correlation of the stem āṭharaṇa with auspicious charms (see above, p. xviii ff.). Altogether the impression arises that the names Atharvan, Āṅgiras, and Bhrigu, connected with the redaction of the AV., have in the text of that Veda assumed, or commenced to assume, the office which the diekteust and the ritualistic texts of the Atharvan have definitely and permanently bestowed upon them.

In the domain of the śruti, exclusive of the Rig-veda, i.e. in the Yagus-samhitās, and the Brāhmaṇas, the position of the Atharvan is on the whole defined with sufficient clearness. It depends altogether on the practical character of these texts as exponents of the great Vedic sacrifices, the śravaṇa-performances: these, by their very nature, exclude any very direct interest in the systematic charms of the bheshagāṇi and ābhikārikāṇi. Such sorcery as is interwoven with the śravaṇa-performances has acquired independent expression in the metrical and prose formulas the Yagus-samhitās; it figures in the form and by the name of sacrificial formulas (yagūṃshi) as part of the threefold Veda (trayī vidyā). Thus the subject-matter of formulas like the following: ‘I dig (pits) that slay the Rakshas, destroy the spells that belong to Vishnu; that spell here which my equal or unequal has dug into (the ground) do I cast out; I make subject here my equal or my unequal that plans hostile schemes against me’ (Tait. S. I, 3, 2, 1; VI, 2, 11, 1. 2; Maitr. S. I, 2, 10. 11; Vāg. S. V, 23 ff.; Sat. Br. III, 5, 4, 8 ff.), is by its very terms
Atharvanic, and the practices by which its recitation is supplemented might be described in the Kausika-sūtra. The formula yó asmán dvēshāi yám ka vayām dvishmāh, 'he that hates us and whom we hate' (shall perish, or the like), occurs countless times in the Yagus-texts, as well as in the Atharvan charms. The aims and the acts of the Atharvan are present at the Vedic sacrifice, as well as at the practices of private life; the difference lies in the degree of applicability, and the degree of prominence: in the śruti-literature the sphere of the Atharvan is restricted to matters that are incidental and subsidiary, intended merely to pave the way for the main issue, the successful dispatching of the sacrifice to the gods, and the undisputed gratification of the priests (the ishām and the pūr-tam). Under these circumstances and at such a time pronounced hostility against the Atharvan would be a paradox, too silly even for the Yagus-texts and the Brāhmaṇas; no such hostility or repugnance is in evidence: that is reserved for a later and more reflective age.

In the first place then, the mythic personages Atharvan, Aṅgiras, and Bhrigū, whose proper names in the course of time are growingly restricted to the sphere of the Atharvan, continue in their pristine position of demi-gods. At Maitr. S. I, 6, 1 the Aṅgiras are still gods, aṅgirasām tvā devānām vratenaśadhe; similarly Tait. Br. I, 1, 4, 8, bhrigūrasām tvā-aṅgirasām vratapate vratenaśadhāmi; cf. also Tait. Br. III, 2, 7, 6; Maitr. S. I, 1, 8; Vāg. S. I, 18 (Sat. Br. I, 2, 1, 13; Kāty. Sr. II, 4, 38); Āpast. Sr. V, 11, 7. For Atharvan, see Tait. S. V, 1, 4, 3; 6, 6, 3; Tait. Br. I, 1, 10, 4; Vāg. S. VIII, 56; XI, 32. And so innumerable other instances. Needless to say, the descendants of the three divinities, conceived eponymically as the founders of families of Rishis, the Atharvava, Aṅgirasa, and Bhārgava, enjoy the same rights, and hold the same position of honour as the other families of Rishis, it being reserved for the later Atharvan writings to extol them beyond measure, and to establish them as the typical teachers. Thus Atharvan Daiva is the name of an ancient

teacher, Sat. Br. XIV, 5, 5, 22; 7, 3, 28; Dadhyaṅk Ātharvāṇa, Tait. S. V, I, 4, 4; 6, 6, 3; Sat. Br. IV, 1, 5, 18; VI, 4, 2, 3; the countless Āṅgiras, of which the RV. Anukramani counts no less than 451, e.g. Sat. Br. IV, 1, 5, 1; Kaush. Br. XXX, 6; Ait. Br. VIII, 21, 13; Āpast. Sr. V, 11, 7; and the equally frequent Bhārgava, Tait. S. I, 8, 18, 1; Sat. Br. ib.; Ait. Br. VIII, 2, 1, 5; Kaus. Br. XXII, 4. Occasionally, doubtless, even the śruti feels the connection that has been established between these names and the sphere of Ātharvanic literary activity, as when the Kāṭh. S. XVI, 13 mentions a Rishi Bhishag Ātharvāṇa2 (see Weber, Ind. Stud. III, 459); the Kaush. Br. XXX, 6, a Rishi Ghora Āṅgiras; or when the Paṅk. Br. XII, 8, 6 states that Dadhyaṅk Āṅgiras was the chaplain (purodhāniya) of the gods.

The manner in which the hymns of the Ātharvan are alluded to in the śrāuta-texts is as follows. Ordinarily the texts are preoccupied with the sacrificial literature in the narrower sense, and hence devote themselves to the mention and laudation of the trāyī vidyā, either without recounting its specific literary varieties, or by fuller citation of the terms rīk, sāman, yaguh. For these are substituted not infrequently other terms like stoma, uktha, sastra, udgīthā. &c., special liturgical varieties, also derived directly from the sphere of the śrāuta-performances, and, in fact, strictly dependent upon these performances for their existence. On the other hand, whenever the śrāuta-texts mention, or make draughts upon other literary forms like itihāsa, purāṇa, gāthā, sūtra, upanishad, and many others, the Ātharvan literature is almost unfailingly included, and that too almost invariably in the following ‘order: the tra vidyā is mentioned first, the Ātharvan holds the fourth place, and next follow in somewhat variable arrangement the types itihāsa, &c.


2 The same apocryphal Rishi is reported by the Anukramani as the author of the oshadhistutti, ‘the hymn to the plants,’ RV. X, 97; Vāg. S. XII, 75-89.
Thus the Taittirīya-samhitā mentions rīk, sāman, and yaguk alone at II, 4, 12, 7; 5, 7, 1; VI, 1, 2, 4; VII, 3, 1, 4, 12, 1; the same categories are alluded to at II, 4, 11, 6, in the expressions sāmanah, yagushām, and ukthamadānām; at III, 2, 9, 5, 6 in the expressions udgātrinām (with udgitha), ukthasamsinām (with rikaḥ), and adhvaryūnām; cf. also ishtayagushaḥ, stutastomasya, sastokthasya at I, 4, 28, 1.

The only mention of Atharvan literature is at VII, 5, 11, 2, under the designation āṅgirasaha (without atharvānaha 1), and here the text is as follows: rīgbhyak svāhā, yagurbhyak svāhā, sāmabhyak svāhā, āṅgirobhyak svāhā, vedebhyak svāhā, gāthābhyak svāhā, nārāsamsibhyak svāhā, raibhībhyak svāhā.

This also, in the main, is the nature of the references to the AV. in the Satapatha-brāhmaṇa. Either the term trāyī vidyā is used, or rīk, sāman, and yaguk are mentioned explicitly: I, 1, 4, 2, 3; II, 6, 4, 2-7; IV, 6, 7, 1, 2; V, 5, 5, 1, 9; VI, 1, 8, 3, 1, 10, 11, 20; VII, 5, 2, 52; VIII, 5, 2, 4; IX, 5, 2, 12; X, 4, 2, 21, 22; 5, 2, 1, 2; XI, 5, 4, 18; 8, 3-7; XII, 3, 3, 2; 4, 9; XIV, 4, 3, 12; 8, 15, 2, 9. In all these cases there is no mention of the Atharvan; but neither is there any mention of any other literary type that has a distinctive standing outside of the trāyī vidyā. On the other hand, the Atharvan is mentioned in a number of cases, every one of which presents also a lengthy list of additional literary forms. Thus XI, 5, 6, 4-8, rikaḥ, yagūmshi, sāmāni, atharvāṅgirasaha, anusāsanāni, vidyā, vākovākyam, itihāsapurānam, gāthā nārāsamsyakah; XIII, 4, 3, 3 ff., rīko vedaḥ, yagūmshi vedaḥ, atharvāno vedaḥ, āṅgiraso vedaḥ, sarpavidyā vedaḥ, devaṅnavidyā vedaḥ, māyā vedaḥ, itihāso vedaḥ, purānam vedaḥ, sāmāni vedaḥ; XIV, 5, 4, 10; 6, 10, 6; 7, 3, 11 (= Brīh. Ār. II, 4, 10; IV, 1, 2; 5, 11), rīgvedo yagurvedaḥ sāmavedo-tharvāṅgirasā itihāsaḥ purānam vidyā upanishadaḥ slokāḥ sūtrakā anuvyākhyānāni vyākhyānāni; X, 5, 2, 20, adhvaryavah (yaguk),

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1 Ct. above, p. xviii.
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 cocosgāh (sāman), bahvrikah (uktham), yatuvāda (yatū).
sarpavidah . . . devaganavidah. Only a single Upanishad
passage, XIV, 8, 14, 1–4 (= Brh. Ar. Up. V, 13, 1–4),
seems to mention, or rather hint at, the Atharvan in con-
nection with representatives of the trayi vidyā, without
mentioning other texts. The series is uktham, yaguh.
sāma, kshatram; the passage possibly views the fourth
Veda as the Veda of the Kshatriyas, or, more precisely,
substitutes the act of kshatra, i.e. the performances of
the kshatriya as Atharvanic by distinction. See, for this, p. xxxv,
above.

The Taittirīya-brāhmaṇa mentions the Atharvan twice,
once in accordance with the method described above, at

III, 12, 8, 2, riko yagūṃshi sāmāni atharvā-
ṅirasah . . . itiḥsapurānam. In the other
passage, III, 12, 9, 1, the Atharvan is men-
tioned without the customary adjuncts, and
that too before the Sāma-veda, to wit, rikām práki
mahati dig ukyate, dakshinām āhur yagushām apārām,
atharvānām anāgirasām pratīki, sāmnām udikī mahati dig
ukyate. But it is of interest to note that in the sequel,
where sundry symbolic and mystic correlations of the
Vedas with the sun, &c., are established, the Atharvan is
wanting, and the operations take place with vedais trībhik.
Thus, rīghbhik pūrvāne divi deva iyate, yagurvede tīshāati
madhye ahnāk, sāmavedeṇā-ṣtamaye mahiṣate, vedain
asūnyas trībhir eti sūryāk. We shall not err in judg-
ing that the fourth Veda is mentioned in a purely formulaic
manner, only because it is needed to fill out the scheme of
the four principal directions of space; the real theme at
the heart of the author is the traividyā, as, e. g. in III, 10,
11, 5, 6. On the other hand, it would be altogether erro-
nous to assume either hostility, or conscious discrimina-
tion against the Atharvan. The Taittirīya-āranyaka again
falls into line in two passages, II, 9 and 10, presenting
the texts in their most expansive form, rikah, yagūṃshi,

1 Conversely the trayī iscatalogued with other texts (vākovākyam itiḥā-
sapurānam), but without the Atharvan, at XI, 5, 7, 6 ff.; cf. the same list
sāmāṇi, atharvāṅgirasah, brāhmaṇāni, itihāsān, purāṇāṇi, kalpān, gāthāk, nārasamsikh.

The only mention of the Atharvan as a literary type in Sāṅkhâyana's Srauta-sūtra is at XVI, 2, 2 ff., again in the series, riko vedaḥ, yagurvedaḥ, atharvavedaḥ (in connection with bhesagam), āṅgiraso vedaḥ (in connection with ghoram), sarpaśvidyā, rākshovidyā, asuraśvidyā, itihāśavedaḥ, prāṇavedaḥ, śāmavedaḥ. Very similarly in Āsvalāyana’s Srauta-sūtra X, 7, 1 ff., riko vedaḥ yagurvedaḥ, atharvāṇaḥ vedaḥ (with bhesagam), āṅgiraso vedaḥ (with ghoram), vishāvidyā, pisākāvidyā, asuraśvidyā, prāṇāvidyā, itihāso vedaḥ, śāmavedaḥ. These passages are essentially identical with Sat. Br. XIII, 4, 3, 3 ff., above; their chief interest lies in the differentiation of atharvan and āṅgiras, respectively as representatives of the auspicious (bhesagam) and terrible (ghoram = ābhikārikam) activities of this Veda; cf. above, p. xviii ff. In the Pañkaviṃśa-brāhmaṇa, XII, 9, 10; XVI, 10, 10, the Atharvan charms are mentioned favourably: bhesagam vā atharvāṇāni, and bhesagam vai devānām atharvāṇo bhesagvāyai vā rishīyai. Cf. also XXIII, 16, 7; Kāth. S. XI, 5 (cf. Ind. Stud. III, 463).

The Vāgasaneyi-samhitā mentions the trāvidyā (or rīk and sāman without yaguk) frequently, IV, 1, 9; VIII, 12; XVIII, 9, 29, 67; XX, 12; XXXIV, 5; XXXVI, 9; the Atharvan is nowhere mentioned in connection with the other three. Once at XXX, 15 = Tait. Br. III, 4, 1, 11, a woman that miscarries (avatokā) is devoted to the Atharvans; the reference, in the light of AV, VI, 17; Kaus. 35, 12 (a charm to prevent miscarriage), seems to be to Atharvan hymns or Atharvanic practices. Otherwise the word atharvan occurs in connections that admit of no special, or at any rate obvious, reference to the fourth Veda, VIII, 56; XI, 32. Neither is there, as far as is known, any mention of the Atharvan in the Maitrāyani-samhitā, the Aitareya and Kaushitaki-brāhmaṇas, or Kātyāyana’s and Lātvāyana’s Srauta-sūtras.

The position of the Atharvan in the srauta-literature according to this evidence is what might be naturally
expected: there is no evidence of repugnance or exclusiveness. Witchcraft is blended with every sphere of religious thought and activity, and the only sane attitude on the part of these texts must be the recognition of the literary products which are by distinction the repositories of witchcraft. No one will expect rigid consistency: witchcraft blows hot and cold from the same mouth; according as it is turned towards the inimical forces, human and demoniac, or is turned by others against oneself, it is regarded as useful, or noxious. The AV. itself takes the same view by implication: the hymn, II, 12, hurls the bitterest invective against enemies that endeavour to thwart one’s holy work; this does not prevent one’s own endeavour to frustrate the sacrifice of an enemy (VII, 70); the hymn, II, 7, ensures protection against curses and hostile plots, but does not prevent the existence of fierce imprecations and curses issued forth subjectively for the ruin of another (VI, 13 and 37). It is a question throughout of my sorcery, or thy sorcery. The flavour of holiness and virginal innocency is necessarily absent, and this want crops out in connection with the performances of yātu even in the RV. (VII, 104, 15, 16), where the writer exclaims: ‘may I die to-day if I am a sorcerer,’ and complains against his enemy who calls him, though he is pure, a sorcerer, and against the real sorcerer who pretends that he is pure. Though yātu (sorcery) is regarded here as devilish (cf. e.g. AV. I, 7 and 8), the writer at Sat. Br. X, 5, 2, 20 is not prevented from placing the yātuvīdaḥ, ‘those that are skilled in sorcery,’ in solemn array with the representatives of the holiest forms of literature, immediately after the bahlvīkah, as the characteristic exponent of Atharvanic activity. And on the other hand even bhashagam, ‘cure, medicine,’ the altruistic province of the Atharvan, though well regarded in general, does not come off without a sneer. The Tait. S. VI, 4, 9, 3 (cf. Maitr. S. IV, 6, 2; Sat. Br. IV, 1, 5, 14) says, brāhmaṇena bhashagam na kāryam, ‘a Brahman shall not practise medicine,’ the reason that is assigned being that the physician is
impure, that the practice entails promiscuous, unaristocratic mingling with men: 'men run to the physician' (MS. IV, 6, 2, p. 80, l. 1)1. And we may trust that the canons of social standing and literary appreciation of a people that had produced the best that is to be found in Vedic literature could not fail altogether, when in the proper mood, to estimate at its right value the wretched hocus-pocus of the bheshaṃāṇi themselves, though these were the best that the Vedic period had produced for the relief of bodily ailment. Yet the Veda without witchcraft would not be the Veda, and the srauta-texts are not in the position to throw stones against the Atharvan. Moreover it must not be forgotten that the Atharvan contains in its cosmogonic and theosophic sections more material that undertakes to present the highest brahmavidyā than any other Vedic Sāṃhitā (cf. below, p. lxvi); by whatever literary evolution this was associated with this sphere of literature and incorporated into the redaction, it doubtless contributed to the floating of the more compact body of sorcery-charms, and its higher valuation among the more enlightened of the people. At any rate, a sober survey of the position of the Atharvan in the traividya yields the result that this Veda, while not within the proper sphere of the greater concerns of Vedic religious life, is considered within its own sphere as a Veda in perfectly good standing; the question of its relative importance, its authority, and its canonicity is not discussed, nor even suggested.

The position of the Atharvan in the Upanishads does not appear to differ from that in the sūruti in general. Aside from the Atharvan Upanishads, which are naturally somewhat freer in their reference to the AV., and in the mention of more or less apocryphal Atharvan teachers, it is introduced but rarely, and usually in the manner prevalent elsewhere in the srauta-literature, i.e. preceded by the trayā, and

1 Cf. the contempt for the pūgayāgyātyā, ye pūgān yāgayanti, 'those who sacrifice for a crowd,' Manu III, 151; Mahābh. I, 2683, and the grāmyāgīn, Manu IV, 205, and grāmyāgaka, Mahābh. III, 13355. See also Vishnu LXXII, 12; Gaut. XV, 16.
followed by a variable list of other literary types. Thus the passages quoted above from Sat. Br. XIV, 5, 4, 10; 6, 10, 6; 7, 3, 11 = Brîh. Âr. Up. II, 4, 10; IV, 1, 2; 5, 11, and the Tait. Âr. II, 9 and 10, are of Upanishad character, and the Maitr. Up. VI, 32 repeats the list of texts stated at Sat. Br. = Brîh. Âr. Up., just cited, in precisely the same order. The same text, Maitr. Up. VI, 33 (= Mahâ Up. 2; Atharvasiras 4), has the list rigyaguh/sâmâtharvângirasâ itihâsah purânam. The Kâhâ. Up. III, 1–4 deals with rik, yaguh, sâman, atharvângirasah, and itihâsapurâvâni; the same text at VII, 1, 2, 4; 2, 1; 7, 1, has the same list, ... âtharvana/s katurthakah itihâsapurânavah pâkkah, to which are added a lengthy series of additional sciences (vidyâ). The Tait. Up. = Tait. Âr. VIII, 3, again, presents the Atharvan in a formulaic connection, tasya (sc. âtmanah) yagur eva/sirah, rig dakshinah pakshah, sâmô-ttarah pakshah, âd esa átmâ, atharvângirasah pukkham. There is, as far as is known, no additional mention of the Atharvan in the non-Atharvanic Upanishads, and it is evident that there is no marked change in the manner in which the fourth Veda is handled. Very much more numerous are the instances in which the trayî alone appears; see Jacob’s Concordance to the principal Upanishads, under the words rigveda, riûmaya, rik; yagurveda, yagurmaya, yagus; sâmaveda, sâmamaya, sâman. They show that the draughts upon the Atharvan and the subsequent literary forms are, in general, made under the excitement of formulaic solemnity; while on the other hand, needless to say, the Upanishads with their eye aloft alike from hymn, sacrificial formula, and witchcraft charm, have no occasion to condemn the Atharvan, aside from that superior attitude of theirs which implies, and diplomatically expresses condemnation of the entire Veda that is not brahmavidyâ.

Even in the Atharvan Upanishads there is sounded in

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1 This Upanishad belongs to a Yagus-school; hence the pre-eminence of the yagus. The Atharvan is here forced into a position of disadvantage, and it may be admitted that its mention after the âd esa (Upanishad) is intentional. But there is really no other course open to the writer. The tenor of the entire passage excludes the notion of disparagement of any of the texts mentioned.
general neither the polemic nor the apologetic note which characterises the ritualistic writings of the Atharvan. We find, to be sure, in the late Pranava Up. a sporadic, if not solitary, assumption of superiority on the part of the AV. 1, and an interpolated passage in the Prasna Up. V, 5 betrays the distinct tendency to secure at any cost the correlation of the Atharvan with the highest brahma 2. The authority of Atharvanic teachers, Sanatkumāra, Āṅgiras, Paippalāda, &c., is, of course, cited with especial frequency in the Atharvan Upanishads, helping to confer upon them an esoteric school character. But in general, all that may be said is, that the Atharvan Upanishads mention the fourth Veda along with the other three more frequently than the corresponding tracts of the other schools, that the Atharvan is quietly added to the trayī, whether other literary forms like the itihāsaparāvam, &c., appear in the sequel, or not. Even these Upanishads, however, occasionally lapse into the more frequent habit of the bulk of the Vedic literature, and fail to refer to the Atharvan, whether consciously or not, it seems impossible to tell. Thus the Mundaka Up. I, 1, 5 counts the four Vedas (Atharvan included) along with the Āṅgas as the lesser science, above which towers the science of Brahma: rigvedo, yagurvedah, sāmavedo ātharvavedah sikshā, &c. But in II, 1, 6 the list is, rikah sāma yagūṃshi dikshā yagūṃśkā. The Prasna Up. II, 8 says of the Prāna, 'life's breath' (personified), rishvāṁ karitam satyam atharvāṅgirasām asi, which seemingly contains an allusion to the Atharvan writings, but in II, 6 we have, prāne sarvam pratishthitam riko yagūṃshi sāmāni yagūḥ kṣatram brahma ka 3. See also Mahānārāyana Up. 22. This betrays the usual preoccupation with the trividyā, which is not quite effaced by the possible allusion to the Atharvan in II, 8. The Nrisimhapūrvatāpāni Up.

1 See Ind. Stud. I, 296; IX, 51.
3 It would have been easy to substitute for the last four words, atharvāṅgirasās ka ye, or the like. Cf. also Prasna V, 5, alluded to above.
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I, 2 has, rigyaguḥsāmātharvānas katvāro vedāḥ; I, 4, rigyaguḥsāmātharvarūpah sūryah; II, 1 (= Nrisimhotratāpani Up. 3; Atharvasikha Up. 1), rigbhiḥ rigvedah, yagur-bhir yagurvedah, sāmabhiḥ sāmavedah, atharvānair mantrair atharvavedah; in V, 9 it falls into the broader style of reference, rikāḥ, yagūṃushi, sāmāni, atharvānam, aṅgirasam, sākhāḥ, purāṇāni, kalpān, gāthāḥ, nārāsamsikh, leading up finally to pranavam, the Om which embraces all (sarvam). But in V, 2 we have rigmayamaḥ yagurmayamaḥ sāmamayaḥ brahmamayaḥ amṛtamayaḥ, where brahmamayaḥ obviously refers to the brahmavidyā, the holy science, not to the fourth Veda, the Brahaveda. And thus the Brahavidyā Up. 5 ff. recounts the merits of the traividya, culminating in the Om, without reference to the Atharvan. It seems clear that even the Atharvan Upanishads as a class are engaged neither in defending the Atharvan from attack, nor in securing for it any degree of prominence. Other references to the Atharvan occur in Atharvasiras 1, rig aham yagur aham sāmāḥ has atharvāṅgirasoḥ ham; Mukti-kā Up. 12–14, rigveda, yaguk, sāman, atharvāna; ibid. 11, atharvavedagatanām ... upanishadām; Mahā-Up. 3, gāyatram khanda rigvedah, traishūbham khando yagurvedah, gāgatam khandaḥ sāmavedah, ānushtubham khando atharvavedah. Cf. also Kālikā Up. 10, 13, 14.

On turning to the Grihya-sūtras it would be natural to anticipate a closer degree of intimacy with the Atharvan, and hence a more frequent and less formulaic reference to its writings. For the subject-matter of these texts is itself, broadly speaking, Atharvanic, besides being dashed strongly with many elements of vidhāna or sorcery-practice, i.e. Atharvanic features in the narrower sense and by distinction. Many verses quoted in the Grihya-sūtras are

1 The Upanishads do not designate the fourth Veda as Brahaveda, unless we trust certain doubtful variants and addenda, reported by Weber, Ind. Stud. I, 301, note. The earliest occurrence of Brahaveda is at Śāṅkh. Grih. I, 16, 13 (see above, p. xxvii).

2 Cf., e.g. the use of roots, Pār. I, 13, 1; Śāṅkh. I, 19, 1; 23, 1; the battle-charm, Ārv. III, 12 (cf. p. 117 ff. of this volume); the bhaishagyāṇi, ‘remedial charms,’ Ārv. III, 6, 3 ff.; Pār. I, 16, 24 ff.; III, 6; Hir. II, 7;
identical with, or variants of those contained in the Atharva-samhitā. But even the Grihya-rites, popular, nay vulgar, as they must have been in their untrammelled beginnings, were, so to speak, Rishified, and passed through in due time a process of school-treatment which estranged them as far as possible from the specifically Atharvanic connections, and assimilated them, as far as possible, to the Rigveda, Sāma-veda, and Yāgur-veda, as the case may be. Thus the battle-charm, Ārv. III, 12, instead of drawing upon the very abundant mantras of this kind, contained in the AV. (see p. 117 ff.), is decked out with the scattering material of this sort that may be extracted from the RV. (see the notes to Stenzler's and Oldenberg's translations). In general the preference for mantras of the particular school is nearly if not quite as great as in the Srauta-sūtras. The anticipation of a marked degree of literary relationship with the Atharvan is not materialised. The Grihya-sūtras of the Sama-veda (Gobhila and Khādira), and Āpastamba¹, do not seem to mention the Atharvan at all; Āsvalāyana (III, 3, 1–3), on the occasion of the svādhyāya, the daily recitation of the Veda, recommends the Atharvan, but the mention of this text is that which we have found to be the normal one in the Srauta-literature, i.e. preceded by rik, yaguk, and sāman; followed by brāhmaṇa, kalpa, gāthā, nārāsamsi, itihāsa, and purāṇa ². Similarly Hiranyakesin (II, 19, 6), in connection with a long list of deities, mentions in order rigveda, yagurveda, sāmaveda, and itihāsapurāṇa; in Sāṅkhāyana I, 24, 8 the Atharvan is even omitted in a similar list, which catalogues

² This Sūtra mentions neither rik, sāman, nor atharvan, a probably unconscious preoccupation with the yaguk that must not be construed as intentional chauvinism against the other Vedas. The mantra-materials quoted and employed do not differ in their general physiognomy from those of the other Sūtras, but they are always referred to as yaguk.
³ The passage contains in slightly different arrangement the list of Vedic texts presented by the Tait. Ār. II, 9 and 10, above; cf. also Sat. Br. XI, 5, 7, 5. 6.
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*rigveda*, *yajurveda*, *sàma*veda, *vàkovàkyam*, *itiha*sa*purà*nam, and finally sarvàn vedàn (cf. the same grouping, *Sat. Br*. XI, 5, 7, 6 ff.). But in *Sàñkh*. I, 16, 3 (brahmaveda); *Hir*. II, 3, 9 (atharvàngirasàk); II, 18, 3; 20, 9 (atharva*veda*); *Pàr*. II, 10, 7 (atharva*veda*); II, 10, 21 (atharva*va*nm) there is a distinct advance along the line of later development in the familiar mention of the fourth Veda; this is not balanced altogether by the restriction to the trayi, *Sàñkh*. I, 22, 15; 24, 2; *Hir*. I, 5, 13; II, 13, 1, or the restriction to two Vedas, *Gobh*. I, 6, 19; III, 2, 48; *Àsv*. I, 7, 6 = *Pàr*. I, 6, 3 = *Sàñkh*. I, 13, 4, because these passages are to a considerable extent quotations, or modifications of mantras derived from the *sruti*. The true value of this testimony is chronological, not sentimental: the *Gṛh*ya-sūtras, as much as their subject-matter is akin to the Atharvans, are not imbued with a sense of its especial value and importance, any more than the *srauta*-texts. They handle their materials in a self-centred fashion, without acknowledging any dependence upon the literary collections of the Atharvans; their more frequent reference to the fourth Veda is formulaic in every single instance, and the greater frequency with which it is mentioned marks the later chronology of the *Gṛh*ya-sūtras (cf. Oldenberg, Sacred Books, vol. xxx, pp. i and xvii ff.).

The construction of the Vedic literature in general is, as we have seen, such as to forbid any genuine discrimina

The AV. in the law-

nation there against the Atharvan. In so far as this Veda offers the means of defence against the ills of life (disease and possession by demons); in so far as it presents the auspicious blessings pronounced at the sacramental points in the life of the individual, from conception to death, it is holy by its very terms. Even witchcraft is part of the religion; it has penetrated and has become intimately blended with the holiest Vedic rites; the broad current of popular religion and superstition has infiltrated itself through numberless channels into the higher religion that is presented by the Brahman priests, and it may be presumed that the priests were neither able to cleanse their
own religious beliefs from the mass of folk-belief with which it was surrounded, nor is it at all likely that they found it in their interest to do so. But there is another field of literature whose roots also reach down to the Veda, in which judgment must be passed over the more unclean and sinister phases of Atharvanic activity. The broad arena on which men meet in daily contact is the true field for the golden rule. The need of doing unto others what one would have others do unto oneself, and leaving the opposite undone, is sure to be felt, and sure to gain expression in the proper literature. This literature is the legal literature (dharma), more narrowly that part of it which deals with the mutual rights and obligations of men, the vyavahâra-chapters of the legal Sûtras and Sàstras. Here also the Atharvan retains in a measure its place by virtue of its profound hold upon popular beliefs, because indispensable sciences like medicine and astrology are Atharvanic by distinction. and because the Atharvan performs, especially for the king, inestimable services in the injury and overthrow of enemies. The king’s chaplain (purohita) was in all probability as a rule an Atharvan priest (cf. Yâgñav. I, 312). But incantations, sorceries, and love-charms do work injury, and the dharma-literature pronounces with no uncertain voice the judgment that the Atharvan, while useful and indispensable under certain circumstances, is on the whole inferior in character and position, that its practices are impure, and either stand in need of regulation, or must be prohibited by the proper punishments.

The Atharvan is not mentioned very frequently either in the Dharma-sûtras, the older metrical Dharma-sûstras, or in the more modern legal Smritis. In Vishnu XXX, 37; Baudh. II, 5, 9, 14; IV, 3, 4; Yâgñav. I, 44 (cf. Manu II, 107); 101 (cf. Manu II, 85); Ausanasa-smrîti III, 44 (Givânanda, vol. i, p. 514), the Atharvan is mentioned in the

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1 In this passage, vedâtharvapurânâni setihâsâni, the Atharvan is kept distinct from the trayâ, the veda by distinction; cf. Weber, Indische Literaturgeschichte, p. 165, note.
normal Vedic manner, i.e. preceded by the traividya, and followed by other literary types, especially the itihásapu-
ránam. It is worthy of note that in only three of the five cases (Baudh. II, 5, 9, 14; Yágñav. I, 44; Aus. III, 44),
the older name aṭhārvāṅgirasaḥ appears; the other three have aṭhārvaveda, or aṭhārvan. But it seems altogether
impossible to derive from this any chronological indications as to the date of a given legal text, since Usanas, or even
Yágñavalkya, is certainly later than Baudhāyana and Vishnu. At this time the names aṭhārvaveda, aṭhārvan, aṭhārvava
have established themselves as the equivalent of the older aṭhārvāṅgirasaḥ, but the older name crops out at times in
a purely chance way. At Yágñav. I, 3 the fourth Veda is also implied as one of the fourteen foundations of know-
ledge and law, without being mentioned by name; cf. also Ausanasa-smrīti V, 66 (Gīvānanda, vol. i, p. 531, bottom).
The Aṭhārvan, however, holds also the position of the fourth Veda in cases where no additional literature is men-
tioned; at Baudh. III, 9, 4 burnt oblations are offered to the four Vedas and many divinities; at Baudh. IV, 5, 1 the
Sāman, Rīk, Yagus, and Aṭhārvaveda are mentioned in connection with oblations calculated to procure the special
wishes of one’s heart (kāmyeshtayaḥ). At Vas. XXII, 9 the Samhitās of all the Vedas (sarvakhandaksamhitāḥ) are
counted among the purificatory texts: the Aṭhārvan is probably intended to be included, especially as the Aṭhār-
vasīras (see below) is explicitly mentioned. In the late Vṛddhahārīta-samhitā III, 451 the Aṭhārvanāṇi (sc. sūktāṇi)
are on a level with the ṛībo yagūṃshi and sāmāṇi. In the Ausanasa-smrīti III, 86 (Gīvānanda, vol. i, p. 518) the twice-
born is recommended to read either a Veda, two Vedas, the Vedas, or the four Vedas, a distinction between the trai-
vidyā and the four Vedas, not explicitly stated elsewhere. The Aṭhārvasīras, an Upanishad connected with the AV.,
is mentioned a number of times, Gaut. XIX, 12; Vas. XXII, 9; XXVIII, 14; Ausanasa-smrīti IV, 5; the same text is
mentioned under the name of Siras at Baudh. IV, 1, 28;

1 See Gīvānandavidyāsāgara’s Dharmarāstrasamgraha, vol. i, p. 213.
Vas. XXI, 6-8; XXV, 13; Vishnu LV, 9. Certain vows called Siras, Baudh. II, 8, 14, 2; Vas. XXVI, 12, also emanate from the sphere of Atharvanic practices; so Govinda at Baudh. loc. cit. More pointedly, and without the company of the traividya, the sacred texts of the Atharvan and Āṅgiras (sūtrīn atharvāṅgirasāh) are recommended as the true weapons with which the Brāhmaṇa may slay his enemies, Manu XI, 33; the king must choose for his chaplain (purohita) one who is skilled in the Atharvan and Āṅgiras (athaṅvāṅgirase), Yāgñav. I, 312; and the same recommendation is implied at Gaut. XI, 15, 17, where the king is enjoined to take heed of that which astrologers and interpreters of omens tell him, and to cause the purohita to perform in his house-fire among other expiatory rites (sânti), rites for prosperity (maṅgala), and witchcraft practices (abhiṣāra) against enemies. Such a purohita is eo ipso an Atharvan priest. In the Atri-samhitā (Gīvānanda's collection, vol. i, p. 45) gyoṭirvīdo...athaṅvāṭah, 'Atharvan priests skilled in astrology' are recommended for the performance of srāddhas and sacrifices (cf. Vishnu III, 75; Yāgñav. I, 332). The snātaka must not live in a country without physicians, Vishnu LXXI, 66, and the king should consult his physicians in the morning, Yāgñav. I, 332. At Vishnu III, 87, the king himself is urged to be conversant with incantations dispelling the effects of poison and sickness, and at Manu VII, 217, the food of the king is rendered salubrious by sacred texts that destroy poison: these passages evidently refer to Atharvanic bhaiśagyāṇi (cf. p. 25 ff.), and Atharvan priests skilled in their use. At Baudh. II, 8, 15, 4; Vishnu LXXIII, 11; LXXXI, 4, the demons called yātudhāna are driven out by means of sesame, in perfect accord with AV. I, 7, 2.

Thus far then the dharma-literature expresses regard for the Atharvan, and distinct dependence upon its literature and its practices. But the ever dubious quality of the fourth Veda sounds from notes pitched in a different key. In the

1 The king himself is urged (ib. I, 310) to devote himself to the trayā.

2 This is the stereotyped summary of the functions of the AV., sāntapushṭi-kābhīṣārika; see p. xxix.
first place we may remark that the conspicuous omission of this Veda which characterises the srauta-literature, without pronounced disapproval of the Atharvan, is continued in the dharma-texts. Thus notably in the prohibition of the recital of the other Vedas while the sound of the Sâmans is heard, these texts mention only the rîk and the yagûh; see Gaut. XVI, 21; Vas. XIII, 30; Vishnu XXX, 26; Manu IV, 123. 124. At Baudh. IV, 5, 29; Manu XI, 263–66, the recitation of the trividya is recommended as a most efficient means of purification and release from sin. In the cosmogonic account, Manu I, 23, only rîk, yagûh, and sâman are derived from the primeval creation. In Baudh. II, 8, 14, 4. 5; Manu III, 145, the trividya and its adherents only appear at the funeral-offerings (srâddha), though the Atri-samhita singles out Atharvans skilled in astronomy on that very occasion (see above, p. xlviii). At Manu XII, 112 (cf. YâgNAV. I, 9) adherents of the three Vedas are recommended as an assembly (parishad) to decide points of law; at YâgNAV. II, 211 punishment is declared for him that abuses one skilled in the three Vedas; at YâgNAV. I, 310 the king is urged to devote himself to the study of the trayî (vidyâ); his chaplain, on the other hand, must be skilled in the manipulation of the atharvângirasam (ib. I, 312). The inferiority of the Atharvan is stated outright at Āpast. II, 11, 29, 10. 11, where it is said that the knowledge of women and Sûdras is a supplement of the Atharva-veda (cf. Bühler, Sacred Books, vol. ii, p. xxix); and yet more brusquely Vishnu V, 191 counts him that recites a deadly incantation from the Atharva-veda as one of the seven kinds of assassins.

Still more frequently, performances which imply the knowledge and use of the Atharvan are decried and punished, though the writings of the Atharvan are not expressly mentioned. Thus magic rites with intent to harm enemies, and sorceries and curses in general, cause impurity, and are visited with severe penances at Āpast. I, 9, 26, 7; 10, 29, 15; Baudh. II, 1, 2, 16; Gaut. XXV, 7; Vishnu XXXVII, 26; LIV, 25; Manu IX, 290; XI, 198; YâgNAV. III, 289. Yet the other side of the coin is turned
up at Manu XI, 33, where the Atharvan is recommended as the natural weapon of the Brāhmaṇa against his enemies (see above). Nārada, V, 108, also betrays his hostile attitude towards sorcery when he remarks that the sage Vasishṭha took an oath, being accused of witchcraft. With especial frequency and emphasis the impurity of physicians is insisted upon, Āpast. I, 6, 18, 20; 19, 15; Vishnu LI, 10; LXXII, 9; Gaut. XVII, 17; Vas. XIV, 2, 19; Manu III, 152, 180; IV, 212, 220; Yāgñav. I, 162; III, 240: we gathered above (p. xxxix) that the practice of medicine is regarded in the same light in the Brāhmaṇas; the charge, of course, reflects upon the Atharvan. Astrology also, and fortune-telling, are impure occupations, Baudh. II, 1, 2, 16; Manu IX, 258; the practice of astrology is forbidden to ascetics, Vas. X, 21; Manu VI, 50; and the astrologer is excluded from the śrāddha, Vishnu LXXXII, 7; Manu III, 162. That these practices were Atharvanic in character we may gather from AV. VI, 128; Kaus. 50, 15. An especially pointed reflection against the AV. is implied in the prohibition of the mūlakriyā or mūlakarma, ‘practices with roots’ at Vishnu XXV, 7 wives are especially forbidden to engage in such practice; at Manu IX, 290 magic rites with roots, practised by persons not related to him against whom they are directed, are regarded as sinful; at Manu XI, 64 practices with roots in general are forbidden. Such practices abound in the AV. and its ritual; see I, 34; III, 18 (= RV. X, 145); V, 31, 12; VI, 138, 139; VII, 38, &c., and the performances connected with them (cf. p. 99 ff. and the commentary on these hymns). Though they are not wanting elsewhere, especially in the Grihya-sūtras, the brunt of the charge is without doubt directed against the Atharvan. Finally, at Gaut. XV, 16; Vishnu LXXXII, 12; Manu III, 151; IV,

1 He has in mind the asseveration of the poet, RV. VII, 104, 15, adya murya yadi yātudhāno īśmi, &c., ‘may I die to-day if I am a sorcerer.’
3 Cf. the same prohibition in the Mahābhārata, below, p. liv.
4 The commentator Nārada states that they are permissible, if practised against a husband or relative.
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205, he who practises for a multitude (grāmayāgaka) is pronounced impure: we may presume that this kind of activity was largely, if not entirely in the hands of Atharvan-priests; cf. the note on p. xl.

The position of the Atharvan in the Mahābhārata may be characterised in the single statement that its importance as a Veda, and its canonicity, are finally and completely established; that its practices are familiarly known and, in general, not subjected to any particular criticism. There is no especial affinity between the great Epic and the srauta-literature. barring the continuance of a considerable quantity of the legendary materials (ākhyāna) which are woven into the descriptions of the Vedic sacrifices in the Brāhmaṇas; hence there is nothing in the Epic to induce preoccupation with the trayi vidyā. On the other hand, the great collection deals so largely with the interests of the Kshatriyas as to preclude any conscious discrimination against the fourth Veda, since this Veda also is to a very considerable extent engaged in the interest of the kings (rāgakarmāni, Kausika, chapters 14 to 17), and the practices of their chaplains (purohita) are also largely Atharvanic in character. It is true that the Mahābhārata in common with all Hindu literature, the Atharvan literature not excluded, mentions frequently only the three Vedas by their distinctive names, or by the generic terms trayi vidyā and trayo vedāk. Thus in the passages assembled in A. Holtzmann's sufficiently exhaustive collectanea on this question in his work on the Epic, Das Mahābhārata und seine Theile, vol. iv, p. 5, the prevailing Vedic habit of referring to the Vedas is continued. But there can be little question that this mode of reference has at this time, as doubtless in a measure also in the period of Vedic productivity, become a stereotyped mechanical habit, continued from the tradition of earlier times; cf. Bühler, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XL, 701, who compares the German expression 'die vier Erdtheile,' and the like. There is no indication that the mention of the Atharvan is consciously avoided.
The main proof of the high regard for the Atharvan and its unchallenged position in the canon, are the quasi-cosmogonic passages in which the four Vedas figure in the primordial transactions of the creation of the world, and its affinity with the personified creator. Thus, at V, 108, 10 = 3770 Brahman is said to have first sung the four Vedas; Brahman himself is called Katurveda, III, 203, 15 = 13560, as similarly Vishnu at XIX, 238, 9 (Bhav.) = 12884; at III, 189, 14 = 12963; VI, 67, 6 = 3019 Vishnu himself declares that the four Vedas (atharvama the fourth) have sprung from him. According to XIX, 14, 15 (Bhav.) = 11516, Brahman created first the tristich called Gayatri, the mother of the Vedas, and afterwards the four Vedas; according to XIX, 53, 41 (Bhav.) = 13210 he carries upon each of his four heads one of the Vedas, or, according to II, 11, 32 = 449, the four Vedas dwell bodily in his palace. At XII, 347, 27 = 13476 malicious demons steal the four Vedas from Brahman, and Vishnu restores them. Accordingly the Brahman priest and the kings, both of whom owe it to themselves to be vedavid, are more specifically described as knowing and reciting the four Vedas, at I, 70, 37 = 2880 ff.; VII, 9, 29 = 289; XIX, 142, 1 (Vish.) = 7993, where a Brahmana is designated as katurvedah, just as the divinity Brahman, above. Other instances of the mention of the four Vedas, with or without other literary compositions, are I, 1, 21; I, 1, 264; II, 11, 32 = 450; III, 43, 41 = 1661 (akhyanapañkamair vedaiḥ); III, 58, 9 = 2247 (katro vedān sarvān akhyānapanakamān); III, 64, 17 = 2417 (katvāro vedāk sāngopaṅgākāḥ); III, 189, 14 = 12963; V, 44, 28 = 1711; VII, 59, 15 = 2238; VII, 149, 22 = 6470; XII, 236, 1 = 8613; XII, 335, 28 = 12723; XII, 339, 8 = 12872; XII, 341, 8 = 13136 (rigvede . . . yagurvede tathāi-vā-tharvāsāmasu, purāne sopianahade); XII, 342, 97 = 13256 ff.; XII, 347, 28 = 13476; XIII, 17, 91 = 1205 ff. (where the Atharvan appears first, atharvasirshah sāmasya rśkasahrasāmikeshnāh, yagukpādabhugo guhyah); XIII, 111, 46 = 5443; XIII, 168, 31 = 7736; XIX, 109, 5 (Vish.) = 949� (katvāro sakhilā vedāk sarahasyāk savistarāh); XIX, 14, 15 (Bhav.) = 11665. Cf. Holtzmann, l. c., p. 6.
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By itself the Atharvan is mentioned numerous times: as atarvâṅgiras (singular), atarvâṅgirasâh (plural), atarvâṅgirasâ, atarvân, atarvâsə, atarvâna, and atarva-veda. Invariably the statements presenting these names are either directly laudatory, or they exhibit the Atharvan in an indisputable position of usefulness. At III, 305, 20 =17066 Kunti knows mantras, atarvâṅgirasi 1 srutam, for compelling the gods to appear; at II, 11, 19 =437 the atarvâṅgirasâh, personified, are mentioned honorifically along with other Vedic Rishis; at V, 18, 5 =548 ff. Ângiras praises Indra with atarvavedamantraih, and Indra declares that this Veda shall henceforth have the name atarvâṅgirasâ. At XII, 342, 99 =13258 ff. Pragâpati declares that the sages skilled in the Atharvan (vîrâ atarvânanavidas) fashion him into an Atharvan priest, devoted to the practice of the five kalpas (pañkakalpam atarvânam). At V, 37, 58 =1391 Atharvan practitioners (atarvanâh) are spoken of in a friendly way: 'For him that has been wounded with the arrow of wit there are no physicians and no herbs, no sacrificial formulas, no amulets, no Atharvanas (conjurers), and no skilful remedies.' See also I, 70, 40 =2883; III, 251, 24 =15147; XIII, 14, 39 =901; XIII, 94, 44 =4590.

In a number of places weapons are said to be as fierce and efficacious as the sorcery-practices of the Atharvan (krityâm atarvâṅgirasim iva), VIII, 40, 33 =1848; VIII, 90, 4 =4625; VIII, 91, 48 =4795; IX, 17, 44 =907; XIII, 98, 13 =4706: the passages imply neither praise nor blame, but represent Atharvan practices as familiarly established among the customs of the people.

It is scarcely to be expected that the Atharvan and its practices, notwithstanding their establishment in the good graces of the epic writers, shall come off entirely without criticism; there must have been persons aching under its supposed inflictions, and moods awake to a full sense of its vulgarity. In such cases the Mahâbhârata reflects entirely the spirit of the dharma-texts. Thus at XII, 36–28 =1322;

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1 In the Calcutta edition, atharvajiras for atarvâṅgirasi.

XIII, 90, 13 = 4282, physicians are declared to be impure (cf. above, p. 1). Practices undertaken by bad women with charms and roots (mantramūlaparā stri...mūlaprakāra) are inveighed against: the man that has a wife addicted to them would be afraid of her, as of a snake that had got into the house, III, 233, 13 = 14660 ff.; cf. the identical prohibition of the dharma-texts above, p. 11. Women are said at XIII, 39, 6 = 2237 ff. (cf. Böhtlingk’s Indische Sprüche², 6407) to be skilled in the sorceries of the evil demons Namûki, Sambara, and Kumbhinasi. Magic or sorcery is in general regarded as good. Thus krityā is regarded as the divinity of witchcraft (abhīkārādevatā) by the commentator on VII, 92, 54 = 3314, and krityā, abhīkāra, and māyā are in general allowable, but yet it is possible in the view of the Epic to bewitch right to make it wrong, to be a dharmaabhīkārin, XII, 140, 42 = 5288, or to use foul māyā, VII, 30, 15 = 1316 ff. (see above, p. xxix, and cf. Hopkins, Journ. Amer. Or. Soc. XIII, 312 ff.).

In the Rāmāyana the Vedas in general are mentioned very frequently; special Vedic names appear to be rare, the Sāma-veda (sāmagāh) being mentioned at IV, 27, 10, the Taîttrīya (ākāryas taîttrīyānam) at II, 32, 7 (cf. Ind. Stud. I, 297). The Atharvan (mantras kā-tharvanāḥ) occurs at II, 26, 21.

In the proverb-literature the Atharvan is scarcely mentioned (cf. Mahābh. V, 37, 58 = 1391 in Böhtlingk’s Indische Sprüche², 4216), but the mantras of the Atharvan are in the minds of the poets, though they usually speak of mantras in general without specification. Thus a comparison of proverbs 1497–8 with 4216 seems to call up the atmosphere of the Atharvan practices in their mention of aushadhāni and mantrāni; still more clearly rogaviyogamantramahimā at 2538 refers to the bhesaṅāni of the AV., and sakyam vārayitum...vyādhir bheshaṅasamgraḥais ka vividhamantraprayogair visham, proverb 6348, both to the

¹ The sentiment has become proverbial; see Sārṅg. Paddh., niti 76 b (Böhtlingk’s Indische Sprüche², 5260).
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bheshagâni and the charms against poison (see p. 25 ff.). The knowledge of sorcery, dreaded in women (see the prohibitions in the dharma, p. 1 above), is alluded to in proverbial form at 5260=Mahâbh. III, 233, 13=14660; and 6407=Mahâbh. XIII, 39, 6=2237.

In the Dasakumâra-karita the Atharvan is employed twice, once in an obvious sorcery practice, Atharvavâikena vidhinâ (chapter iii, p. 108, 13), where priests perform sacrifices preliminary to transforming a person from one shape to another. Another time (chapter ii, p. 94) a marriage is celebrated with Atharvanic ceremonies (Atharvanena vidhinâ). Cf. Weber, Ind. Stud. I, 297; Ind. Streifen, I, 328.

In the Kirâtârguniya X, 10 (cf. Weber, Ind. Stud. I, 289; Muir, Orig. Sanskrit Texts I 2, p. 395) there is a passage which shows that the potency of the Atharvan had not then waned: anupamasamadiptitâgariyân krîtapadapaâktir atharvanena vedah, 'he (Arjuna), being through unparalleled composure and fervour exceedingly powerful, as the Veda arranged by Atharvan.'

The Purânas always speak of the fourfold Veda 2, and present the Atharvan in the advanced position of the ritualistic literature of the AV. itself; cf. below, p. lvii ff. The Vishnu-purâna, p. 276, assigns the four Vedas to the four priests of the srauta-ritual, the AV. to the Brahman. Similarly at Prasthâna-bheda, p. 16, l. 10, there is the statement, paurohityam sântipaushâikâni râgâm atharvaevedena kârayed brahmavam ka; cf. Max Müller, Ancient Sanskrit Literature, p. 476. The Bhâgavata-purâna I, 4, 19. 20 speaks of the fourfold Veda designed for the execu-

1 Mallinâtha comments upon the passage, and cites an âgama, to wit: samaâk sântir abhyodayakândâ diptita ugratâ abhiârkândâc atharvanâ vasishthena krîtâ râkshita padanâm pânkâr anupûrvo yasya sa vedas katurthavedâh, atharvaas tu mantroddhâro vasishthena krîtâ ity âgamaâ. The passage has a twofold interest: it reflects the ancient Atharvanic (abhyudaya) and Ângirasic (abhiâkâra) components of the Veda, and it ascribes its redaction to Vasishtha; cf. above, p. xviii, and below, p. lxv.

2 Cf. Colebrooke, Miscellaneous Essays, vol. i, p. 10. See, e.g. Vishnupurâna I, 5 (Wilson's translation, vol. i, p. 85), where the Atharvan is said to be the northern mouth of Brahman.
tion of the sacrifice (yajñasammtatyai vedam ekam katur-vidham), mentioning them by name in the sequel. At VI, 6, 19 figures the atharvāṅgirasa veda. Also, the Matsya-
purāṇa, as quoted by Sāyana in the introduction to the AV., p. 6, orders that the purohita shall compass the Mantras and the Brāhmaṇa of the AV.; and the Mār-
kandeya-purāṇa claims that the king consecrated with the Mantras of the AV. enjoys the earth and the ocean; see Sāyana, ibid.

In the Gainist Siddhānta, fifth aṅga (bhagavati), I, 441; II, 246–7; upāṅga, I, 76; X, 3, the scope of Vedic or Brahmanical literature is stated as riuveda, gaguveda, sāmaveda, ahavvanaveda (athav-
vana-), itihāsapamkamam...; see Weber, Verzeichniss der Sanskrit- und Prākrit-Hand-
schriften, II, 423–4; and Ind. Stud. XVI, pp. 238, 304, 379, 423, 474. According to Weber, ibid., p. 237, the Siddhānta is to be placed between the second and fifth centuries of our era. This mode of describing the Vedic literature we found above to prevail from the time of the Sat. Br. to the Mahābhārata. In the Sūtrakritāṅga-sūtra II, 27 (see Jacobi’s translation, Sacred Books, vol. xlv, p. 366) the incantations of the Atharvan (atharvāṇi) are naturally spoken of in condemnatory language.

As specimens of the view of the Buddhist writings we may quote the Atthakavagga 14, 13 of the Sutta-nipāta (Fausbøll’s translation, Sacred Books, vol. x, part ii, p. 176), where the practice of the Āthabhāna-veda is forbidden. To the condemnation of practices essentially Atharvanic in character is devoted the Mahā Silam, in the second chapter of the Tevīgga-sutta; see Rhys Davids’ translation in the Sacred Books, vol. xi, pp. 196–200, similarly the Vinaya, Kullavagga V, 32, 2, ibid., vol. xx, p. 152.

1 Cf. also Kalpa-sūtra, in Jacobi’s translation, Sacred Books, vol. xxii, p. 221.
III. THE ATHARVA-VEDA IN THE VIEW OF ITS RITUALISTIC LITERATURE.

It is but natural to expect, and the expectation nowhere meets with disappointment, that the Atharvan texts in general should allude with predilection, and in terms of praise, to their own kind of compositions, to the mythical sages who are their reputed authors, and to the priests devoted to the practices that went hand in hand with the recitation of the Atharvans and Aṅgiras. We found above, (pp. xxxii, xlii), a sufficiently marked tendency on the part of the Samhitā itself and the Atharvan Upanishads to do this; there was occasion to note, too, that this tendency was followed out naturally and with moderation. Certainly there is no indication in these texts of any systematic attempt to make battle against the ancient threefold Veda, or to enter into polemics against the priests devoted to their respective duties while reciting or chanting its mantras. Similarly the ritual texts of the AV. allude preferably, and yet incidentally, to their own Veda, and as occasion offers, bring to the front the priests schooled in it. Thus Kaus. 139, 6 an oblation is offered to Bhrigu and Aṅgiras along with other divinities, without mention, however, of any specific representatives of the other Vedas. The expression, Kaus. 125, 2, vedābhigupto brahmavā parivrīto stharavabhiś sāntaḥ 1, illustrates this passive preference for the Atharvan very well; cf. also 137, 25. Again, Kaus. 63, 3, four priests descended from Rishis, skilled in the bhṛgvaṅgirāsak, are employed very naturally, and similarly allusion is made to Atharvan priests and Atharvan schools, Kaus. 59, 25; 73, 12; Vait. Sū. 1, 5; Ath. Paris. 46, 2; 73, 1; 77, 4. In the Atharva-parisishṭas Bhrigu, Aṅgiras, and Atharvan figure more frequently than any

1 The passage reflects also the Atharvanic connection of their Veda with Brahān and the brahāma; cf. Ath. Paris. 2, 1, brahmāvē brahmavedāya... namaskṛitya, and see below, p. lxii ff.
other names: they have become the typical teachers of the trivialities which these texts profess.

But over and above this the ritual texts raise certain special claims regarding the position of the Atharvan among the Vedas, and they further make the demand with strident voice and obvious polemic intention that certain offices shall be reserved for the priests conversant with that Veda. The position of these texts may be stated under three heads. First, they are not content with the rather vacillating attitude of the non-Atharvanic texts which refer in general to a threefold Veda, reserving, as we have seen, the honorific mention of the fourth Veda to more or less well-defined occasions, especially to moods when it is felt desirable to call into requisition the entire range of Vedic literary composition in addition to the trāyī vidyā (e.g. itihāsa, purāṇa, gāthā, &c.). Secondly, the office of the Brahman, the fourth priest at the srauta-ceremonies, who oversees and corrects by means of expiatory formulas (prāyāścitta) the accidents and blunders of hotar, udgātar, and adhvaryu, is said to belong to an Atharvavedin, and the Vaitāna-sūtra in fact exhibits the bhrigvängiroid in possession of that office. Thirdly, a similar claim is advanced in respect to the office of the purohita. Again and again it is stated that the purohita, guru, or brahman of a king, the chaplain or house-priest, shall be conversant with the Atharvan writings, shall be an Atharvan priest, and this claim, as we have seen above (p. xlvi), is supported to some extent by later Brahmanical treatises not derived from Atharvan schools. Cf. also below, p. lxvii.

The Gopatha-brāhmaṇa, in its opening chapters I, 1, 4–10, describes the cosmogonic origin of the universe and the Vedas from the lone brahma. Unlike other texts, which as a rule ignore the Atharvan in these creative accounts, the atharvan and the aṅgiras texts are placed at the head; the other Vedic texts (rīk, yagnuh, and sāman, I, 1, 6), as well as the subsidiary compositions (the five Vedas, called sarpaveda, pisākaveda, asurveda, itihāsaveda, and purāṇaveda, I, 1,
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10), are relegated to the rear. At Vait. Sū. 6, 1 the Atharvan is again placed at the head of the four Vedas. Gop. Br. I, 3, 4 lauds the Atharvan compositions as the greatest religious manifestation, etad vai bhūyishtham brahma yad bhrigvāṅgirasak, and at I, 2, 16 (cf. I, 2, 18) the Atharvan figures as the fourth Veda by the name of Brahma-veda, being here correlated with the service of the Brahman-priest as the overseer at the srauta-ceremonies. At I, 1, 9 there is quoted a stanza, thoroughly Upanishad in character, which shows that the Atharvanists correlated their Veda with the knowledge of brahma, the higher and subtler religious conception, which at all times is raised above any special knowledge of the constituent parts of the Vedic religion: 'The highest Veda was born of tapas, it grew in the heart of those that know the brahma.'

The Atharvan ritual texts never cite the trayā vidyā in formulary order without including the fourth Veda, differing in this regard even from the text of the Sāmhitā and the Atharvan Upanishads (see pp. xxxii, xliii). The first half of the Gop. Br. (I, 5, 25) ends with the assertion that they who study the trayā reach, to be sure, the highest heaven (trivishtapam tridivam nākam uttamam), but yet the Atharvans and Aṅgiras go beyond to the great worlds of Brahma (ata uttare brahmalokā mahānta/). As regards the Brahman, the overseer at the srauta-performances, the Vait. Sū. 1, 1 states that he must be conversant with the Brahma-veda, and in 1, 17, 18 this priest is described as the lord of beings, lord of the world, &c. These expressions seem to indicate that he is the representative at the sacrifice of the personified god Brahmān. At 11, 2 (cf. Gop. Br. I, 2, 16) the Brahman is again ordered to be conversant with the atharvāṅgirasak, this time in

1 katsro vā ime hotā. hautram ādhavayavam sudgātram brahmātavam.
2 Thus according to the version of Sāyana, Introduction to the AV., p. 5. rśhṭo hi vedas tapaso dhiṣgāto brahmagnānām hridaye sambabhūva. Rāgandalāmāitra’s edition, rśhṭo ha vedas tapaso dhiṣgāto brahmagnānām kshitaye sambabhūva, ‘it was created for the destruction of the oppressors of Brahman.’
3 See especially Gop. Br. II, 2, 14, where the atharvāṅgirasak are added every time in liturgical formulas to the rīṣak, yagūmshi, and sāmāni.
expressed contrast with udgâtar, hotar, and adhvaryu (sâmaveda, rígveda, yagurveda). At Gop. Br. I, 2, 18 (end) the Brahman is described with the words, esha ha vai vidvân sarvavid brahmâ yad bhrîgvaṅgirovîd. The last statement is of especial interest as indicating the identification of the Atharvan with the sarvavidyâ which stands above the trayî vidyâ (cf. below, p. lxiii). Especially at Gop. I, 3, 1. 2 the futility of the sacrifice without a Brahman skilled in the bhrîgvaṅgirasaḥ is described vividly: a cow, a horse, a mule, a chariot cannot proceed with less than four feet, therefore the sacrifice, in order to succeed, must have four feet: the four Vedas, and the four priests. Especially characteristic is the following: At Tait. S. III, 5, 2, 1, &c. (cf. Ind. Stud. X, 34), the well-known legend is told, according to which Vasîshthâ saw Indra clearly, though the Rîshis (in general) did not see him clearly. Indra makes Vasîshthâ his Brahman (purohita), and confides to him moreover a mystery, the stomabhâga-verses. Since then men have Vasîshthâ for their purohita: therefore a descendant of Vasîshthâ is to be chosen as Brahman. The same legend is repeated almost verbatim Gop. Br. II, 2, 13, but the text demurs at the last clause. The Gop. Br. cannot say tasmād vâsîshtho brahmâ kâryaḥ, because it has previously stated emphatically that a bhrîgvaṅgirovîd is the only person fitted for that exalted office (I, 2, 18; 3, 1 ff). At Vait. Sû. 6, 1 the gârhapatya-fire is personified as a steed which is prepared by the four Vedas for the Brahman, and by Pragâpati for Atharvan: the equation brahmân = atharvan is implied. The passage, Vait. Sû. 37, 2, a brahmodya or theological contest between the Brahman and the Udgâtar, betrays perhaps a certain insecurity and touchiness on the part of the Brahman in his assumed superiority to the other priests: 'Not art thou superior, better than I, goest not before me. . . . Thou speakest these words that are worthy of being learned, (but) shalt not become equal to me.' The superiority of the Brahman was occasionally disputed¹, and possibly the Atharvanic

¹ See Haug, Brahma und die Brahmanen, p. 10.
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Brahman felt that he stood in special need of asserting his dignity.

Even more energetic are the demands of the liturgical texts in the matter of the office of purohita who is known also by the name of brahman and guru. 'The king who rules the country shall seek a wise Brahman (brahmaṇam). He verily is wise that is skilled in the bhrigu and añgiras; for the bhrigu and añgiras act as a charm against all ominous occurrences, and protect everything' (Kaus. 94, 2-4; cf. 126, 2). The equivalence of brahman, purohita, and guru is guaranteed by comparing with this Ath. Paris. 3, 1, kulinaṁ srotiyam bhrigvaṅgirovidam . . . gurum vṛiniyād bhūpatiḥ; and 3, 3, tasmād bhrigvaṅgirovidam . . . kuryāt purohitam. Cf. also 2, 2, brahmaṁ tasmād atharvanit. Conversely, 'The gods, the Fathers, and the twice-born (priests) do not receive the oblation of the king in whose house there is no guru that is skilled in the Atharvan' (2, 3). Cf. Weber, Omina und Portenta, p. 346 ff.; Ind. Stud. X, 138; Sāyana, Introduction to the AV., p. 6. In Kaus. 17, 4 ff. the king and the purohita (Dārila: rāgā, purodhāḥ) are seen in active co-operative practice at the consecration of the king; and again (brahmaṁ rāgā ka) in 140, 4 ff. at the indramahotsava-festival.

The Atharva-parishas are not content with these strong recommendations of their own adherents, but they would have the adherents of the other Vedas, yea even of certain branches (sākhā) of the Atharvan itself, excluded from the purohiti: 'The Atharvan keeps off terrible occurrences, and acts as a charm against portentous ones . . . not the adhvaryu, not the khandaṁ, and not the bahunika . . . . The bahunika destroys the kingdom, the adhvaryu destroys sons, the khandaṁ dissipates wealth; hence the guru must be an Atharvana . . . A Paippalāda as guru increases happiness, sovereignty, and health, and so does a Saunakin who understands the gods and the mantras. . . . The king whose purodhā is in any way a Galada or a Mauda is deposed from his kingdom within the year' (Ath. Paris.
2, 2–5)\(^1\). The Paippalådas, Saunakins, Galadas, and Maudas are alike representatives of Atharvan schools (see Kausika, Introduction, p. xxxiii ff.): the passage shows how eager the scramble for the office of purohita had become. That the Atharvans finally succeeded in making heard their clamorous demand for this office (see below, p. lxvii) is probably due, as we shall see, to their superior, if not exclusive knowledge of witchcraft, which was doubtless regarded in the long run as the most practical and trenchant instrument for the defence of king and people.

In order to estimate at its correct value the claims of the Atharvanists that their own Veda is entitled to the name Brahma-veda, and that the so-called Brahman-priests and the Purohitas must be adherents of the AV., we need to premise certain considerations of a more general nature. In the Vedic religious system, or we might say more cautiously religious evolution, three literary forms and correspondingly three liturgical methods of application of these forms to the sacrifice were evolved at a time prior to the recorded history of Hindu religious thought and action. They are the rikah, sâmâni, and yagûmshi, known also by a variety of other designations, and characterised to a considerable extent by special verbs expressing the act of reciting or chanting them\(^2\). Correspondingly the priests who had learned one of these varieties of religious expression and its mode of application to the sacrifice appear, again for aught we know from prehistoric times as individual actors (hotar, udgâtar, adhvaryu), in no wise qualified each by himself to shoulder the burden of literary knowledge or liturgic technique. The Hindus were at all times well aware that these religious forms are fragmentary and parts of a whole. The Rig-veda contains countless expressions indicating the insufficiency of the rikah to fulfil alone

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the scheme of religious action, and the interdependence of the three Vedic types. There is a Rig-veda, but no Rig-vedic religion, as even recent writers on the religions of India unfortunately tend to assume: the absence of sāmans would in principle leave Vedic religion just as much mutilated as the absence of riks; the categories are the three parts of a trio whose melody is carried by each in turn.

A comprehensive vision was never wanting, though the search for a word for 'religion,' or religious practice, as a whole was at first not very successful. The Brāhmaṇa-texts still struggle with the notion of the superiority of him that knows all the Vedas, and they consequently posit a sarvavidyā¹ which is superior to a knowledge of each of the Vedas. The most successful attempt at describing the religious literature and action as a whole is the word brāhma, and, correspondingly, he who knows the religion as a whole is a brahmān. Each of these words appears occasionally in the fourth place, brāhma after the trayi; brahmān in company with the priests of the trayi. In a sense the brāhma is a fourth Veda, but it is not co-ordinate with the other three; it embraces and comprehends them and much else besides; it is the religious expression and religious action as a whole, and it is the learned esoteric understanding of the nature of the gods and the mystery of the sacrifice as a whole (brahma in brahmodya and brahmavādin). Needless to say, this fourth Veda, if we may so call it, has primarily no connection with the Atharvan, not even in the Atharva-samhitā itself (XI, 8, 23; XV, 3, 7; 6, 3), nor in the Upanishads of that Veda (e.g. Nrisimha-pūrvatāpani Up. V, 2): the claim that the Atharvan is the Brahma-veda belongs to the Atharvan ritual. In the Upanishads this brahma, still frequently contrasted with the ordinary Vedas, is taken up eagerly, extolled above all other knowledge, and in a way personified, so that it furnishes one of the main sources of the various conceptions which finally precipitate themselves in the pantheistic

¹ Tait. Br. III, 10, 11, 4; Tait. Ār. X, 47; cf. Sat. Br. XIV, 6, 7, 18; 9, 4, 17.
Brahman-Ātman. The knowledge of this brahma constitutes the brahmavidya, which is separated by the widest imaginable gap from the Brahma-veda in the Atharvanic sense; cf. above, p. xliii.

This broader religious knowledge exists again from earliest times, not only in the abstract, but centres in persons who grasped it in its entirety, in distinction from the technically qualified priests devoted to some speciality. What the brāhma is to the trāyī, that the brahmān is to hotar, adhvaryu, &c. Thus the important stanza, RV. X, 71, 11, depicts the activity of four priests at a srauta-sacrifice, the hotar (riñām pōsham āste pupushvān), the udgātar (gāyatrām gāyati sākvarishu), the adhvaryu (yagñāsyā mátrām ví mimīte), and the brahmān. The latter is described in the words, brahmā vádati gātavidyām, 'the Brahman tells (his) innate wisdom.' The association of the first three priests with the three Vedic categories, riñk, sāman, and yaguk, is expressed with a degree of clearness commensurate with the character of the hymn, which is in the nature of a brahmodya. But the brahmān has no peculiar Veda; certainly there is no allusion to the Atharvan. His knowledge is that of the entire Veda, the sarvavidya (Tait. Br. III, 10, 11, 4), religious knowledge as a whole. By means of this knowledge he is able to assume in the ritual practices the function of correcting the mistakes of the other priests, whose knowledge is more mechanical. The Brahman is as it were the stage-manager in the sacerdotal drama, the physician of the sacrifice when it is attacked by the disease of faulty execution (Sat. Br. XIV, 2, 2, 19); he is the mind of the sacrificer (Sat. Br. XIV, 6, 1, 7). As such he is also conversant with the mystic aspects of the divine powers, the powers of nature, and the details of the sacrifice. In the expression, brahmā vádati gātavidyām, the ‘own wisdom’ is the brāhma (neuter), and vádati gātavidyām foreshadows the brahmodya, 'the holy, or theo-

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1 Cf. RV. I, 10, 1; II, 1, 2; IV, 22, 1; VI, 38, 3: 4; VII, 33, 14; X, 52, 2; X, 91, 10.
logical mystery, or riddle, as well as the ritualist refinements which the Brāhmaṇa and Sūtra-texts introduce times without end with the closely-related expression, brahma-vādino vadanti. In the non-Atharvanic Vedic texts it is never suggested that the Atharvan is the specific equipment, above all other things, which shapes the faculties of this all-round Vedic theologian. On the contrary, the Kaush. Br. VI, 11 raises the rather one-sided claim that a Rig-veda scholar is the proper Brahman. Vasishṭha was a celebrated Brahman and Purohita, and the qualifications for this office were said for a time (probably by the descendants of Vasishṭha themselves) to be especially at home in this family. But the Brāhmaṇa-texts declare explicitly that this is an ‘überwundener standpunkt,’ an obsolete custom; every one properly equipped may be a Brahman; see Weber, Ind. Stud. X, 34. 35. 137. There is no original connection between Vasishṭha and the Atharvan, and it is not going too far to assume that the distinguished abilities demanded by the theory of this office were rare enough to admit every one that had intrinsically valid claims upon it.

How, then, did the Atharvans come to raise the plea that the Brahman must be one of themselves, and that, consequently, the Atharva-veda was the Brahma-veda? Schematically this was suggested by an obvious proportion. As the hotar, &c., is to the Rig-veda, &c., so the Brahman is to the fourth Veda, and as the Atharvan is the fourth Veda, or rather a fourth Veda, it required no too violent wrench to identify it with that other comprehensive fourth Veda, the knowledge of the brahma. Thus the Atharvan

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1 See the author, Journ. Amer. Or. Soc. XV, pp. 172, 184 ff.
3 The interesting association of Vasishṭha with the redaction of the Atharvan, reported by Mallinātha in his comment on Kirāṭārgaṇiya X, 10, may be founded upon this very title to the office of purohita, and thus show that purohitas were naturally supposed to be Atharvavedins; cf. above, p. lv.
became the Brahma-veda. The fact that there was no systematic sharply-defined provision for the Atharvanists in the scheme of the hieratic religion must have been galling at first, until this arrangement was completed to their own satisfaction. They may have, though we do not know that they did, gathered courage for this tour de force by the frequent mention in the AV. itself of the word brāhma in the sense of charm, prayer, e.g. I, 10, 1; 14, 44; 23, 4, &c. If this was done it was a proceeding both arbitrary and superficial: the word has in the AV. the meaning of charm only in so far and inasmuch as the hymns of that Veda happen to be charms; the RV. employs the term freely to designate its own sūktānī (e.g. V, 85, 1; VII, 28, 1; 36, 1; X, 13, 1; 61, 1).

One misses, too, the plural brahmānī as the true Vedic type of designation for a special class of composition, on a level with rikah, sāmāni, yagūmsi, atharvāngirasah, or atharvānāh (bhashagāni) and aṅgirasah (ābhikārikāni). We may also remember that the Atharvan of all Samhitās contains the largest collection of theosophic hymns which deal explicitly (X, 2), or implicitly (X, 7), with Brahman and the brahma 1. This may, of course, have helped to suggest that the Atharvavedin was the truly superior theologian. In the Upanishads the knowledge of just such theosophic relations is styled the brahmavidyā. Sāyana in the Introduction to the AV., p. 4, argues that the AV. is known as Brahma-veda because it was revealed to Brahman who is called Atharvan 2. His authority, however, is Gop. Br. I, 4 ff., a text that elsewhere identifies the AV. with that bhūyishṭham brahma which was produced by the tapas (cf. AV. VIII, 10, 25), pressing to an unwarranted degree the relationship of the Atharvan texts with the sphere of the Upanishads 3; cf. above, p. lix.

It may be safe to assume that all these and other notions

1 Cf. also the superabundant Upanishads, composed in Atharvanic schools.
2 atharvākhyena brahmastā dvīshātavāt tannāmnā ayasm vedo vyapadīrīate.
3 Similarly the Vishnu-purāṇa VI, 5 (Wilson’s translation, vol. v, p. 210) :
  ‘The AV. also states that there are two kinds of knowledge. By the one which
is the supreme, God (akṣhara) is obtained; the other is that which consists of
Āyīk and other Vedas.’
flitted through the minds of the systematic theologians of the Atharvan schools as they continued to insist upon the name Brahma-veda for their scriptures, and upon the office of Brahman for their priests. A measure of substantiability may, however, come to their claim from another quarter at a comparatively early time, in this instance with the passive support of all Vedic schools. The matter concerns the office of the purohita, the spiritual and temporal aid of the king, his chaplain, and chancellor. One would again look in vain in the non-Atharvanic Samhitās, Brāhmaṇas, or Śūtras for the direct declaration that the purohita either was, or should be, an adherent of the Atharvan. These texts do not mention the Atharvan in this connection any more than in connection with the office of the Brahman at the sacrifice. Yet it seems extremely unlikely that the knowledge of Atharvan practices should not have been considered a very valuable adjunct, if not a conditio sine qua non, of the purohiti. Purohitas, whether they are formal adherents of the AV. or not, are always engaging in Atharvanic practices, even against one another (cf. Max Müller, Ancient Sanskrit Literature, p. 486). The interests of the king and his sovereignty (kshatriya and kshatram) are too obviously dependent upon magic rites to admit the likelihood that the pretensions to this office on the part of him that knew them should have been ignored. At all periods the safety of the king, the prosperity of his people, his ascendancy over hostile neighbours, must have depended upon the skill of his purohita in magic. The description, Ait. Br. VIII, 24–28, of the purohita, his functions, and his relation to the king, transfer the reader to the sphere and spirit of the Atharvan. The purohita secures for the king royalty, strength, empire, and people (VIII, 24, 7). The purohita is a fire with five flaming missiles, dangerous when not properly propitiated; but, duly honoured, he embraces the king, protecting him with his flames as the ocean the earth (VIII, 25, 1). His people do not die young, his own life’s breath does not leave him before he has reached the full limits of his life, he lives to
a good old age, if a Brāhmaṇa, imbued with this knowledge, is his purohita, the shepherd of his kingdom. The subjects of such a king are loyal and obedient (VIII, 25, 2. 3). The prescriptions regarding the purohita are followed (VIII, 25) by a magic rite, called brāhmaṇaḥ pari-māra, designed to kill hostile kings, which might have found a place in the ritual of the Atharvan. In later texts, as a matter of fact, the rule is laid down formally that the purohita should be an Atharvavedin. Thus in Gaut. XI, 15. 17; Yāgñav. I, 312 (cf. also Manu XI, 33); see p. xliv, above. Sāyana in the Introduction to the AV., pp. 5, 6, claims outright that the office of purohita belongs to the Atharvanists (paurohityam ka atharvavidai-va kāryam), and he is able to cite in support of his claim not only the rather hysterical dicta of the Atharvan writings, but also slokas from a number of Purāṇas, the Nitiśāstra, &c.; cf. above, p. lvi. In the Dasakumāra-κarita magic rites, as well as the marriage ceremony, are in fact performed at the court of a king with Atharvan rites atharvanena (atharvanikena) vidhinā, and the statement is the more valuable as it is incidental; see above, p. lv.

I do not desire to enter here upon a discussion of the question of the original relation between the purohita and the brahman, whose identity is boldly assumed in many passages of the earlier Hindu literature. I believe that they were not originally the same, but that they were bound together by certain specific ties. They are similar,

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1 Cf. the battle-charm, AV. III, 19: the purohita figures in it as well as in the accompanying performances, Kauś. 14, 22–23 (Dārila). And RV. IV, 50, 7–9, perhaps earlier, shows the brāhhaspati (purohita) in essentially the same important relation to the king.

2 Cf. Deva at Kātyā. Śr. XV, 7, 11, purohito yo atharvavedavihitānāṃ sāntikapaushākābhikārakarmānāṃ kartā.

above all, in this, that they have in charge, each in his own way, the general interests of their noble employers, whereas other priests are likely ordinarily to have had only subordinate charges, because of the technical character of their knowledge and occupation. RV. X, 71, 11 expresses clearly the existence of broader theological interests than the mere knowledge of the recitation and chanting of hymns and the mechanical service of the sacrifice (hotar, udgâtar, and adhvaryu). This is the Brahmanship which later forks into two directions, on one side the general knowledge of the procedures at the sacrifice (the Brahman as fourth priest), and the theological speculations attaching (brahmavâdin); on the other, the higher theosophy which leads ultimately to the brahmavidyâ of the Upanishads. It is natural that a divine thus qualified should at a very early time assume permanent and confidential relations to the noble râganya in all matters that concerned his religious and sacrificial interests. His functions are those of chaplain and high-priest. It seems unlikely that this Brahman was in all cases; too, competent to attend to those more secular and practical needs of the king connected with the security of his kingdom, the fealty of his people, and the suppression of his enemies. These activities, râgakârmâni, as the Atharvan writings call them, must have called for different training and different talents—they represent rather the functions of a chancellor, or prime-minister, than those of a chaplain—and there is no warrant to assume that every Brahman possessed these necessary qualifications in addition to his expertness in systematic theology. On the other hand, conversely, there must have been purohitas incapable of assuming the charge of their employers' interests on the occasion of the more elaborate Vedic performances (srauta), unless we conceive that in such cases the Brahman was a mere figure-head and his office a sinecure.

And yet precisely here is to be found the measure of truth which we may suspect in the Atharvanist claim that the supervising Brahman shall be an adherent of the AV. In many cases the tribal king, or râgâ, might have had but
one body-priest, well capable of attending to the kingdom's needs in all manner of charms and sorcery, and thus filling the paurohitya creditably with the entire armament of the Veda of charms and sorcery, himself an Atharvavedin. If the king had about him no systematic theologian resplendent in his gātavidyā, if there was no adherent of that ideal fourth Veda, the sarvavidyā that looms above the trayi vidyā, the remoter applicability of the srauta-practices to the weal and woe of everyday life, or confidence in the ability of hotar, adhvaryu, &c., to perform their duties correctly of themselves, would lead him to entrust the general supervision of the Vedic performances (in the narrower sense) to his Atharvan purohita. Thus the sweeping claim of the Atharvan priests may be founded at least upon a narrow margin of fact, and later the Atharvan priests are likely to have equipped themselves with a sufficiency of rather external and mechanical knowledge to perform the function of Brahman with a show of respectability, witness the activity of the Brahman in the srauta-rites of the Vaitāna-sūtra. In very late times the ability of Atharvan priests to practise srauta-rites, and the canonicity of their srauta-manual, the Vaitāna-sūtra, were recognised by other Vedic schools, if the matter-of-fact references to that Sūtra on the part of the commentators to Kātyāyana's Srauta-sūtras may be regarded as normal; see Garbe in the preface to the edition of the Vait. Sū., p. vi.

We may remark, however, that the entire question of the relation of the AV. to srauta-practices is a very obscure point in the history of Vedic literature, it being assumed generally that the Atharvan had originally nothing to do with the larger Vedic ritual. The assumption in this broad form is at any rate erroneous, or defective. The existing Samhitās of the AV. contain mantras which could have had no sense and purpose except in connection with srauta-performances. A series of formulas, e.g. like AV. VI, 47 and 48, has no meaning except in connection with the three daily pressures of soma (savana), and the Vait. Sū.
21, 7 exhibits them, properly no doubt, as part of an ordinary śr̥auta-rite, the agnishōma. It would seem then that the Atharvavedins possessed the knowledge of, and practised śr̥auta-rites prior to the conclusion of the present redactions of their hymns, and thus perhaps, after all, the purohita, in case of his being an Atharvan, was not altogether unequipped for taking a hand in the broader Vedic rites with the three fires and the usual assortment of priests. Again, the AV. contains hymns which are evidently expiatory formulas for faults committed at the sacrifice. Thus AV. VI, 114 presents itself in the light of an ordinary prāyaskītta-formula, and there are MSS. of the Vaitāna-sūtra which add six prāyaskītta chapters to the eight which make up the body of that text. The Gop. Br., more frequently than other Brāhmaṇas, refers to defects in the sacrifice (virishaṭa, ñaṇa, yātayeṣa) which are to be corrected (samādhāna) by certain hymns, stanzas, and formulas; see I, 1, 13 and 22. Possibly the germs of the correlation of the Atharvan and the Brahman, in his function as supervisor and corrector of the sacrifice, may also turn out to be traceable to a period prior to the present redaction of the Samhitās.

The present volume of translations comprises about one third of the entire material of the Atharva-veda in the text of the Saunaka-school. But it represents the contents and spirit of the fourth Veda in a far greater measure than is indicated by this numerical statement. The twentieth book of the Samhitā, with the exception of the so-called kuntāpasūktāni (hymns 127–136²), seems to be a verbatim repetition of mantras contained in the Rig-veda, being employed in the Vaitāna-sūtra at the sāstras and stotras of the soma-sacrifice: it is altogether foreign to the spirit of the original

² One of these, hymn 127, appears in the present volume, p. 197 ff.
Atharvan. The nineteenth book is a late addendum\textsuperscript{1}, in
general very corrupt; its omission (with the exception of
hymns 26, 34, 35, 38, 39, 53, and 54) does not detract much
from the general impression left by the body of the collec-
tion. The seventeenth book consists of a single hymn of
inferior interest. Again, books XV and XVI, the former
entirely Brahmanical prose\textsuperscript{2}, the latter almost entirely so,
are of doubtful quality and chronology. Finally, books
XIV and XVIII contain respectively the wedding and
funeral stanzas of the Atharvan, and are largely coincident
with corresponding mantras of the tenth book of the
Rig-veda: they are, granted their intrinsic interest, not
specifically Atharvanic\textsuperscript{3}. Of the rest of the Atharvan
(books I–XIII) there is presented here about one half,
naturally that half which seemed to the translator the
most interesting and characteristic. Since not a little of
the collection rises scarcely above the level of mere verbiage,
the process of exclusion has not called for any great degree
of abstemiousness.

These successive acts of exclusion have made it possible
to present a fairly complete history of each of the hymns
translated. The employment of the hymns in the Athar-
vanic practices is in closer touch with the original purpose
of the composition or compilation of the hymns than is
true in the case of the other collections of Vedic hymns.
Many times, though by no means at all times, the practices
connected with a given hymn present the key to the correct
interpretation of the hymn itself. In any case it is instruc-
tive to see what the Atharvan priests did with the hymns
of their own school, even if we must judge their performances
to be secondary.

I do not consider any translation of the AV. at this time
as final. The most difficult problem, hardly as yet ripe for
final solution, is the original function of many mantras,

\textsuperscript{1} See Kausika, Introduction, p. xi ff.
\textsuperscript{2} Translated by Professor Aufrecht, Indische Studien, I, 130, 140.
\textsuperscript{3} The fourteenth book has been rendered by Professor Weber, Indische
Studien, V, p. 195 ff.; the eighteenth book by the same scholar in the Pro-
cedings of the Royal Prussian Academy, 1895, p. 815 ff.; 1896, p. 253 ff.
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after they have been stripped of certain adaptive modifications, imparted to them to meet the immediate purpose of the Atharvavedin. Not infrequently a stanza has to be rendered in some measure of harmony with its connection, when, in fact, a more original meaning, not at all applicable to its present environment, is but scantily covered up by the secondary modifications of the text. This garbled tradition of the ancient texts partakes of the character of popular etymology in the course of the transmission of words. New meaning is read into the mantras, and any little stubbornness on their part is met with modifications of their wording. The critic encounters here a very difficult situation: searching investigation of the remaining Vedic collections is necessary before a bridge can be built from the more original meaning to the meaning implied and required by the situation in a given Atharvan hymn. Needless to say the only correct and useful way to translate a mantra in the Atharvan, is to reproduce it with the bent which it has received in the Atharvan. The other Vedic collections are by no means free from the same taint. The entire Vedic tradition, the Rig-veda not excepted, presents rather the conclusion than the beginning of a long period of literary activity. Conventionality of subject-matter, style, form (metre), &c., betray themselves at every step: the 'earliest' books of the RV. are not exempt from the same processes of secondary grouping and adaptation of their mantras, though these are less frequent and less obvious than is the case in the Atharva-veda.

Obligations to previous translators: Weber, Muir, Ludwig, Zimmer, Grill¹, Henry, &c., are acknowledged in the introduction to each hymn. I regret that the work was in the hands of the printer prior to the appearance of Professor Henry's excellent version of books X–XII². The late lamented Professor Whitney kindly furnished me with the

¹ Grill's work, entitled, Hundert Lieder des Atharva-veda, second edition (1888), is cited as 'Grill.' My own six series of Contributions to the Interpretation of the Veda, are cited for the sake of brevity as 'Contributions.'
advance sheets of the late Shankar Pandurang Pandit's scholarly edition of the AV. with Sāyana's commentary, as also with many of the readings of the Cashmir text (the so-called Paippalāda-sākhā) of the AV. Neither the Paippalāda nor Sāyana sensibly relieves the task of its difficulty and responsibility.

MAURICE BLOOMFIELD.

JOHNS HOPKINS UNIVERSITY,
Baltimore: April, 1896.
HYMNS

OF THE

ATHARVA-VEDA.
CHARMS TO CURE DISEASES AND POSSESSION BY DEMONS OF DISEASE (BHAISHAGYÂNI).

V, 22. Charm against takman (fever) and related diseases.

1. May Agni drive the takman away from here, may Soma, the press-stone, and Varuna, of tried skill; may the altar, the straw (upon the altar), and the brightly-flaming fagots (drive him away)! Away to naught shall go the hateful powers!

2. Thou that makest all men sallow, inflaming them like a searing fire, even now, O takman, thou shalt become void of strength: do thou now go away down, aye, into the depths!

3. The takman that is spotted, covered with spots, like reddish sediment, him thou, (O plant) of unremitting potency, drive away down below!

4. Having made obeisance to the takman, I cast him down below: let him, the champion of Sakamba-bhara, return again to the Mahâvrîshas!

5. His home is with the Mûgavants, his home [42]

B
with the Mahâvrîshas. From the moment of thy birth thou art indigenous with the Balhikas.

6. O takman, vyâla, ví gada, vyânga, hold off (thy missile) far! Seek the gadabout slave-girl, strike her with thy bolt!

7. O takman, go to the Mûgavants, or to the Balhikas farther away! Seek the lecherous Sûdra-female: her, O takman, give a good shaking-up!

8. Go away to the Mahâvrîshas and the Mûga-
vants, thy kinsfolk, and consume them! Those (regions) do we bespeak for the takman, or these regions here other (than ours).

9. (If) in other regions thou dost not abide, mayest thou that art powerful take pity on us! Takman, now, has become eager: he will go to the Balhikas.

10. When thou, being cold, and then again de-
liriously hot, accompanied by cough, didst cause the (sufferer) to shake, then, O takman, thy missiles were terrible: from these surely exempt us!

11. By no means ally thyself with balâsa, cough and spasm! From there do thou not return hither again: that, O takman, do I ask of thee!

12. O takman, along with thy brother balâsa, along with thy sister cough, along with thy cousin pâman, go to yonder foreign folk!

13. Destroy the takman that returns on (each) third day, the one that intermits (each) third day, the one that continues without intermission, and the autumnal one; destroy the cold takman, the hot, him that comes in summer, and him that arrives in the rainy season!

14. To the Gandhâris, the Mûgavants, the Aṅgâs, and the Magadhas, we deliver over the takman, like a servant, like a treasure!
VI, 20. Charm against takman (fever).

1. As if from this Agni (fire), that burns and flashes, (the takman) comes. Let him then, too, as a babbling drunkard, pass away! Let him, the impious one, search out some other person, not ourselves! Reverence be to the takman with the burning weapon!

2. Reverence be to Rudra, reverence to the takman, reverence to the luminous king Varuna! Reverence to heaven, reverence to earth, reverence to the plants!

3. To thee here, that burnest through, and turnest all bodies yellow, to the red, to the brown, to the takman produced by the forest, do I render obeisance.

I, 25. Charm against takman (fever).

1. When Agni, having entered the waters, burned, where the (gods) who uphold the order (of the universe) rendered homage (to Agni), there, they say, is thy origin on high: do thou feel for us, and spare us, O takman!

2. Whether thou art flame, whether thou art heat, or whether from licking chips (of wood) thou hast arisen, Hrūdu by name art thou, O god of the yellow: do thou feel for us, and spare us, O takman!

3. Whether thou art burning, whether thou art scorching, or whether thou art the son of king Varuna, Hrūdu by name art thou, O god of the yellow: do thou feel for us, and spare us, O takman!
4. To the cold takman, and to the deliriously hot, the glowing, do I render homage. To him that returns on the morrow, to him that returns for two (successive) days, to the takman that returns on the third day, homage shall be!

VII, 116. Charm against takman (fever).

1. Homage (be) to the deliriously hot, the shaking, exciting, impetuous (takman)! Homage to the cold (takman), to him that in the past fulfilled desires!

2. May (the takman) that returns on the morrow, he that returns on two (successive) days, the impious one, pass into this frog!

V, 4. Prayer to the kushṭha-plant to destroy takman (fever).

1. Thou that art born upon the mountains, as the most potent of plants, come hither, O kushṭha, destroyer of the takman, to drive out from here the takman!

2. To thee (that growest) upon the mountain, the brooding-place of the eagle, (and) art sprung from Himavant, they come with treasures, having heard (thy fame). For they know (thee to be) the destroyer of the takman.

3. The asvattha-tree is the seat of the gods in the third heaven from here. There the gods procured the kushṭha, the visible manifestation of amṛita (ambrosia).

4. A golden ship with golden tackle moved upon the heavens. There the gods procured the kushṭha, the flower of amṛita (ambrosia).
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5. The paths were golden, and golden were the oars; golden were the ships, upon which they carried forth the kushtha hither (to the mountain).

6. This person here, O kushtha, restore for me, and cure him! Render him free from sickness for me!

7. Thou art born of the gods, thou art Soma's good friend. Be thou propitious to my in-breathing and my out-breathing, and to this eye of mine!

8. Sprung in the north from the Himavant (mountains), thou art brought to the people in the east. There the most superior varieties of the kushtha were apportioned.

9. 'Superior,' O kushtha, is thy name; 'superior' is the name of thy father. Do thou drive out all disease, and render the takman devoid of strength!

10. Pain in the head, affliction in the eye, and ailment of the body, all that shall the kushtha heal—a divinely powerful (remedy), forsooth!

XIX, 39. Prayer to the kushtha-plant to destroy takman (fever), and other ailments.

1. May the protecting god kushtha come hither from the Himavant: destroy thou every takman, and all female spooks!

2. Three names hast thou, O kushtha, (namely: kushtha), na-ghâ-mâra ('forsooth-no-death'), and na-ghâ-risha ('forsooth-no-harm'). Verily no harm shall suffer (na ghâ . . . rishat) this person here, for whom I bespeak thee morn and eve, aye the (entire) day!

3. Thy mother's name is ġtvālā ('quickening'), thy father's name is ġtvānta ('living'). Verily no
harm shall suffer this person here, for whom I bespeak thee morn and eve, aye the entire day!

4. Thou art the most superior of the plants, as a steer among cattle, as the tiger among beasts of prey. Verily no harm shall suffer this person here, for whom I bespeak thee morn and eve, aye the entire day!

5. Thrice begotten by the Sāmbu Aṅgiras, thrice by the Ādityas, and thrice by all the gods, this kushṭha, a universal remedy, stands together with soma. Destroy thou every takman, and all female spooks!

6. The asvattha-tree is the seat of the gods in the third heaven from here. There came to sight the amṛita (ambrosia), there the kushṭha-plant was born.

7. A golden ship with golden tackle moved upon the heavens. There came to sight the amṛita, there the kushṭha-plant was born.

8. On the spot where the ship glided down, on the peak of the Himavant, there came to sight the ambrosia, there the kushṭha-plant was born. This kushṭha, a universal remedy, stands together with soma. Destroy thou every takman, and all female spooks!

9. (We know) thee whom Ikṣvāku knew of yore, whom the women, fond of kushṭha, knew, whom Vāyasa and Mātśya knew: therefore art thou a universal remedy.

10. The takman that returns on each third day, the one that continues without intermission, and the yearly one, do thou, (O plant) of unremitting strength, drive away down below!
I, 12. Prayer to lightning, conceived as the cause of fever, headache, and cough.

1. The first red bull, born of the (cloud-) womb, born of wind and clouds, comes on thundering with rain. May he, that cleaving moves straight on, spare our bodies; he who, a single force, has passed through threefold!

2. Bowing down to thee that fastenest thyself with heat upon every limb, we would reverence thee with oblations; we would reverence with oblations the crooks and hooks of thee that hast, as a seizer, seized the limbs of this person.

3. Free him from headache and also from cough, (produced by the lightning) that has entered his every joint! May the flashing (lightning), that is born of the cloud, and born of the wind, strike the trees and the mountains!

4. Comfort be to my upper limb, comfort be to my nether; comfort be to my four members, comfort to my entire body!

I, 22. Charm against jaundice and related diseases.

1. Up to the sun shall go thy heart-ache and thy jaundice: in the colour of the red bull do we envelop thee!

2. We envelop thee in red tints, unto long life. May this person go unscathed, and be free of yellow colour!

3. The cows whose divinity is Rohini, they who, moreover, are (themselves) red (róhiník)—(in their) every form and every strength we do envelop thee.
4. Into the parrots, into the ropanākās (thrush) do we put thy jaundice, and, furthermore, into the hāridravas (yellow wagtail) do we put thy jaundice.

VI, 14. Charm against the disease balāsa.

1. The internal disease that has set in, that crumbles the bones, and crumbles the joints, every balāsa do thou drive out, that which is in the limbs, and in the joints!

2. The balāsa of him that is afflicted with balāsa do I remove, as one gelds a lusty animal. Its connection do I cut off as the root of a pumpkin.

3. Fly forth from here, O balāsa, as a swift foal (after the mare). And even, as the reed in every year, pass away without slaying men!

VI, 105. Charm against cough.

1. As the soul with the soul’s desires swiftly to a distance flies, thus do thou, O cough, fly forth along the soul’s course of flight!

2. As a well-sharpened arrow swiftly to a distance flies, thus do thou, O cough, fly forth along the expanse of the earth!

3. As the rays of the sun swiftly to a distance fly, thus do thou, O cough, fly forth along the flood of the sea!

I, 2. Charm against excessive discharges from the body.

1. We know the father of the arrow, Parganya, who furnishes bountiful fluid, and well do we know his mother, Prithivi (earth), the multiform!

2. O bowstring, turn aside from us, turn my body
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into stone! Do thou firmly hold very far away the hostile powers and the haters!

3. When the bowstring, embracing the wood (of the bow), greets with a whiz the eager arrow, do thou, O Indra, ward off from us the piercing missile!

4. As the point (of the arrow) stands in the way of heaven and earth, thus may the nuśga-grass unfailingly stand in the way of sickness and (excessive) discharge!

II, 3. Charm against excessive discharges from the body, undertaken with spring-water.

1. The spring-water yonder which runs down upon the mountain, that do I render healing for thee, in order that thou mayest contain a potent remedy.

2. Then surely, yea quite surely, of the hundred remedies contained in thee, thou art the most superior in checking discharges and removing pain.

3. Deep down do the Asuras bury this great healer of wounds: that is the cure for discharges, and that hath removed disease.

4. The ants bring the remedy from the sea: that is the cure for discharges, and that hath quieted disease.

5. This great healer of wounds has been gotten out of the earth: that is the cure for discharges, and that hath removed disease.

6. May the waters afford us welfare, may the herbs be propitious to us! Indra's bolt shall beat off the Rakshas, far (from us) shall fly the arrows cast by the Rakshas!
VI, 44. Charm against excessive discharges from the body.

1. The heavens have stood still, the earth has stood still, all creatures have stood still. The trees that sleep erect have stood still: may this disease of thine stand still!

2. Of the hundred remedies which thou hast, of the thousand that have been collected, this is the most excellent cure for discharges, the best remover of disease.

3. Thou art the urine of Rudra, the navel of amṛita (ambrosia). Thy name, forsooth, is vishā-nakā, (thou art) arisen from the foundation of the Fathers, a remover of diseases produced by the winds (of the body).

I, 3. Charm against constipation and retention of urine.

1. We know the father of the arrow, Parganya, of hundredfold power. With this (charm) may I render comfortable thy body: make thy outpouring upon the earth; out of thee may it come with the sound bāl!

2. We know the father of the arrow, Mitra, &c.

3. We know the father of the arrow, Varuṇa, &c.

4. We know the father of the arrow, Kāndra, &c.

5. We know the father of the arrow, Śūrya, &c.

6. That which has accumulated in thy entrails, in thy canals, in thy bladder—thus let thy urine be released, out completely, with the sound bāl!

7. I split open thy penis like the dike of a lake—thus let thy urine be released, out completely, with the sound bāl!
8. Relaxed is the opening of thy bladder like the ocean, the reservoir of water—thus let thy urine be released, out completely, with the sound bâl!

9. As an arrow flies to a distance when hurled from the bow—thus let thy urine be released, out completely, with the sound bâl!

VI, 90. Charm against internal pain (colic), due to the missiles of Rudra.

1. The arrow that Rudra did cast upon thee, into (thy) limbs, and into thy heart, this here do we now draw out away from thee.

2. From the hundred arteries which are distributed along thy limbs, from all of these do we exorcise forth the poisons.

3. Adoration be to thee, O Rudra, as thou castest (thy arrow); adoration to the (arrow) when it has been placed upon (the bow); adoration to it as it is being hurled; adoration to it when it has fallen down!

I, 10. Charm against dropsy.

1. This Asura rules over the gods; the commands of Varuna, the ruler, surely come true. From this (trouble), from the wrath of the mighty (Varuna), do I, excelling in my incantation, lead out this man.

2. Reverence, O king Varuna, be to thy wrath, for all falsehood, O mighty one, dost thou discover. A thousand others together do I make over to thee: this thy (man) shall live a hundred autumns!

3. From the untruth which thou hast spoken, the abundant wrong, with thy tongue—from king Varuna I release thee, whose laws do not fail.
4. I release thee from Vaisvânara (Agni), from the great flood. Our rivals, O mighty one, do thou censure here, and give heed to our prayer!

VII, 83. Charm against dropsy.

1. Thy golden chamber, king Varuna, is built in the waters! Thence the king that maintains the laws shall loosen all shackles!

2. From every habitation (of thine), O king Varuna, from here do thou free us! In that we have said, 'ye waters, ye cows;’ in that we have said, 'O Varuna,’ from this (sin), O Varuna, free us!

3. Lift from us, O Varuna, the uppermost fetter, take down the nethermost, loosen the middlemost! Then shall we, O Áditya, in thy law, exempt from guilt, live in freedom!

4. Loosen from us, O Varuna, all fetters, the uppermost, the nethermost, and those imposed by Varuna! Evil dreams, and misfortune drive away from us: then may we go to the world of the pious!

VI, 24. Dropsy, heart-disease, and kindred maladies cured by flowing water.

1. From the Himavant (mountains) they flow forth, in the Sindhu (Indus), forsooth, is their assembling-place: may the waters, indeed, grant me that cure for heart-ache!

2. The pain that hurts me in the eyes, and that which hurts in the heels and the fore-feet, the waters, the most skilled of physicians, shall put all that to rights!

3. Ye rivers all, whose mistress is Sindhu, whose
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queen is Sindhu, grant us the remedy for that: through this (remedy) may we derive benefit from you!

VI, 80. An oblation to the sun, conceived as one of the two heavenly dogs, as a cure for paralysis.

1. Through the air he flies, looking down upon all beings: with the majesty of the heavenly dog, with that oblation would we pay homage to thee!

2. The three kālakāṅga that are fixed upon the sky like gods, all these I have called for help, to render this person exempt from injury.

3. In the waters is thy origin, upon the heavens thy home, in the middle of the sea, and upon the earth thy greatness. With the majesty of the heavenly dog, with that oblation would we pay homage to thee!

II, 8. Charm against kshetriya, hereditary disease.

1. Up have risen the majestic twin stars, the vikritau ('the two looseners'); may they loosen the nethermost and the uppermost fetter of the kshetriya (inherited disease)!

2. May this night shine (the kshetriya) away, may she shine away the witches; may the plant, destructive of kshetriya, shine the kshetriya away!

3. With the straw of thy brown barley, endowed with white stalks, with the blossom of the sesame—may the plant, destructive of kshetriya, shine the kshetriya away!

4. Reverence be to thy ploughs, reverence to thy
wagon-poles and yokes! May the plant, destructive of kshetriya, shine the kshetriya away!

5. Reverence be to those with sunken eyes (?), reverence to the indigenous (evils ?), reverence to the lord of the field! May the plant, destructive of kshetriya, shine the kshetriya away!

II, 10. Charm against kshetriya, hereditary disease.

1. From kshetriya (inherited disease), from Nirriti (the goddess of destruction), from the curse of the kinswoman, from Druh (the demon of guile), from the fetter of Varuna do I release thee. Guiltless do I render thee through my charm; may heaven and earth both be propitious to thee!

2. May Agni together with the waters be auspicious to thee, may Soma together with the plants be auspicious. Thus from kshetriya, from Nirriti, from the curse of the kinswoman, from the Druh, from the fetter of Varuna do I release thee. Guiltless do I render thee through my charm; may heaven and earth both be propitious to thee!

3. May the wind in the atmosphere auspiciously bestow upon thee strength, may the four quarters of the heaven be auspicious to thee. Thus from kshetriya, from Nirriti &c.

4. These four goddesses, the directions of space, the consorts of the wind, the sun surveys. Thus from kshetriya, from Nirriti &c.

5. Within these (directions) I assign thee to old age; forth to a distance shall go Nirriti and disease! Thus from kshetriya, from Nirriti &c.

6. Thou hast been released from disease, from
mishap, and from blame; out from the fetter of Druh, and from Grâhi (the demon of fits) thou hast been released. Thus from kshetriya, from Nirviti &c.

7. Thou didst leave behind Arâti (the demon of grudge), didst obtain prosperity, didst enter the happy world of the pious. Thus from kshetriya, from Nirviti &c.

8. The gods, releasing the sun and the r̄itam (the divine order of the universe) from darkness and from Grâhi, did take them out of sin. Thus from kshetriya, from Nirviti &c.

III, 7. Charm against kshetriya, hereditary disease.

1. Upon the head of the nimble antelope a remedy grows! He has driven the kshetriya (inherited disease) in all directions by means of the horn.

2. The antelope has gone after thee with his four feet. O horn, loosen the kshetriya that is knitted into his heart!

3. (The horn) that glistens yonder like a roof with four wings (sides), with that do we drive out every kshetriya from thy limbs.

4. The lovely twin stars, the vikrītau (‘the two looseners’) that are yonder upon the sky, shall loosen the nethermost and the uppermost fetter of the kshetriya!

5. The waters, verily, are healers, the waters are scatterers of disease, the waters cure all disease: may they relieve thee from the kshetriya!

6. The kshetriya that has entered into thee from the prepared (magic) concoction, for that I know the remedy: I drive the kshetriya out of thee,
7. When the constellations fade away, and when the dawn does fade away, (then) shall he shine away from us every evil and the kshetriya!

I, 23. Leprosy cured by a dark plant.

1. Born by night art thou, O plant, dark, black, sable. Do thou, that art rich in colour, stain this leprosy, and the gray spots!

2. The leprosy and the gray spots drive away from here—may thy native colour settle upon thee—the white spots cause to fly away!

3. Sable is thy hiding-place, sable thy dwelling-place, sable art thou, O plant: drive away from here the speckled spots!

4. The leprosy which has originated in the bones, and that which has originated in the body and upon the skin, the white mark begotten of corruption, I have destroyed with my charm.

I, 24. Leprosy cured by a dark plant.

1. The eagle (suparna) that was born at first, his gall thou wast, O plant. The Āsurī having conquered this (gall) gave it to the trees for their colour.

2. The Āsurī was the first to construct this remedy for leprosy, this destroyer of leprosy. She has destroyed the leprosy, has made the skin of even colour.

3. 'Even-colour' is the name of thy mother; 'Even-colour' is the name of thy father; thou, O plant, producest even colour: render this (spot) of even colour!

4. The black (plant) that produces even colour has been fetched out of the earth. Do thou now, pray, perfect this, construct anew the colours!
VI, 83. Charm for curing scrofulous sores called apaṇīt.

1. Fly forth, ye apaṇīt (sores), as an eagle from the nest! Sûrya (the sun) shall prepare a remedy, Kandramâs (the moon) shall shine you away!

2. One is variegated, one is white, one is black, and two are red: I have gotten the names of all of them. Go ye away without slaying men!

3. The apaṇīt, the daughter of the black one, without bearing offspring will fly away; the boil will fly away from here, the galunta (swelling) will perish.

4. Consume thy own (proper) oblation with gratification in thy mind, when I here offer svâhâ in my mind!

VII, 76. A. Charm for curing scrofulous sores called apaṇīt.

1. Ye (sores) fall easily from that which falls easily, ye exist less than those that do not exist (at all); ye are drier than the (part of the body called) sehu, more moist than salt.

2. The apaṇīt (sores) that are upon the neck, and those that are upon the shoulders; the apaṇīt that are upon the vigâman (some part of the body) fall off of themselves.

B. Charm for curing tumours called gâyânya.

3. The gâyânya that crushes the ribs, that which passes down to the sole of the foot, and whichever is fixed upon the crown of the head, I have driven out every one.
4. The gâyânya, winged, flies; he settles down upon man. Here is the remedy both for sores not caused by cutting, as well as for wounds sharply cut!

5. We know, O gâyânya, thy origin, whence thou didst spring. How canst thou slay there, in whose house we offer oblations?

C. Stanza sung at the mid-day pressure of the soma.

6. Drink stoutly, O Indra, slayer of Vritra, hero, of the soma in the cup, at the battle for riches! Drink thy fill at the mid-day pressure! Living in wealth, do thou bestow wealth upon us!

VII, 74. A. Charm for curing scrofulous sores called apâkit.

1. We have heard it said that the mother of the black apâkit (pustules) is red: with the root (found by) the divine sage do I strike all these.

2. I strike the foremost one of them, and I strike also the middlemost of them; this hindmost one I cut off as a flake (of wool).

B. Charm to appease jealousy.

3. With Tvashâr's charm I have sobered down thy jealousy; also thy anger, O lord, we have quieted.

C. Prayer to Agni, the lord of vows.

4. Do thou, O lord of vows, adorned with vows, ever benevolently here shine! May we all, adoring thee, when thou hast been kindled, O Gâtavedas, be rich in offspring!
VI, 25. Charm against scrofulous sores upon neck and shoulders.

1. The five and fifty (sores) that gather together upon the nape of the neck, from here they all shall pass away, as the pustules of the (disease called) apaḥit!

2. The seven and seventy (sores) that gather together upon the neck, from here they all shall pass away, as the pustules of the (disease called) apaḥit!

3. The nine and ninety (sores) that gather together upon the shoulders, from here they all shall pass away, as the pustules of the (disease called) apaḥit!

VI, 57. Urine (gālāsha) as a cure for scrofulous sores.

1. This, verily, is a remedy, this is the remedy of Rudra, with which one may charm away the arrow that has one shaft and a hundred points!

2. With gālāsha (urine) do ye wash (the tumour), with gālāsha do ye sprinkle it! The gālāsha is a potent remedy: do thou (Rudra) with it show mercy to us, that we may live!

3. Both well-being and comfort shall be ours, and nothing whatever shall injure us! To the ground the disease (shall fall): may every remedy be ours, may all remedies be ours!

IV, 12. Charm with the plant arundhatī (lākshā) for the cure of fractures.

1. Rohantī art thou, causing to heal (rohantī), the broken bone thou causest to heal (rohantī): cause this here to heal (rohaya), O arundhatī!
2. That bone of thine which, injured and burst, exists in thy person, Dhâtar shall kindly knit to-gether again, joint with joint!

3. Thy marrow shall unite with marrow, and thy joint (unite) with joint; the part of thy flesh that has fallen off, and thy bone shall grow together again!

4. Thy marrow shall be joined together with marrow, thy skin grow together with skin! Thy blood, thy bone shall grow, thy flesh grow together with flesh!

5. Fit together hair with hair, and fit together skin with skin! Thy blood, thy bone shall grow: what is cut join thou together, O plant!

6. Do thou here rise up, go forth, run forth, (as) a chariot with sound wheels, firm feloe, and strong nave; stand upright firmly!

7. If he has been injured by falling into a pit, or if a stone was cast and hurt him, may he (Dhâtar, the fashioner) fit him together, joint to joint, as the wagoner (Ṛbhu) the parts of a chariot!

V, 5. Charm with the plant silâkti (lākshâ, arundhati) for the cure of wounds.

1. The night is thy mother, the cloud thy father, Aryaman thy grandfather. Silâkti, forsooth, is thy name, thou art the sister of the gods.

2. He that drinks thee lives; (that) person thou dost preserve. For thou art the supporter of all successive (generations), the refuge of men.

3. Every tree thou dost climb, like a wench lusting after a man. 'Victorious,' 'firmly founded,' 'saving,' verily, is thy name.
4. The wound that has been inflicted by the club, by the arrow, or by fire, of that thou art the cure: do thou cure this person here!

5. Upon the noble plaksha-tree (ficus infectoria) thou growest up, upon the asvattha (ficus religiosa), the khadira (acacia catechu), and the dhava (grislea tomentosa); (thou growest up) upon the noble nya-grodha (ficus indica, banyan-tree), and the parва (butea frondosa). Come thou to us, O arundhat!

6. O gold-coloured, lovely, sun-coloured, most handsome (plant), mayest thou come to the fracture, O cure! 'Cure,' verily, is thy name!

7. O gold-coloured, lovely, fiery (plant), with hairy stem, thou art the sister of the waters, O lâkhshâ, the wind became thy very breath.

8. Silâêt is thy name, O thou that art brown as a goat, thy father is the son of a maiden. With the blood of the brown horse of Yama thou hast verily been sprinkled.

9. Having dropped from the blood of the horse she ran upon the trees, turning into a winged brook. Do thou come to us, O arundhat!

VI, 109. The pepper-corn as a cure for wounds.

1. The pepper-corn cures the wounds that have been struck by missiles, it also cures the wounds from stabs. Anent it the gods decreed: 'Powerful to secure life this (plant) shall be!'

2. The pepper-corns spake to one another, as they came out, after having been created: 'He whom we shall find (as yet) alive, that man shall not suffer harm!'

3. The Asuras did dig thee into the ground, the
gods cast thee up again, as a cure for disease produced by wind (in the body), moreover as a cure for wounds struck by missiles.

I, 17. Charm to stop the flow of blood.

1. The maidens that go yonder, the veins, clothed in red garments, like sisters without a brother, bereft of strength, they shall stand still!

2. Stand still, thou lower one, stand still, thou higher one; do thou in the middle also stand still! The most tiny (vein) stands still: may then the great artery also stand still!

3. Of the hundred arteries, and the thousand veins, those in the middle here have indeed stood still. At the same time the ends have ceased (to flow).

4. Around you has passed a great sandy dike: stand ye still, pray take your ease!

II, 31. Charm against worms.

1. With Indra's great mill-stone, that crushes all vermin, do I grind to pieces the worms, as lentils with a mill-stone.

2. I have crushed the visible and the invisible worm, and the kurûru, too, I have crushed. All the algandu and the saluna, the worms, we grind to pieces with our charm.

3. The algandu do I smite with a mighty weapon: those that have been burned, and those that have not been burned, have become devoid of strength. Those that are left and those that are not left do I destroy with my song, so that not one of the worms be left.
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4. The worm which is in the entrails, and he that is in the head, likewise the one that is in the ribs: avaskava and vyadhvara, the worms, do we crush with (this) charm.

5. The worms that are within the mountains, forests, plants, cattle, and the waters, those that have settled in our bodies, all that brood of the worms do I smite.

II, 32. Charm against worms in cattle.

1. The rising sun shall slay the worms, the setting sun with his rays shall slay the worms that are within the cattle!

2. The variegated worm, the four-eyed, the speckled, and the white—I crush his ribs, and I tear off his head.

3. Like Atri, like Kaṇva, and like Gamadagni do I slay you, ye worms! With the incantation of Agastya do I crush the worms to pieces.

4. Slain is the king of the worms, and their viceroy also is slain. Slain is the worm, with him his mother slain, his brother slain, his sister slain.

5. Slain are they who are inmates with him, slain are his neighbours; moreover all the quite tiny worms are slain.

6. I break off thy two horns with which thou deliverest thy thrusts; I cut that bag of thine which is the receptacle for thy poison.

V, 23. Charm against worms in children.

1. I have called upon heaven and earth, I have called upon the goddess Sarasvati, I have called
upon Indra and Agni: 'they shall crush the worm,' (I said).

2. Slay the worms in this boy, O Indra, lord of treasures! Slain are all the evil powers by my fierce imprecation!

3. Him that moves about in the eyes, that moves about in the nose, that gets to the middle of the teeth, that worm do we crush.

4. The two of like colour, the two of different colour; the two black ones, and the two red ones; the brown one, and the brown-eared one; the (one like a) vulture, and the (one like a) cuckoo, are slain.

5. The worms with white shoulders, the black ones with white arms, and all those that are variegated, these worms do we crush.

6. In the east rises the sun, seen by all, slaying that which is not seen; slaying the seen and the unseen (worms), and grinding to pieces all the worms.

7. The yevâsha and the kashkasha, the egatka, and the sipavitnuka—the seen worm shall be slain, moreover the unseen shall be slain!

8. Slain of the worms is the yevâsha, slain further is the nadanimon; all have I crushed down like lentils with a mill-stone.

9. The worm with three heads and the one with three skulls, the speckled, and the white—I crush his ribs and I tear off his head.

10. Like Atri, like Kaśva, and like Gamadagni do I slay you, ye worms! With the incantation of Agastyâ do I crush the worms to pieces.

11. Slain is the king of the worms, and their viceroy also is slain. Slain is the worm, with him his mother slain, his brother slain, his sister slain.
12. Slain are they who are inmates with him, slain are his neighbours; moreover all the quite tiny worms are slain.

13. Of all the male worms, and of all the female worms do I split the heads with the stone, I burn their faces with fire.

IV, 6. Charm against poison.

1. The Brâhmana was the first to be born, with ten heads and ten mouths. He was the first to drink the soma; that did render poison powerless.

2. As great as heaven and earth are in extent, as far as the seven streams did spread, so far from here have I proclaimed forth this charm that destroys poison.

3. The eagle Garutmant did, O poison, first devour thee. Thou didst not bewilder him, didst not injure him, yea, thou didst turn into food for him.

4. The five-fingered hand that did hurl upon thee (the arrow) even from the curved bow—from the point of the tearing (arrow) have I charmed away the poison.

5. From the point (of the arrow) have I charmed away the poison, from the substance that has been smeared upon it, and from its plume. From its barbed horn, and its neck, I have charmed away the poison.

6. Powerless, O arrow, is thy point, and powerless is thy poison. Moreover of powerless wood is thy powerless bow, O powerless (arrow)!

7. They that ground (the poison), they that daubed it on, they that hurled it, and they that let
it go, all these have been rendered impotent. The mountain that grows poisonous plants has been rendered impotent.

8. Impotent are they that dig thee, impotent art thou, O plant! Impotent is that mountain height whence this poison has sprung.

IV, 7. Charm against poison.

1. This water (văr) in the (river) Varanāvatī shall ward off (vārayātai)! Amṛita (ambrosia) has been poured into it: with that do I ward off (vāraye) poison from thee.

2. Powerless is the poison from the east, powerless that from the north. Moreover the poison from the south transforms itself into a porridge.

3. Having made thee (the poison) that comes from a horizontal direction into a porridge, rich in fat, and cheering, from sheer hunger he has eaten thee, that hast an evil body: do thou not cause injury!

4. Thy bewildering quality (madam), O (plant?) that art bewildering (madāvatī), we cause to fall like a reed. As a boiling pot of porridge do we remove thee by (our) charm.

5. (Thee, O poison) that art, as it were, heaped about the village, do we cause to stand still by (our) charm. Stand still as a tree upon its place; do not, thou that hast been dug with the spade, cause injury!

6. With broom-straw (?), garments, and also with skins they purchased thee: a thing for barter art thou, O plant! Do not, thou that hast been dug with the spade, cause injury!

7. Those of you who were of yore unequalled in
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the deeds which they performed—may they not injure here our men: for this very purpose do I engage you!

VI, 100. Ants as an antidote against poison.

1. The gods have given, the sun has given, the earth has given, the three Sarasvatīs, of one mind, have given this poison-destroying (remedy)!
2. That water, O ants, which the gods poured for you into the dry land, with this (water), sent forth by the gods, do ye destroy this poison!
3. Thou art the daughter of the Asuras, thou art the sister of the gods. Sprung from heaven and earth, thou didst render the poison devoid of strength.

V, 13. Charm against snake-poison.

1. Varuna, the sage of heaven, verily lends (power) to me. With mighty charms do I dissolve thy poison. The (poison) which has been dug, that which has not been dug, and that which is inherent, I have held fast. As a brook in the desert thy poison has dried up.
2. That poison of thine which is not fluid I have confined within these (serpents?). I hold fast the sap that is in thy middle, thy top, and in thy bottom, too. May (the sap) now vanish out of thee from fright!
3. My lusty shout (is) as the thunder with the cloud: then do I smite thy (sap) with my strong charm. With manly strength I have held fast that sap of his. May the sun rise as light from the darkness!
4. With my eye do I slay thy eye, with poison
do I slay thy poison. O serpent, die, do not live; back upon thee shall thy poison turn!

5. O kairâta, speckled one, upatrina (grass-dweller?), brown one, listen to me; ye black repulsive reptiles, (listen to me)! Do not stand upon the ground of my friend; cease with your poison and make it known (to people?)!

6. I release (thee) from the fury of the black serpent, the taimâta, the brown serpent, the poison that is not fluid, the all-conquering, as the bow-string (is loosened) from the bow, as chariots (from horses).

7. Both Áiligt and Viligt, both father and mother, we know your kin everywhere. Deprived of your strength what will ye do?

8. The daughter of urugûlâ, the evil one born with the black—of all those who have run to their hiding-place the poison is devoid of force.

9. The prickly porcupine, tripping down from the mountain, did declare this: 'Whatsoever serpents, living in ditches, are here, their poison is most deficient in force.'

10. Tâbuvam (or) not tâbuvam, thou (O serpent) art not tâbuvam. Through tâbuvam thy poison is bereft of force.

11. Tastuvam (or) not tastuvam, thou (O serpent) art not tastuvam. Through tastuvam thy poison is bereft of force.

VI, 12. Charm against snake-poison.

1. As the sun (goes around) the heavens I have surrounded the race of the serpents. As night (puts to rest) all animals except the hamsa bird, (thus) do I with this (charm) ward off thy poison.
2. With (the charm) that was found of yore by the Brahmans, found by the Rishis, and found by the gods, with (the charm) that was, will be, and is now present, with this do I ward off thy poison.

3. With honey do I mix the rivers; the mountains and peaks are honey. Honey are the rivers Parushuit and Sipâlâ. Prosperity be to thy mouth, prosperity to thy heart!

VII, 56. Charm against the poison of serpents, scorpions, and insects.

1. The poison infused by the serpent that is striped across, by the black serpent, and by the adder; that poison of the kañkaparvan (‘with limbs like a comb,’ scorpion) this plant has driven out.

2. This herb, born of honey, dripping honey, sweet as honey, honied, is the remedy for injuries; moreover it crushes insects.

3. Wherever thou hast been bitten, wherever thou hast been sucked, from there do we exorcise for thee the poison of the small, greedily biting insect, (so that it be) devoid of strength.

4. Thou (serpent) here, crooked, without joints, and without limbs, that twisteth thy crooked jaws—mayest thou, O Brahaspati, straighten them out, as a (bent) reed!

5. The poison of the sarkota (scorpion) that creeps low upon the ground, (after he) has been deprived of his strength, I have taken away; moreover I have caused him to be crushed.

6. There is no strength in thy arms, in thy head, nor in the middle (of thy body). Then why dost thou so wickedly carry a small (sting) in thy tail?
7. The ants devour thee, pea-hens hack thee to pieces. Yea, every one of you shall declare the poison of the sarkota powerless!

8. Thou (scorpion) that strikest with both, with mouth as well as tail, in thy mouth there is no poison: then what can there be in the receptacle in thy tail?

VI, 16. Charm against ophthalmia.

1. O âbayu, (and even if) thou art not âbayu, strong is thy juice, O âbayu! We eat a gruel, compounded of thee.

2. Vihalha is thy father's name, Madâvatî thy mother's name. Thou art verily not such, as to have consumed thy own self.

3. O Tauvilikâ, do be quiet! This howling one has become quiet. O brown one, and brown-eared one, go away! Go out, O âla!

4. Alasâlâ thou art first, silâṅgalâlâ thou art the next, ntlâgalasâlâ (thou art third?)!

VI, 21. Charm to promote the growth of hair.

1. Of these three earths (our) earth verily is the highest. From the surface of these I have now plucked a remedy.

2. Thou art the most excellent of remedies, the best of plants, as Soma (the moon) is the lord in the watches of the night, as Varuṇa (is king) among the gods.

3. O ye wealthy, irresistible (plants), ye do generously bestow benefits. And ye strengthen the hair, and, moreover, promote its increase.
VI, 136. Charm with the plant nitatni to promote the growth of hair.

1. As a goddess upon the goddess earth thou wast born, O plant! We dig thee up, O nitatni, that thou mayest strengthen (the growth) of the hair.

2. Strengthen the old (hair), beget the new! That which has come forth render more luxurious!

3. That hair of thine which does drop off, and that which is broken root and all, upon it do I sprinkle here the all-healing herb.

VI, 137. Charm to promote the growth of hair.

1. The (plant) that Gamadagni dug up to promote the growth of his daughter's hair, Vitahavya has brought here from the dwelling of Asita.

2. With reins they had to be measured, with outstretched arms they had to be measured out. May thy hairs grow as reeds, may they (cluster), black, about thy head!

3. Make firm their roots, draw out their ends, expand their middle, O herb! May thy hairs grow as reeds, may they (cluster), black, about thy head!

IV, 4. Charm to promote virility.

1. Thee, the plant, which the Gandharva dug up for Varuna, when his virility had decayed, thee, that causest strength\(^1\), we dig up.

2. Ushas (Aurora), Sūrya (the sun), and this charm of mine; the bull Pragâpati (the lord of creatures) shall with his lusty fire arouse him!

\(^1\) The original, more drastically, sepatharshātim. By a few changes and omissions in stanzas 3, 6, and 7 the direct simplicity of the original has been similarly veiled.
3. This herb shall make thee so very full of lus\textit{ty} strength, that thou shalt, when thou art excited, exhale heat as a thing on fire!

4. The fire of the plants, and the essence of the bulls shall arouse him! Do thou, O Indra, controller of bodies, place the lus\textit{ty} force of men into this person!

5. Thou (O herb) art the first-born sap of the waters and also of the plants. Moreover thou art the brother of Soma, and the lus\textit{ty} force of the antelope buck!

6. Now, O Agni, now, O Savitar, now, O goddess Sarasvat\textit{i}, now, O Brahman\textit{aspasi}, do thou stiffen the pasas as a bow!

7. I stiffen thy pasas as a bowstring upon the bow. Embrace thou (women) as the antelope buck the gazelle with ever unfailing (strength)!

8. The strength of the horse, the mule, the goat and the ram, moreover the strength of the bull bestow upon him, O controller of bodies (Indra)!

VI, \textit{iii}. Charm against mania.

1. Release for me, O Agni, this person here, who, bound and well-secured, loudly jab\textit{bers}! Then shall he have due regard for thy share (of the offering), when he shall be free from madness!

2. Agni shall quiet down thy mind, if it has been disturbed! Cunningly do I prepare a remedy, that thou shalt be freed from madness.

3. (Whose mind) has been maddened by the sin of the gods, or been robbed of sense by the Rakshas, (for him) do I cunningly prepare a remedy, that he shall be free from madness.

4. May the Apsaras restore thee, may Indra, may
Bhaga restore thee; may all the gods restore thee, that thou mayest be freed from madness!

IV, 37. Charm with the plant agasrīṅgī to drive out Rakshas, Apsaras and Gandharvas.

1. With thee, O herb, the Atharvans first slew the Rakshas, with thee Kasyapa slew (them), with thee Kanva and Agastya (slew them).

2. With thee do we scatter the Apsaras and Gandharvas. O agasrīṅgī (odina pinnata), goad (aga) the Rakshas, drive them all away with thy smell!

3. The Apsaras, Guggulū, Ptā, Naladī, Aukshagandhi, and Pramandant (by name), shall go to the river, to the ford of the waters, as if blown away! Thither do ye, O Apsaras, pass away, (since) ye have been recognised!

4. Where grow the asvattha (ficus religiosa) and the banyan-trees, the great trees with crowns, thither do ye, O Apsaras, pass away, (since) ye have been recognised!

5. Where your gold and silver swings are, where cymbals and lutes chime together, thither do ye, O Apsaras, pass away, (since) ye have been recognised.

6. Hither has come the mightiest of the plants and herbs. May the agasrīṅgī arāvakī pierce with her sharp horn (tikshmasrīṅgī)!

7. Of the crested Gandharva, the husband of the Apsaras, who comes dancing hither, I crush the two mushkas and cut off the sepas.

8. Terrible are the missiles of Indra, with a hundred points, brazen; with these he shall pierce the Gandharvas, who devour oblations, and devour the avakā-reed.

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9. Terrible are the missiles of Indra, with a hundred points, golden; with these he shall pierce the Gandharvas, who devour oblations, and devour the avakâ-reed.

10. All the Pisâkas that devour the avakâ-reeds, that burn, and spread their little light in the waters, do thou, O herb, crush and overcome!

11. One is like a dog, one like an ape. As a youth, with luxuriant locks, pleasant to look upon, the Gandharva hangs about the woman. Him do we drive out from here with our powerful charm.

12. The Apsaras, you know, are your wives; ye, the Gandharvas, are their husbands. Speed away, ye immortals, do not go after mortals!

II, 9. Possession by demons of disease, cured by an amulet of ten kinds of wood.

1. O (amulet) of ten kinds of wood, release this man from the demon (rakshas) and the fit (grâhi) which has seized upon (gaagrâha) his joints! Do thou, moreover, O plant, lead him forth to the world of the living!

2. He has come, he has gone forth, he has joined the community of the living. And he has become the father of sons, and the most happy of men!

3. This person has come to his senses, he has come to the cities of the living. For he (now) has a hundred physicians, and also a thousand herbs.

4. The gods have found thy arrangement, (O amulet); the Brahmans, moreover, the plants. All the gods have found thy arrangement upon the earth.

5. (The god) that has caused (disease) shall perform the cure; he is himself the best physician.
Let him indeed, the holy one, prepare remedies for thee, together with the (earthly) physician!

IV, 36. Charm against demons (pisâkas) conceived as the cause of disease.

1. May Agni Vaisvânara, the bull of unfailing strength, burn up him that is evil-disposed, and desires to harm us, and him that plans hostile deeds against us!

2. Between the two rows of teeth of Agni Vaisvânara do I place him that plans to injure us, when we are not planning to injure him; and him that plans to injure us, when we do plan to injure him.

3. Those who hound us in our chambers, while shouting goes on in the night of the new moon, and the other flesh-devourers who plan to injure us, all of them do I overcome with might.

4. With might I overcome the Pisâkas, rob them of their property; all evil-disposed (demons) do I slay: may my device succeed!

5. With the gods who vie with, and measure their swiftness with this sun, with those that are in the rivers, and in the mountains, do I, along with my cattle, consort.

6. I plague the Pisâkas as the tiger the cattle-owners. As dogs who have seen a lion, these do not find a refuge.

7. My strength does not lie with Pisâkas, nor with thieves, nor with prowlers in the forest. From the village which I enter the Pisâkas vanish away.

8. From the village which my fierce power has entered the Pisâkas vanish away; they do not devise evil.
9. They who irritate me with their jabber, as (buzzing) mosquitoes the elephant, them I regard as wretched (creatures), as small vermin upon people.

10. May Nirriti (the goddess of destruction) take hold of this one, as a horse with the halter! The fool who is wroth with me is not freed from (her) snare.

II, 25. Charm with the plant Prisniparnt against the demon of disease, called kauva.

1. The goddess Prisniparnt has prepared prosperity for us, mishap for Nirriti (the goddess of destruction). For she is a fierce devourer of the Kauvas: her, the mighty, have I employed.

2. The Prisniparnt was first begotten powerful; with her do I lop off the heads of the evil brood, as (the head) of a bird.

3. The blood-sucking demon, and him that tries to rob (our) health, Kauva, the devourer of our offspring, destroy, O Prisniparnt, and overcome!

4. These Kauvas, the effacers of life, drive into the mountain; go thou burning after them like fire, O goddess Prisniparnt!

5. Drive far away these Kauvas, the effacers of life! Where the dark regions are, there have I made these flesh-eaters go.

VI, 32. Charm for driving away demons (Rakshas and Pisákás).

1. Do ye well offer within the fire this oblation with ghee, that destroys the spook! Do thou, O Agni, burn from afar against the Rakshas, (but) our houses thou shalt not consume!
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2. Rudra has broken your necks, ye Pisâkas: may he also break your ribs, ye spooks! The plant whose power is everywhere has united you with Yama (death).

3. Exempt from danger, O Mitra and Varuna, may we here be; drive back with your flames the devouring demons (Atrin)! Neither aider, nor support do they find; smiting one another they go to death.

II, 4. Charm with an amulet derived from the gaṅgīda tree, against diseases and demons.

1. Unto long life and great delights, for ever unharmed and vigorous, do we wear the gaṅgīda, as an amulet destructive of the vishkandha.

2. From convulsions, from tearing pain, from vishkandha, and from torturing pain, the gaṅgīda shall protect us on all sides—an amulet of a thousand virtues!

3. This gaṅgīda conquers the vishkandha, and smites the Atrin (devouring demons); may this all-healing gaṅgīda protect us from adversity!

4. By means of the invigorating gaṅgīda, bestowed by the gods as an amulet, do we conquer in battle the vishkandha and all the Rakshas.

5. May the hemp and may the gaṅgīda protect me against vishkandha! The one (gaṅgīda) is brought hither from the forest, the other (hemp) from the sap of the furrow.

6. Destruction of witchcraft is this amulet, also destruction of hostile powers: may the powerful gaṅgīda therefore extend far our lives!
XIX, 34. Charm with an amulet derived from the gaṅgīḍa-tree, against diseases and demons.

1. Thou art an Aṅgiras, O gaṅgīḍa, a protector art thou, O gaṅgīḍa. All two-footed and four-footed creatures that belong to us the gaṅgīḍa shall protect!

2. The sorceries fifty-three in number, and the hundred performers of sorcery, all these having lost their force, the gaṅgīḍa shall render bereft of strength!

3. Bereft of strength is the gotten-up clamour, bereft of strength are the seven debilitating (charms). Do thou, O gaṅgīḍa, hurl away from here poverty, as an archer an arrow!

4. This gaṅgīḍa is a destroyer of witchcraft, and also a destroyer of hostile powers. May then the powerful gaṅgīḍa extend far our lives!

5. May the greatness of the gaṅgīḍa protect us about on all sides, (the greatness) with which he has overcome the vishkandha (and) the samskandha, (overcoming) the powerful (disease) with power!

6. Thrice the gods begot thee that hast grown up upon the earth. The Brāhmanas of yore knew thee here by the name of Aṅgiras.

7. Neither the plants of olden times, nor they of recent times, surpass thee; a fierce slayer is the gaṅgīḍa, and a happy refuge.

8. And when, O gaṅgīḍa of boundless virtue, thou didst spring up in the days of yore, O fierce (plant), Indra at first placed strength in thee.

9. Fierce Indra, verily, put might into thee, O lord of the forest! Dispersing all diseases, slay thou the Rakshas, O plant!

10. The breaking disease and the tearing disease,
the balása, and the pain in the limbs, the takman
that comes every autumn, may the gaṅgida render
devoid of force!

XIX, 35. Charm with an amulet derived from the
gaṅgida-tree, against diseases and demons.

1. While uttering Indra’s name the seers bestowed
( upon men) the gaṅgida, which the gods in the
beginning had made into a remedy, destructive of
the vishkandha.

2. May that gaṅgida protect us as a treasurer his
treasures, he whom the gods and the Brāhmaṇas
made into a refuge that puts to naught the hostile
powers!

3. The evil eye of the hostile-minded, ( and) the
ever-doer I have approached. Do thou, O thousand-
eyed one, watchfully destroy these! A refuge art
thou, O gaṅgida.

4. May the gaṅgida protect me from heaven,
protect me from earth, protect ( me) from the atmo-
sphere, protect me from the plants, protect me from
the past, as well as the future; may he protect us
from every direction of space!

5. The sorceries performed by the gods, and also
those performed by men, may the all-healing gaṅgida
render them all devoid of strength!

VI, 85. Exorcism of disease by means of an amulet
from the varana-tree.

1. This divine tree, the varana, shall shut out
(vārayātai). The gods, too, have shut out (avītvaran)
the disease that hath entered into this man!

2. By Indra’s command, by Mitra’s and by
Varuna's, by the command of all the gods do we shut out thy disease.

3. As Vritra did hold fast these ever-flowing waters, thus do I shut out (vâraye) disease from thee with (the help of) Agni Vaisvânara.

VI, 127. The āśpudru-tree as a panacea.

1. Of the abscess, of the balâsa, of flow of blood, O plant; of neuralgia, O herb, thou shalt not leave even a speck!

2. Those two boils (testicles) of thine, O balâsa, that are fixed upon the arm-pits—I know the remedy for that: the āśpudru-tree takes care of it.

3. The neuralgia that is in the limbs, that is in the ears and in the eyes—we tear them out, the neuralgia, the abscess, and the pain in the heart. That unknown disease do we drive away downward.

XIX, 38. The healing properties of bdellium.

1. [Neither diseases, nor yet a curse, enters this person, O arundhatt!] From him that is penetrated by the sweet fragrance of the healing bdellium, diseases flee in every direction, as antelopes and as horses run.

2. Whether, O bdellium, thou comest from the Sindhu (Indus), or whether thou art derived from the sea, I have seized the qualities of both, that this person shall be exempt from harm.

VI, 91. Barley and water as universal remedies.

1. This barley they did plough vigorously, with yokes of eight and yokes of six. With it I drive off to a far distance the ailment from thy body.
2. Downward blows the wind, downward burns the sun, downward the cow is milked: downward shall thy ailment pass!

3. The waters verily are healing, the waters chase away disease, the waters cure all (disease): may they prepare a remedy for thee!

VIII, 7. Hymn to all magic and medicinal plants, used as a universal remedy.

1. The plants that are brown, and those that are white; the red ones and the speckled ones; the sable and the black plants, all (these) do we invoke.

2. May they protect this man from the disease sent by the gods, the herbs whose father is the sky, whose mother is the earth, whose root is the ocean.

3. The waters and the heavenly plants are foremost; they have driven out from every limb thy disease, consequent upon sin.

4. The plants that spread forth, those that are bushy, those that have a single sheath, those that creep along, do I address; I call in thy behalf the plants that have shoots, those that have stalks, those that divide their branches, those that are derived from all the gods, the strong (plants) that furnish life to man.

5. With the might that is yours, ye mighty ones, with the power and strength that is yours, with that do ye, O plants, rescue this man from this disease! I now prepare a remedy.

6. The plants ġivalā (‘quickening’), na-ghā-rishā (‘forsooth-no-harm’), ġîvantl (‘living’), and the arundhatl, which removes (disease), is full of blossoms,
and rich in honey, do I call to exempt him from injury.

7. Hither shall come the intelligent (plants) that understand my speech, that we may bring this man into safety out of misery!

8. They that are the food of Agni (the fire), the offspring of the waters, that grow ever renewing themselves, the firm (plants) that bear a thousand names, the healing (plants), shall be brought hither!

9. The plants, whose womb is the avakâ (blyxa octandra), whose essence are the waters, shall with their sharp horns thrust aside evil!

10. The plants which release, exempt from Varuna (dropsy), are strong, and destroy poison; those, too, that remove (the disease) balâsa, and ward off witchcraft shall come hither!

11. The plants that have been bought, that are right potent, and are praised, shall protect in this village cow, horse, man, and cattle!

12. Honied are the roots of these herbs, honied their tops, honied their middles, honied their leaves, honied their blossoms; they share in honey, are the food of immortality. May they yield ghee, and food, and cattle chief of all!

13. As many in number and in kind the plants here are upon the earth, may they, furnished with a thousand leaves, release me from death and misery!

14. Tiger-like is the amulet (made of) herbs, a saviour, a protector against hostile schemes: may it drive off far away from us all diseases and the Rakshas!

15. As if at the roar of the lion they start with fright, as if (at the roar) of fire they tremble before
the (plants) that have been brought hither. The diseases of cattle and men have been driven out by the herbs: let them pass into navigable streams!

16. The plants release us from Agni Vaisvânara. Spreading over the earth, go ye, whose king is the tree!

17. The plants, descended from Anûgiras, that grow upon the mountains and in the plains, shall be for us rich in milk, auspicious, comforting to the heart!

18. The herbs which I know, and those which I see with my sight; the unknown, those which we know, and those which we perceive to be charged with (power),—

19. All plants collectively shall note my words, that we may bring this man into safety out of misfortune,—

20. The asvattha (ficus religiosa), and the darbha among the plants; king Soma, amrita (ambrosia) and the oblation; rice and barley, the two healing, immortal children of heaven!

21. Ye arise: it is thundering and crashing, ye plants, since Parganya (the god of rain) is favouring you, O children of Prîsni (the spotted cloud), with (his) seed (water).

22. The strength of this amrita (ambrosia) do we give this man to drink. Moreover, I prepare a remedy, that he may live a hundred years!

23. The boar knows, the ichneumon knows the healing plant. Those that the serpents and Gandharvas know, I call hither for help.

24. The plants, derived from the Anûgiras, which the eagles and the heavenly raghats (falcons) know, which the birds and the flamingos know, which all
winged (creatures) know, which all wild animals
know, I call hither for help.

25. As many plants as the oxen and kine, as many
as the goats and the sheep feed upon, so many plants,
when applied, shall furnish protection to thee!

26. As many (plants), as the human physicians
know to contain a remedy, so many, endowed with
every healing quality, do I apply to thee!

27. Those that have flowers, those that have
blossoms, those that bear fruit, and those that are
without fruit, as if from the same mother they shall
suck sap, to exempt this man from injury!

28. I have saved thee from a depth of five
fathoms, and, too, from a depth of ten fathoms;
moreover, from the foot-fetter of Yama, and from
every sin against the gods.

VI, 96. Plants as a panacea.

1. The many plants of hundredfold aspect, whose
king is Soma, which have been begotten by Bri-
haspati, shall free us from calamity!

2. May they free us from (the calamity) conse-
quent upon curses, and also from the (toils) of
Varuna; moreover, from the foot-fetter of Yama,
and every sin against the gods!

3. What laws we have infringed upon, with the
eye, the mind, and speech, either while awake, or
asleep—may Soma by his (divine) nature clear these
(sins) away from us!

II, 32. Charm to secure perfect health.

1. From thy eyes, thy nostrils, ears, and chin—
the disease which is seated in thy head—from thy
brain and tongue I do tear it out.
2. From thy neck, nape of the neck, ribs, and spine—the disease which is seated in thy fore-arm—from thy shoulders and arms I do tear it out.

3. From thy heart, thy lungs, viscera, and sides; from thy kidneys, spleen, and liver we do tear out the disease.

4. From thy entrails, canals, rectum, and abdomen; from thy belly, guts, and navel I do tear out the disease.

5. From thy thighs, knees, heels, and the tips of thy feet—from thy hips I do tear out the disease seated in thy buttocks, from thy bottom the disease seated in thy buttocks.

6. From thy bones, marrow, sinews and arteries; from thy hands, fingers, and nails I do tear out the disease.

7. The disease that is in thy every limb, thy every hair, thy every joint; that which is seated in thy skin, with Kasyapa's charm, that tears out, to either side we do tear it out.

IX, 8. Charm to procure immunity from all diseases.

1. Headache and suffering in the head, pain in the ears and flow of blood, every disease of the head, do we charm forth from thee.

2. From thy ears, from thy kaṅkūshas the ear-pain, and the neuralgia—every disease of the head do we charm forth from thee.

3. (With the charm) through whose agency disease hastens forth from the ears and the mouth—every disease of the head do we charm forth from thee.

4. (The disease) that renders a man deaf and
blind—every disease of the head do we charm forth from thee.

5. Pain in the limbs, fever in the limbs, the neuralgia that affects every limb—every disease of the head do we charm forth from thee.

6. (The disease) whose frightful aspect makes man tremble, the takman (fever) that comes every autumn, do we charm forth from thee.

7. The disease that creeps along the thighs, and then enters the canals, out of thy inner parts do we charm forth.

8. If from the heart, from love, or from disgust, it arises, from thy heart and from thy limbs the balāsa do we charm forth.

9. Jaundice from thy limbs, diarrhoea from within thy bowels, the core of disease from thy inner soul do we charm forth.

10. To ashes (āsa) the balāsa shall turn; what is diseased shall turn to urine! The poison of all diseases I have charmed forth from thee.

11. Outside the opening (of the bladder) it shall run off; the rumbling shall pass from thy belly! The poison of all diseases I have charmed forth from thee.

12. From thy belly, lungs, navel, and heart—the poison of all diseases I have charmed forth from thee.

13. (The pains) that split the crown (of the head), pierce the head, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

14. They that pierce the heart, creep along the ribs, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!
15. They that pierce the sides, bore along the ribs, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

16. They that pierce crosswise, burrow in thy abdomen, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

17. They that creep along the rectum, twist the bowels, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

18. They that suck the marrow, and split the joints, without doing injury, without causing disease, they shall run off outside the opening (of the bladder)!

19. The diseases and the injuries that paralyse thy limbs, the poison of all diseases I have charmed forth from thee.

20. Of neuralgia, of abscesses, of inflation, or of inflammation of the eyes, the poison of all diseases I have driven forth from thee.

21. From thy feet, knees, thighs, and bottom; from thy spine, and thy neck the piercing pains, from thy head the ache I have removed.

22. Firm are the bones of thy skull, and the beat of thy heart. At thy rising, O sun, thou didst remove the pains of the head, quiet the pangs in the limbs.

II, 29. Charm for obtaining long life and prosperity by transmission of disease.

1. In the essence of earthly bliss, O ye gods, in strength of body (may he live)! May Agni, Sûrya, Brûhaspati bestow upon him life's vigour!
2. Give life to him, O Gâtavedas, bestow in addition progeny upon him, O Tvashṭar; procure, O Savitar, increase of wealth for him; may this one, who belongs to thee, live a hundred autumns!

3. May our prayer bestow upon us vigour, and possession of sound progeny; ability and property do ye two, (O heaven and earth), bestow upon us! May he, conquering lands with might, (live), O Indra, subjecting the others, his enemies!

4. Given by Indra, instructed by Varuṇa, sent by the Maruts, strong, he has come to us; may he, in the lap of ye two, heaven and earth, not suffer from hunger and not from thirst!

5. Strength may ye two, that are rich in strength, bestow upon him; milk may ye two, that are rich in milk, bestow upon him! Strength heaven and earth did bestow upon him; strength all the gods, the Maruts, and the waters.

6. With the gracious (waters) do I delight thy heart, mayest thou, free from disease, full of force, rejoice! Clothed in the same garment do ye two drink this stirred drink, taking on as a magic form the shape of the two Asvins!

7. Indra, having been wounded, first created this vigour, and this ever fresh divine food: that same belongs to thee. By means of that do thou, full of force, live (a hundred) autumns; may it not flow out of thee: physicians have prepared it for thee!
II.

PRAYERS FOR LONG LIFE AND HEALTH
(ĀYUSHYĀNI).

III, 11. Prayer for health and long life.

1. I release thee unto life by means of (my) oblation, from unknown decline, and from consumption. If Grāhi (seizure) has caught hold (gagrāha) of this person here, may Indra and Agni free him from that!

2. If his life has faded, even if he has passed away, if he has been brought to the very vicinity of death, I snatch him from the lap of Nirvīti (the goddess of destruction): I have freed him unto a life of a hundred autumns.

3. I have snatched him (from death) by means of an oblation which has a thousand eyes, hundredfold strength, and ensures a hundredfold life, in order that Indra may conduct him through the years across to the other side of every misfortune.

4. Live thou, thriving a hundred autumns, a hundred winters, and a hundred springs! May Indra, Agni, Savitar, Br̥haspati (grant) thee a hundred years! I have snatched him (from death) with an oblation that secures a life of a hundred years.

5. Enter ye, O in-breathing and out-breathing, as two bulls a stable! Away shall go the other deaths, of which, it is said, there are a hundred more!

6. Remain ye here, O in-breathing and out-
breathing, do not go away from here; do ye carry anew to old age his body and his limbs!

7. To old age I make thee over, into old age I urge thee; may a happy old age guide thee! Away shall go the other deaths, of which, it is said, there are a hundred more!

8. Upon thee (life unto) old age has been deposited, as a rope is tied upon a bull. That death which has fettered thee at thy birth with a firm rope, Brihaspati with the hands of the truth did strip off from thee.

II, 28. Prayer for long life pronounced over a boy.

1. For thee alone, O (death from) old age, this (boy) shall grow up: the other hundred kinds of death shall not harm him! Like a provident mother in her lap Mitra shall befriend him, shall save him from misfortune!

2. May Mitra or Varuna, the illustrious, cooperating, grant him death from old age! Then Agni, the priest, who knows the ways, promulgates all the races of the gods.

3. Thou, (O Agni), rulest over all the animals of the earth, those which have been born, and those which are to be born: may not in-breathing leave this one, nor yet out-breathing, may neither friends nor foes slay him!

4. May father Dyaus (sky) and mother Prithivi (earth), cooperating, grant thee death from old age, that thou mayest live in the lap of Aditi a hundred winters, guarded by in-breathing and out-breathing!

5. Lead this dear child to life and vigour, O Agni,
Varuna, and king Mitra! As a mother afford him protection, O Aditi, and all ye gods, that he may attain to old age!


1. The gods are free from decrepitude; thou, O Agni, art removed from the demon of hostility. I free thee from all evil and disease, (and) unite thee with life.

2. (Vāyu), the purifying (wind), shall free thee from misfortune, Sakra (Indra) from evil sorcery! I free thee from all evil and disease, (and) unite thee with life.

3. The tame (village) animals are separate from the wild (forest animals); the water has flowed apart from thirst. I free thee from all evil and disease, (and) unite thee with life.

4. Heaven and earth here go apart; the paths go in every direction. I free thee from all evil and disease, (and) unite thee with life.

5. 'Tvashṭar is preparing a wedding for his daughter,' thus (saying) does this whole world pass through. I free thee from all evil and disease, (and) unite thee with life.

6. Agni unites (life's) breaths, the moon is united with (life's) breath. I free thee from all evil and disease, (and) unite thee with life.

7. By means of (life's) breath the gods aroused the everywhere mighty sun. I free thee from all evil and disease, (and) unite thee with life.

8. Live thou by the (life's) breath of them that have life, and that create life; do not die! I free thee from all evil and disease, (and) unite thee with life.
9. Breathe thou with the (life's) breath of those that breathe; do not die! I free thee from all evil and disease, (and) unite thee with life.

10. Do thou (rise) up with life, unite thyself with life, (rise) up with the sap of the plants! I free thee from all evil and disease, (and) unite thee with life.

11. From the rain of Parganya we have risen up, immortal. I free thee from all evil and disease, (and) unite thee with life.


1. When, O Brāhaspati, thou didst liberate (us) from existence in yonder world of Yama, (and) from hostile schemes, then did the Āśvins, the physicians of the gods, with might sweep death from us, O Agni!

2. O in-breathing and out-breathing, go along with the body, do not leave it: may they be thy allies here! Live and thrive a hundred autumns; Agni shall be thy most excellent shepherd and overseer!

3. Thy vital force that has been dissipated afar, thy in-breathing and thy out-breathing, shall come back again! Agni has snatched them from the lap of Nirṛiti (the goddess of destruction), and I again introduce them into thy person.

4. Let not his in-breathing desert him, nor his out-breathing quit him and depart! I commit him to the Seven Rishis: may they convey him in health to old age!

5. Enter, O in-breathing and out-breathing, like two bulls into a stable: this person shall here flourish, an unmolested repository for old age!
6. Life's breath we do drive into thee, disease we do drive away from thee. May this excellent Agni endow us with life from every source!

7. Ascending from the darkness of death to the highest firmament, to Sūrya (the sun), the god among gods, we have reached the highest light.

VIII, 1. Prayer for exemption from the dangers of death.

1. To the 'Ender,' to Death be reverence! May thy in-breathing and thy out-breathing remain here! United here with (life's) spirit this man shall be, sharing in the sun, in the world of immortality (amrīta)!

2. Bhaga has raised him up, Soma with his rays (has raised) him up, the Maruts, the gods, (have raised) him up, Indra and Agni (have raised) him up unto well-being.

3. Here (shall be) thy (life's) spirit, here thy in-breathing, here thy life, here thy mind! We rescue thee from the toils of Nīrṇīti (destruction) by means of our divine utterance.

4. Rise up hence, O man! Casting off the foot-shackles of death, do not sink down! Be not cut off from this world, from the sight of Agni and the sun!

5. The wind, Mātaren, shall blow for thee, the waters shall shower amrīta (ambrosia) upon thee, the sun shall shine kindly for thy body! Death shall pity thee: do not waste away!

6. Thou shalt ascend and not descend, O man! Life and alertness do I prepare for thee. Mount, forsooth, this imperishable, pleasant car; then in old age thou shalt hold converse with thy family!
7. Thy mind shall not go thither, shall not disappear! Do not become heedless of the living, do not follow the Fathers! All the gods shall preserve thee here!

8. Do not long after the departed, who conduct (men) afar! Ascend from the darkness, come to the light! We lay hold of thy hands.

9. The two dogs of Yama, the black and the brindled one, that guard the road (to heaven), that have been despatched, shall not (go after) thee! Come hither, do not long to be away; do not tarry here with thy mind turned to a distance!

10. Do not follow this path: it is terrible! I speak of that by which thou hast not hitherto gone. Darkness is this, O man, do not enter it! Danger is beyond, security here for thee.

11. May the fires that are within the waters guard thee, may (the fire) which men kindle guard thee, may Gátavedas Vaisvânara (the fire common to all men) guard thee! Let not the heavenly (fire) together with the lightning burn thee!

12. Let not the flesh-devouring (fire) menace thee: move afar from the funeral pyre! Heaven shall guard thee, the earth shall guard thee, the sun and moon shall guard thee, the atmosphere shall guard thee against the divine missile!

13. May the alert and the watchful divinities guard thee, may he that sleeps not and nods not guard thee, may he that protects and is vigilant guard thee!

14. They shall guard thee, they shall protect thee. Reverence be to them. Hail be to them!

15. Into converse with the living Vāyu, Indra, Dhātar, and saving Savitar shall put thee; breath
and strength shall not leave thee! Thy (life's) spirit do we call back to thee.

16. Convulsions that draw the jaws together, darkness, shall not come upon thee, nor (the demon) that tears out the tongue (?)! How shalt thou then waste away? The Adityas and Vasus, Indra and Agni shall raise thee up unto well-being!

17. The heavens, the earth, Pragapati, have rescued thee. The plants with Soma their king have delivered thee from death.

18. Let this man remain right here, ye gods, let him not depart hence to yonder world! We rescue him from death with (a charm) of thousandfold strength.

19. I have delivered thee from death. The (powers) that furnish strength shall breathe upon thee. The (mourning women) with dishevelled hair, they that wail lugubriously, shall not wail over thee!

20. I have snatched thee (from death), I have obtained thee; thou hast returned with renewed youth. O thou, that art (now) sound of limb, for thee sound sight, and sound life have I obtained.

21. It has shone upon thee, light has arisen, darkness has departed from thee. We remove from thee death, destruction, and disease.

VIII, 2. Prayer for exemption from the dangers of death.

1. Take hold of this (charm) that subjects to immortality (life), may thy life unto old age not be cut off! I bring to thee anew breath and life: go not to mist and darkness, do not waste away!
2. Come hither to the light of the living; I rescue thee unto a life of a hundred autumns! Loosing the bands of death and imprecation, I bestow upon thee long life extended very far.

3. From the wind thy breath I have obtained, from the sun thine eye; thy soul I hold fast in thee: be together with thy limbs, speak articulating with thy tongue!

4. With the breath of two-footed and four-footed creatures I blow upon thee, as on Agni when he is born (as on fire when kindled). I have paid reverence, O death, to thine eye, reverence to thy breath.

5. This (man) shall live and shall not die: we rouse this man (to life)! I make for him a remedy: O death, do not slay the man!

6. The plant gīvalā (‘quickening’), na-ghâ-rishâ (‘forsooth-no-harm’), and gīvantī (‘living’), a victorious, mighty saviour-plant do I invoke, that he may be exempt from injury.

7. Befriend him, do not seize him, let him go, (O death); though he be thy very own, let him abide here with unimpaired strength! O Bhava and Sarva, take pity, grant protection; misfortune drive away, and life bestow!

8. Befriend him, death, and pity him: may he from here arise! Unharmed, with sound limbs, hearing perfectly, through old age carrying a hundred years, let him get enjoyment by himself (unaided)!

9. The missile of the gods shall pass thee by! I pass thee across the mist (of death); from death I have rescued thee. Removing far the flesh-devouring Agni, a barrier do I set around thee, that thou mayest live.

10. From thy misty road that cannot be withstood,
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O death, from this path (of thine) we guard this (man), and make our charm a protection for him.

11. In-breathing and out-breathing do I prepare for thee, death in old age, long life, and prosperity. All the messengers of Yama, that roam about, dispatched by Vivasvant's son, do I drive away.

12. Arâti (grudge), Nirrâti (destruction), Grâhi (seizure), and the flesh-devouring Pisâkas (do we drive) away to a distance, and hurl all wicked Rakshas away into darkness as it were.

13. I crave thy life's breath from the immortal, life-possessing Agni Gâtavedas. That thou shalt not take harm, shalt be immortal in (Agni's) company, that do I procure for thee, and that shall be fulfilled for thee!

14. May heaven and earth, the bestowers of happiness, be auspicious and harmless to thee; may the sun shine, and the wind blow comfort to thy heart; may the heavenly waters, rich in milk, flow upon thee kindly!

15. May the plants be auspicious to thee! I have raised thee from the lower to the upper earth: there may both the Ādityas, the sun and the moon, protect thee.

16. Whatever garment for clothing, or whatever girdle thou makest for thyself, agreeable to thy body do we render it; not rough to thy touch shall it be!

17. When thou, the barber, shearest with thy sharp well-whetted razor our hair and beard, do not, while cleansing our face, rob us of our life!

18. Rice and barley shall be auspicious to thee, causing no balâsa, inflicting no injury! They two drive away disease, they two release from calamity.
19. Whatever thou eatest or drinkest, the grain of the plough-land or milk, whatever is or is not to be eaten, all that food do I render for thee free from poison.

20. To day and to night both do we commit thee: from the demons that seek to devour, do ye preserve this (man) for me!

21. A hundred years, ten thousand years, two, three, four ages (yuga) do we allot to thee; Indra and Agni, and all the gods without anger shall favour thee!

22. To autumn thee, to winter, spring and summer, do we commit; the rains in which grow the plants shall be pleasant to thee!

23. Death rules over bipeds, death rules over quadrupeds. From that death, the lord of cattle, do I rescue thee: do not fear!

24. Free from harm thou shalt not die; thou shalt not die: do not fear! Verily, they do not die there, they do not go to the nethermost darkness;—

25. Verily, every creature lives there, the cow, the horse, and man, where this charm is performed, as the (protecting) barrier for life.

26. May it preserve thee from sorcery, from thy equals and thy kin! Undying be, immortal, exceedingly vital; thy spirits shall not abandon thy body!

27. From the one and a hundred deaths, from the dangers that are surmountable, from that Agni Vaisvānara (the funeral pyre?) may the gods deliver thee!

28. Thou, the remedy called pūtudru, art the body of Agni, the deliverer, slayer of Rakshas, slayer of rivals, moreover thou chasedst away disease.
V, 30. Prayer for exemption from disease and death.

1. From near thy vicinity, from near thy distance (do I call): remain here, do not follow; do not follow the Fathers of yore! Firmly do I fasten thy life's breath.

2. Whatever sorcery any kinsman or stranger has practised against thee, both release and deliverance with my voice do I declare for thee.

3. If thou hast deceived or cursed a woman or a man in thy folly, both release and deliverance with my voice do I declare for thee.

4. If thou liest (ill) in consequence of a sin committed by thy mother or thy father, both release and deliverance with my voice do I declare for thee.

5. Fight shy of the medicine which thy mother and thy father, thy sister and thy brother let out against thee: I shall cause thee to live unto old age!

6. Remain here, O man, with thy entire soul; do not follow the two messengers of Yama: come to the abodes of the living!

7. Return when called, knowing the outlet of the path (death), the ascent, the advance, the road of every living man!

8. Fear not, thou shalt not die: I shall cause thee to live unto old age! I have charmed away from thy limbs the disease that wastes the limbs.

9. The disease that racks and wastes thy limbs, and the sickness in thy heart, has flown as an eagle to a far distance, overcome by my charm.
10. The two sages Alert and Watchful, the sleepless and the vigilant, these two guardians of thy life's breath, are awake both day and night.

11. Agni here is to be revered; the sun shall rise here for thee: rise thou from deep death, yea from black darkness!

12. Reverence be to Yama, reverence to death; reverence to the Fathers and to those that lead (to them) [death's messengers?]! That Agni who knows the way to save do I engage for this man, that he be exempt from harm!

13. His breath shall come, his soul shall come, his sight shall come, and, too, his strength! His body shall collect itself: then shall he stand firm upon his feet!

14. Unite him, Agni, with breath and sight, provide him with a body and with strength! Thou hast a knowledge of immortality: let him not now depart, let him not now become a dweller in a house of clay!

15. Thy in-breathing shall not cease, thy out-breathing shall not vanish; Sûrya (the sun), the supreme lord, shall raise thee from death with his rays!

16. This tongue (of mine), bound (in the mouth, yet) mobile, speaks within: with it I have charmed away disease, and the hundred torments of the takman (fever).

17. This world is most dear to the gods, unconquered. For whatever death thou wast destined when thou wast born, O man, that (death) and we call after thee: do not die before old age!
IV, 9. Salve (âṅgana) as a protector of life and limb.

1. Come hither! Thou art the living, protecting eye-ointment of the mountain, given by all the gods as a safeguard, unto life.

2. Thou art a protection for men, a protection for cattle, thou didst stand for the protection of horses and steeds.

3. Thou art, O salve, both a protection that crushes the sorcerers, and thou hast knowledge of immortality (amṛita). Moreover, thou art food for the living, and thou art, too, a remedy against jaundice.

4. From him over whose every limb and every joint thou passest, O salve, thou dost, as a mighty interceper, drive away disease.

5. Him that bears thee, O salve, neither curse, nor sorcery, nor burning pain does reach; nor does the vishkandha come upon him.

6. From evil scheme, from troubled dream, from evil deed, and also from foulness; from the evil eye of the enemy, from this protect us, O salve!

7. Knowing this, O salve, I shall speak the truth, avoid falsehood. May I obtain horses and cattle, and thy person, O serving-man!

8. Three are servants of the salve: the takman (fever), the balâsa, and the serpent. The highest of the mountains, Trikakud ('Three-peaks') by name, is thy father.

9. Since the salve of Trikakud is born upon the Himavant, it shall demolish all the wizards and all the witches.
10. Whether thou art derived from the (mountain) Trikakud, or art said to come from the (river) Yamunā, both these names of thine are auspicious: with these, O salve, protect us!

IV, 10. The pearl and its shell as an amulet bestowing long life and prosperity.

1. Born of the wind, the atmosphere, the lightning, and the light, may this pearl shell, born of gold, protect us from straits!

2. With the shell which was born in the sea, at the head of bright substances, we slay the Rakshas and conquer the Atrins (devouring demons).

3. With the shell (we conquer) disease and poverty; with the shell, too, the Sadānvās. The shell is our universal remedy; the pearl shall protect us from straits!

4. Born in the heavens, born in the sea, brought on from the river (Sindhu), this shell, born of gold, is our life-prolonging amulet.

5. The amulet, born from the sea, a sun, born from Vṛitra (the cloud), shall on all sides protect us from the missiles of the gods and the Asuras!

6. Thou art one of the golden substances, thou art born from Soma (the moon). Thou art sightly on the chariot, thou art brilliant on the quiver. [May it prolong our lives!]

7. The bone of the gods turned into pearl; that, animated, dwells in the waters. That do I fasten upon thee unto life, lustre, strength, longevity, unto a life lasting a hundred autumns. May the (amulet) of pearl protect thee!
XIX, 26. Gold as an amulet for long life.

1. The gold which is born from fire, the immortal, they bestowed upon the mortals. He who knows this deserves it; of old age dies he who wears it.

2. The gold, (endowed by) the sun with beautiful colour, which the men of yore, rich in descendants, did desire, may it gleaming envelop thee in lustre! Long-lived becomes he who wears it!

3. (May it envelop) thee unto (long) life, unto lustre, unto force, and unto strength, that thou shalt by the brilliancy of the gold shine forth among people!

4. (The gold) which king Varuna knows, which god Brihaspati knows, which Indra, the slayer of Vritra, knows, may that become for thee a source of life, may that become for thee a source of lustre!
III.

IMPRECATIONS AGAINST DEMONS, SORCERERS, AND ENEMIES (ÂBHIKÂRIKÂÑI AND KRÝTYÂPRATIHARÂVÂÑI).

I, 7. Against sorcerers and demons.

1. The sorcerer (yâtudhâna) that vaunts himself, and the Kimîdin do thou, O Agni, convey hither! For thou, O god, when lauded, becomest the destroyer of the demon.

2. Partake of the ghee, of the sesame-oil, O Agni Gâtavedas, that standest on high, conquerest by thyself! Make the sorcerers howl!

3. The sorcerers and the devouring (atrin) Kimîdin shall howl! Do ye, moreover, O Agni and Indra, receive graciously this our oblation!

4. Agni shall be the first to seize them, Indra with his (strong) arms shall drive them away! Every wizard, as soon as he comes, shall proclaim himself, saying, 'I am he'!

5. We would see thy might, O Gâtavedas; disclose to us the wizards, O thou that beholdest men! May they all, driven forth by thy fire, disclosing themselves, come to this spot!

6. Seize hold, O Gâtavedas: for our good thou wast born! Become our messenger, O Agni, and make the sorcerers howl!

7. Do thou, O Agni, drag hither the sorcerers, bound in shackles; then Indra with his thunderbolt shall cut off their heads!
I, 8. Against sorcerers and demons.

1. May this oblation carry hither the sorcerers, as a river (carries) foam! The man or the woman who has performed this (sorcery), that person shall here proclaim himself!

2. This vaunting (sorcerer) has come hither: receive him with alacrity! O Br̥haspati, put him into subjection; O Agni and Soma, pierce him through!

3. Slay the offspring of the sorcerer, O soma-drinking (Indra), and subject (him)! Make drop out the farther and the nearer eye of the braggart (demon)!

4. Wherever, O Agni Gātavedas, thou perceivest the brood of these hidden devourers (atrin), do thou, mightily strengthened by our charm, slay them: slay their (brood), O Agni, piercing them a hundredfold!

I, 16. Charm with lead, against demons and sorcerers.

1. Against the devouring demons who, in the night of the full-moon, have arisen in throngs, may Agni, the strong, the slayer of the sorcerers, give us courage!

2. To the lead Varuṇa gives blessing, to the lead Agni gives help. Indra gave me the lead: unfailingly it dispels sorcery.

3. This (lead) overcomes the vishkandha, this smites the devouring demons (atrin); with this I have overwhelmed all the brood of the Pīṣākas.

4. If thou slayest our cow, if our horse or our
domestic, we pierce thee with the lead, so that thou shalt not slay our heroes.

VI, 2. The soma-ovation directed against demons (rakshas).

1. Press the soma, ye priests, and rinse it (for renewed pressing), in behalf of Indra who shall listen to the song of the worshipper, and to my call!

2. Do thou, O doughty (Indra), whom the drops of soma enter as birds a tree, beat off the hostile brood of the Rakshas!

3. Press ye the soma for Indra, the soma-drinker, who wields the thunderbolt! A youthful victor and ruler is he, praised by many men.

II, 14. Charm against a variety of female demons, conceived as hostile to men, cattle, and home.

1. Nissálá, the bold, the greedy demon (?dhišana), and (the female demon) with long-drawn howl, the bloodthirsty; all the daughters of Kanda, the Sadānvās do we destroy.

2. We drive you out of the stable, out of the axle (of the wagon), and the body of the wagon; we chase you, O ye daughters of Magundî, from the house.

3. In yonder house below, there the grudging demons (arâyî) shall exist; there ruin shall prevail, and all the witches!

4. May (Rudra), the lord of beings, and Indra, drive forth from here the Sadānvās; those that are seated on the foundation of the house Indra shall overcome with his thunderbolt!
5. Whether ye belong to (the demons) of inherited disease, whether ye have been dispatched by men, or whether ye have originated from the Dasyus (demon-like aborigines), vanish from here, O ye Sadânvâs!

6. About their dwelling-places I did swiftly course, as if on a race-course. I have won all contests with you: vanish from here, O ye Sadânvâs!

III, 9. Against vishkandha and kâbava (hostile demons).

1. Of karsapha and visapha heaven is the father and earth the mother. As, ye gods, ye have brought on (the trouble), thus do ye again remove it!

2. Without fastening they (the protecting plants?) held fast, thus it has been arranged by Manu. The vishkandha do I render impotent, like one who gelds cattle.

3. A talisman tied to a reddish thread the active (seers) then do fasten on: may the fastenings render impotent the eager, fiery kâbava!

4. And since, O ye eager (demons), ye walk like gods by the wile of the Asuras, the fastening (of the amulet) is destructive to the kâbava, as the ape to the dog.

5. I revile thee, the kâbava, unto misfortune, (and) shall work harm for thee. Accompanied with curses ye shall go out like swift chariots!

6. A hundred and one vishkandha are spread out along the earth; for these at the beginning they brought out thee, the amulet, that destroys vishkandha.
IV, 20. Charm with a certain plant (sadam pushpâ) which exposes demons and enemies.

1. He sees here, he sees yonder, he sees in the distance, he sees—the sky, the atmosphere as well as the earth, all that, O goddess, he sees.

2. The three heavens, the three earths, and these six directions severally; all creatures may I see through thee, O divine plant!

3. Thou art verily the eyeball of the divine eagle; thou didst ascend the earth as a weary woman a palanquin.

4. The thousand-eyed god shall put this plant into my right hand: with that do I see every one, the Sûdra as well as the Árya.

5. Reveal (all) forms, do not hide thy own self; moreover, do thou, O thousand-eyed (plant), look the Kimídins in the face!

6. Reveal to me the wizards, and reveal the witches, reveal all the Pisâkas: for this purpose do I take hold of thee, O plant!

7. Thou art the eye of Kasyapa, and the eye of the four-eyed bitch. Like the sun, moving in the bright day, make thou the Pisâka evident to me!

8. I have dragged out from his retreat the sorcerer and the Kimídin. Through this (charm) do I see every one, the Sûdra as well as the Árya.

9. Him that flies in the air, him that moves across the sky, him that regards the earth as his resort, that Pisâka do thou reveal (to me)!
IV, 17. Charm with the apâmârga-plant, against sorcery, demons, and enemies.

1. We take hold, O victorious one, of thee, the mistress of remedies. I have made thee a thing of thousandfold strength for every one, O plant!

2. Her, the unfailingly victorious one, that wards off curses, that is powerful and defensive; (her and) all the plants have I assembled, intending that she shall save us from this (trouble)!

3. The woman who has cursed us with a curse, who has arranged dire misfortune (for us), who has taken hold of our children, to rob them of their strength—may she eat (her own) offspring!

4. The magic spell which they have put into the unburned vessel, that which they have put into the blue and red thread, that which they have put into raw flesh, with these slay thou those that have prepared the spell!

5. Evil dreams, troubled life, Rakshas, gruesomeness, and grudging demons (arâyî), all the evil-named, evil-speaking (powers), these do we drive out from us.

6. Death from hunger, and death from thirst, poverty in cattle, and failure of offspring, all that, O apâmârga, do we wipe out (apa mrigmahe) with thee.

7. Death from thirst, and death from hunger, moreover, ill-luck at dice, all that, O apâmârga, do we wipe out with thee.

8. The apâmârga is sole ruler over all plants, with it do we wipe mishap from thee: do thou then live exempt from disease!
IV, 18. Charm with the apâmârga-plant, against sorcerers and demons.

1. Night is like unto the sun, the (starry) night is similar to day. The truth do I engage for help: the enchantments shall be devoid of force!

2. He, O ye gods, who prepares a spell, and carries it to the house of one that knows not (of it), upon him the spell, returning, shall fasten itself like a suckling calf upon its mother!

3. The person that prepares evil at home, and desires with it to harm another, she is consumed by fire, and many stones fall upon her with a loud crash.

4. Bestow curses, O thou (apâmâr̥ga), that hast a thousand homes, upon the (demons) visîkha (‘crestless’), and vígr̥̄va (‘crooked-neck’)! Turn back the spell upon him that has performed it, as a beloved maid (is brought) to her lover!

5. With this plant I have put to naught all spells, those that they have put into thy field, thy cattle, and into thy domestics.

6. He that has undertaken them has not been able to accomplish them: he broke his foot, his toe. He performed a lucky act for us, but for himself an injury.

7. The apâmârga-plant shall wipe out (apa már̥shťu) inherited ills, and curses; yea, it shall wipe out all witches, and all grudging demons (arâyî)!

8. Having wiped out all sorcerers, and all grudging demons, with thee, O apâmâr̥ga, we wipe all that (evil) out.
IV, 19. Mystic power of the apâmârga-plant, against demons and sorcerers.

1. On the one hand thou deprivest of kin, on the other thou now procurest kinfolk. Do thou, moreover, cut the offspring of him that practises spells, as a reed that springs up in the rain!

2. By a Brâhmaṇa thou hast been blest, by Kanva, the descendant of Nris̄had. Thou goest like a strong army; where thou hast arrived, O plant, there there is no fear.

3. Thou goest at the head of the plants, spreading lustre, as if with a light. Thou art on the one hand the protector of the weak, on the other the slayer of the Rakshas.

4. When of yore, in the beginning, the gods drove out the Asuras with thee, then, O plant, thou wast begotten as apâmârga ('wiping out').

5. Thou cuttest to pieces (vibhindat!), and hast a hundred branches; vibhindant ('cutting to pieces') is thy father's name. Do thou (turn) against, and cut to pieces (vi bhindhi) him that is hostile towards us!

6. Non-being arose from the earth, that goes to heaven, (as) a great expansion. Thence, verily, that, spreading vapours, shall turn against the performer (of spells)!

7. Thou didst grow backward, thou hast fruit which is turned backward. Ward off from me all curses, ward off very far destructive weapons!

8. Protect me with a hundredfold, guard me with a thousandfold (strength)! Indra, the strong, shall put strength into thee, O prince of plants!
VII, 65. Charm with the apâmârqa-plant, against
curses, and the consequences of sinful deeds.

1. With fruit turned backward thou verily didst
grow, O apâmârqa: do thou drive all curses quite
far away from here!

2. The evil deeds and foul, or the sinful acts
which we have committed, with thee, O apâmârqa,
whose face is turned to every side, do we wipe them
out (apa mrigmahe).

3. If we have sat together with one who has
black teeth, or diseased nails, or one who is de-
formed, with thee, O apâmârqa, we wipe all that
out (apa mrigmahe).

X, 1. Charm to repel sorceries or spells.

1. The (spell) which they skilfully prepare, as
a bride for the wedding, the multiform (spell),
fashioned by hand, shall go to a distance: we drive
it away!

2. The (spell) that has been brought forward by
the fashioner of the spell, that is endowed with
head, endowed with nose, endowed with ears, and
multiform, shall go to a distance: we drive it away!

3. (The spell) that has been prepared by a Súdra,
prepared by a Râga, prepared by a woman, prepared
by Brahmans, as a wife rejected by her husband,
shall recoil upon her fabricator, (and) his kin!

4. With this herb have I destroyed all spells, that
which they have put into thy field, into thy cattle,
and into thy men.

5. Evil be to him that prepares evil, the curse shall
recoil upon him that utters curses: back do we hurl
it against him, that it may slay him that fashions the spell.

6. Pratîkîna ('Back-hurler'), the descendant of Āṅgiras, is our overseer and officiator (purohita): do thou drive back again (pratîkî) the spells, and slay yonder fashioners of the spells!

7. He that has said to thee (the spell): 'go on'! upon that enemy, that antagonist do thou turn, O spell: do not seek out us, that are harmless!

8. He that has fitted together thy joints with skill, as the wagoner (Ṛśbhu) the joints of a chariot, to him go, there is thy course: this person here shall remain unknown to thee!

9. They that have prepared thee and taken hold of thee, the cunning wizards—this is what cures it, destroys the spell, drives it back the opposite way: with it do we bathe thee.

10. Since we have come upon the wretched (spell), as upon (a cow) with a dead calf, flooded away (by a river), may all evil go away from me, and may possessions come to me!

11. If (thy enemies) have made (offerings) to thy Fathers, or have called thy name at the sacrifice, may these herbs free thee from every indigenous evil!

12. From the sin of the gods, and that of the fathers, from mentions of (thy) name, from (evil schemes) concocted at home, may the herbs free thee with might, through (this) charm, (and these) stanzas, (that are) the milk of the Ṛṣhis!

13. As the wind stirs up the dust from the earth, and the cloud from the atmosphere, thus may all misfortune, driven by my charm, go away from me!

14. Stride away (O spell), like a loudly braying
she-ass, that has been loosened (from the tether); reach those that have fabricated thee, driven from here by (my) forceful charm!

15. 'This is the way, O spell,' with these words do we lead thee. Thee that hast been sent out against us do we send back again. Go this way like a crushing army, with heavy carts, thou that art multiform, and crowned by a crest (?)!

16. In the distance there is light for thee, hitherward there is no road for thee; away from us take thy course! By another road cross thou ninety navigable streams, hard to cross! Do not injure, go away!

17. As the wind the trees, crush down and fell (the enemy), leave them neither cow, nor horse, nor serving-man! Turn from here upon those that have fabricated thee, O spell, awaken them to childlessness!

18. The spell or the magic which they have buried against thee in the sacrificial straw (barhis), in the field, (or) in the burial-ground, or if with superior skill they have practised sorcery against thee, that art simple and innocent, in thy household fire,—

19. The hostile, insidious instrument which they have brought hither has been discovered; that which has been dug in we have detected. It shall go whence it has been brought hither; there, like a horse, it shall disport itself, and slay the offspring of him that has fashioned the spell!

20. Swords of good brass are in our house: we know how many joints thou hast, O spell! Be sure to rise, go away from hence! O stranger, what seekest thou here?
21. I shall hew off, O spell, thy neck, and thy feet: run away! May Indra and Agni, to whom belong the children (of men), protect us!

22. King Soma, who guards and pities us, and the lords of the beings shall take pity on us!

23. May Bhava and Sarva cast the lightning, the divine missile, upon him that performs evil, fashions a spell, and does wrong!

24. If thou art come two-footed, (or) four-footed, prepared by the fashioner of the spell, multiform, do thou, having become eight-footed, again go away from here, O misfortune!

25. Anointed, ornamented, and well equipped, go away, carrying every misfortune! Know, O spell, thy maker, as a daughter her own father!

26. Go away, O spell, do not stand still, track (the enemy) as a wounded (animal)! He is the game, thou the hunter: he is not able to put thee down.

27. Him that first hurls (the arrow), the other, laying on in defence, slays with the arrow, and while the first deals the blow, the other returns the blow.

28. Hear, verily, this speech of mine, and then return whence thou camest, against the one that fashioned thee!

29. Slaughter of an innocent is heinous, O spell: do not slay our cow, horse, or serving-man! Wherever thou hast been put down, thence thee do we remove. Be lighter than a leaf!

30. If ye are enveloped in darkness, covered as if by a net—we tear all spells out from here, send them back again to him that fashioned them.

31. The offspring of them that fashion the spell, practise magic, or plot against us, crush thou, O spell,
leave none of them! Slay those that fashion the spell!

32. As the sun is released from darkness, abandons the night, and the streaks of the dawn, thus every misery, (every) device prepared by the fashioner of the spell, (every) misfortune, do I leave behind, as an elephant the dust.

V, 31. Charm to repel sorceries or spells.

1. The spell which they have put for thee into an unburned vessel, that which they have put into mixed grain, that which they have put into raw meat, that do I hurl back again.

2. The spell which they have put for thee into a cock, or that which (they have put) into a goat, into a crested animal, that which they have put into a sheep, that do I hurl back again.

3. The spell which they have put for thee into solipeds, into animals with teeth on both sides, that which they have put into an ass, that do I hurl back again.

4. The magic which they have put for thee into moveable property, or into personal possession, the spell which they have put into the field, that do I hurl back again.

5. The spell which evil-scheming persons have put for thee into the gārhapatya-fire, or into the house-fire, that which they have put into the house, that do I hurl back again.

6. The spell which they have put for thee into the assembly-hall, that which (they have put) into the gaming-place, that which they have put into the dice, that do I hurl back again.
7. The spell which they have put for thee into the army, that which they have put into the arrow and the weapon, that which they have put into the drum, that do I hurl back again.

8. The spell which they have placed down for thee in the well, or have buried in the burial-ground, that which they have put into (thy) home, that do I hurl back again.

9. That which they have put for thee into human bones, that which (they have put) into the funeral fire, to the consuming, burning, flesh-eating fire do I hurl that back again.

10. By an unbeaten path he has brought it (the spell) hither, by a (beaten) path we drive it out from here. The fool in his folly has prepared (the spell) against those that are surely wise.

11. He that has undertaken it has not been able to accomplish it: he broke his foot, his toe. He, luckless, performed an auspicious act for us, that are lucky.

12. Him that fashions spells, practises magic, digs after roots, sends out curses, Indra shall slay with his mighty weapon, Agni shall pierce with his hurled (arrow)!

V, 14. Charm to repel sorceries or spells.

1. An eagle found thee out, a boar dug thee out with his snout. Seek thou, O plant, to injure him that seeks to injure (us), strike down him that prepares spells (against us)!

2. Strike down the wizards, strike down him that prepares spells (against us); slay thou, moreover, O plant, him that seeks to injure us!
3. Cutting out from the skin (of the enemy) as if (from the skin) of an antelope, do ye, O gods, fasten the spell upon him that prepares it, as (one fastens) an ornament!

4. Take hold by the hand and lead away the spell back to him that prepares it! Place it in his very presence, so that it shall slay him that prepares the spell!

5. The spells shall take effect upon him that prepares the spells, the curse upon him that pronounces the curse! As a chariot with easy-going wheels, the spell shall turn back upon him that prepares the spell!

6. Whether a woman, or whether a man has prepared the spell for evil, we lead that spell to him as a horse with the halter.

7. Whether thou hast been prepared by the gods, or hast been prepared by men, we lead thee back with the help of Indra as an ally.

8. O Agni, gainer of battles, do thou gain the battles! With a counter-charm do we hurl back the spell upon him that prepares the spell.

9. Hold ready, (O plant,) thy weapon, and strike him, slay the very one that has prepared (the spell)! We do not whet thee for the destruction of him that has not practised (spells).

10. Go as a son to his father, bite like an adder that has been stepped upon. Return thou, O spell, to him that prepares the spell, as one who overcomes his fetters!

11. As the shy deer, the antelope, goes out to the mating (buck), thus the spell shall reach him that prepares it!

12. Straighter than an arrow may it (the spell) fly
against him, O ye heaven and earth; may that spell take hold again of him that prepares it, as (a hunter) of his game!

13. Like fire (the spell) shall progress in the teeth of obstacles, like water along its course! As a chariot with easy-going wheels the spell shall turn back upon him that prepares the spell!

VIII, 5. Prayer for protection addressed to a talisman made from wood of the sraktya-tree.

1. This attacking talisman, (itself) a man, is fastened upon the man; it is full of force, slays enemies, makes heroes of men, furnishes shelter, provides good luck.

2. This talisman slays enemies, makes strong men, is powerful, lusty, victorious, strong; as a man it advances against sorceries and destroys them.

3. With this talisman Indra slew Vṛitra, with it he, full of device, destroyed the Asuras, with it he conquered both the heaven and earth, with it he conquered the four regions of space.

4. This talisman of sraktya assails and attacks. With might controlling the enemies, it shall protect us on all sides!

5. Agni has said this, and Soma has said this; Brāhaspati, Savitar, Indra (have said) this. These divine purohitas (chaplains) shall turn back for me (upon the sorcerer) the sorceries with aggressive amulets!

6. I have interposed heaven and earth, also the day, and also the sun. These divine purohitas (chaplains) shall turn back for me (upon the sorcerer) the sorceries with aggressive amulets!
7. (For) the folk that make an armour of the talisman of sraktya—like the sun ascending the sky, it subjects and beats off the sorceries.

8. With the amulet of sraktya, as if with a seer of powerful spirit, I have gained all battles, I slay the enemies, the Rakshas.

9. The sorceries that come from the Āṅgiras, the sorceries that come from the Asuras, the sorceries that prepare themselves, and those that are prepared by others, both these shall go away to a distance across ninety navigable streams!

10. As an armour upon him the gods shall tie the amulet, Indra, Vishnu, Savitar, Rudra, Agni, Pragāpati, Parameshthin, Virāg, Vaisvānara, and the seers all.

11. Thou art the most superb of plants, as if a steer among the cattle, as if a tiger among beasts of prey. (The amulet) that we did seek, that have we found, a guardian at our side.

12. He that wears this talisman, verily is a tiger, a lion as well, and, too, a bull; moreover a curtailer of enemies.

13. Him slay not the Apsaras, nor the Gandharvas, nor mortal men; all regions does he rule, that wears this talisman.

14. Kasyapa has created thee, Kasyapa has produced thee. Indra wore thee in human (battle); wearing thee in the close combat he conquered. The gods did make the talisman an armour of thousandfold strength.

15. He that plans to harm thee with sorceries, with (unholy) consecrations and sacrifices—him beat thou back, O Indra, with thy thunderbolt that hath a hundred joints!

16. This talisman verily does assail, full of might,
victorious. Offspring and wealth it shall protect, provide defence, abound in luck!

17. Remove our enemies in the south, remove our enemies in the north; remove, O Indra, our enemies in the west: light, O hero, place in front (east) of us!

18. An armour for me be heaven and earth, an armour day, an armour the sun! An armour for me be Indra and Agni; Dhâtar shall bestow (dadhâtu) an armour upon me!

19. The armour of Indra and Agni, that is thick and strong, all the gods united do not pierce. This great (armour) shall protect my body on all sides, that I may obtain long life, and reach old age!

20. The divine talisman has ascended upon me unto complete exemption from injury. Assemble about this post that protects the body, furnishes threefold defence, in order to (secure) strength!

21. Into it Indra shall deposit manliness: do ye, O gods, assemble about it for long life, for life lasting a hundred autumns, that he may reach old age.

22. May Indra who bestows welfare, the lord of the people, the slayer of Vṛitra, the controller of enemies, he that conquereth and is unconquered, the soma-drinking bull that frees from danger, fasten the amulet upon thee: may it protect thee on each and every side, by day and by night!

X, 3. Praise of the virtues of an amulet derived from the varana-tree.

1. Here is my varana-amulet, a bull that destroys the rivals: with it do thou close in upon thy enemies, crush them that desire to injure thee!

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2. Break them, crush them, close in upon them: the amulet shall be thy van-guard in front! With the varana the Devas (gods) did ward off (avârayanta) the onslaught of the Asuras (demons) day after day.

3. This thousand-eyed, yellow, golden varana- amulet is a universal cure; it shall lay low thy enemies: be thou the first to injure those that hate thee!

4. This varana will ward off (vârayishyate) the spell that has been spread against thee; this will protect thee from human danger, this will protect thee from all evil!

5. This divine tree, the varana, shall shut out (vârayâtâi)! The gods, too, have shut out (avîvan) the disease that has entered into this (man).

6. If when asleep thou shalt behold an evil dream; as often as a wild beast shall run an inauspicious course; from (ominous) sneezing, and from the evil shriek of a bird, this varana-amulet will protect thee (vârayishyate).

7. From Arâti (grudge), Nirriti (misfortune), from sorcery, and from danger; from death and over- strong weapons the varana will protect thee.

8. The sin that my mother, that my father, that my brothers and my sister have committed; the sin that we (ourselves) have committed, from that this divine tree will protect us.

9. Through the varana are confused my enemies and my (rival) kin. To untraversed gloom they have gone: they shall go to the nethermost darkness!

10. (May) I (be) unharmed, with cows unharmed, long-lived, with undiminished men! This varana- amulet shall guard me in every region (of space)!
11. This varana upon my breast, the kingly, divine tree, shall smite asunder my enemies, as Indra the Dasyus, the Asuras (demons)!

12. Long-lived, a hundred autumns old, do I wear this varana: kingdom and rule, cattle and strength, this shall bestow upon me!

13. As the wind breaks with might the trees, the lords of the forest, thus do thou break my rivals, those formerly born, and the latter born! The varana shall watch over thee!

14. As the wind and the fire consume the trees, the lords of the forest, thus do thou consume my rivals, those formerly born, and the latter born! The varana shall watch over thee!

15. As, ruined by the wind, the trees lie prostrate, thus do thou ruin and prostrate my rivals, those formerly born, and the latter born! The varana shall watch over thee!

16. Do thou cut off, O varana, before their appointed time and before old age, those that aim to injure him in his cattle, and threaten his sovereignty!

17. As the sun is resplendent, as in him brilliance has been deposited, thus shall the amulet of varana hold fast for me reputation and prosperity, shall sprinkle me with brilliance, and anoint me with splendour!

18. As splendour is in the moon, and in the sun, the beholder of men, thus shall the amulet of varana hold fast, &c.

19. As splendour is in the earth, as in this Gâta-vedas (the fire), thus shall the amulet of varana hold fast, &c.

20. As splendour is in the maiden, as in this
appointed chariot, thus shall the amulet of varana hold fast, &c.

21. As splendour is in the soma-draught, as splendour is in the honey-mixture (for guests), thus shall the amulet of varana hold fast, &c.

22. As splendour is in the agnihotra-oblation, as splendour is in the call vashat, thus shall the amulet of varana hold fast, &c.

23. As splendour is in the sacrificer, as (splendour) has been deposited in the sacrifice, thus shall the amulet of varana hold fast, &c.

24. As splendour is in Pragâpati, as in this Parameshthin (the lord on high), thus shall the amulet of varana hold fast, &c.

25. As immortality is in the gods, as truth has been deposited in them, thus shall the amulet of varana hold fast, &c.

X, 6. Praise of the virtues of amulet of khadira-wood in the shape of a ploughshare.

1. The head of the hostile rival, of the enemy that hates me, do I cut off with might.

2. This amulet, produced by the ploughshare, will prepare an armour for me: full of stirred drink it has come to me, together with sap and lustre.

3. If the skilful workman has injured thee with his hand or with his knife, the living bright waters shall purify thee from that, (so that thou shalt be) bright!

4. This amulet has a golden wreath, bestows faith and sacrifice and might; in our house as a guest it shall dwell!

5. Before it (the amulet as a guest) ghee, surâ
(liquor), honey, and every kind of food we place. The amulet having gone to the gods shall, as a father for his sons, plan for us growing good, more and more day after day!

6. The amulet which Brihaspati tied, the plough-share dripping with ghee, the strong khadira, unto strength, that Agni did fasten on; that yields him ghee more and more day after day: with it those that hate me do thou slay!

7. This amulet which Brihaspati tied . . . that Indra did fasten on, for strength and heroism; that yields him might more and more, &c.

8. The amulet which Brihaspati tied . . . that Soma did fasten on unto perfect hearing and seeing; that verily yields him lustre more and more, &c.

9. The amulet which Brihaspati tied . . . that Sūrya did fasten on, with that he conquered these directions of space; that yields him prosperity more and more, &c.

10. The amulet which Brihaspati tied . . . wearing that amulet Kandramas (the moon) conquered the golden cities of the Asuras and the Dānavas; that yields him fortune more and more, &c.

11. The amulet which Brihaspati tied for swift Vāta (wind), that yields him strength more and more, &c.

12. The amulet which Brihaspati tied for swift Vāta, with that amulet, O Aśvins, do ye guard this plough-land; that yields the two physicians (the Aśvins) might more and more, &c.

13. The amulet which Brihaspati tied for swift Vāta, wearing that, Savitar through it conquered this light; that yields him abundance more and more, &c.
14. The amulet which Brhaspati tied for swift Våta, wearing that, the waters ever run undiminished; that verily yields them ambrosia more and more, &c.

15. The amulet which Brhaspati tied for swift Våta, that comforting amulet king Varuna did fasten on; that verily yields him truth more and more, &c.

16. The amulet which Brhaspati tied for swift Våta, wearing that the gods did conquer all the worlds in battle; that verily yields them conquest more and more, &c.

17. The amulet which Brhaspati tied for swift Våta, that comforting amulet the divinities did fasten on; that verily yields them all more and more, &c.

18. The seasons did fasten it on; the divisions (of the year) did fasten it on. Since the year did fasten it on, it guards every being.

19. The intermediate directions did fasten it on; the directions did fasten it on. The amulet created by Pragåpati has subjected those that hate me.

20. The Atharvans did tie it on, the descendants of the Atharvans did tie it on; with these allied, the Angriras cleft the castles of the Dasyus. With it those that hate me do thou slay!

21. That Dhåtar did fasten on: (then) he shaped the being. With it those that hate me do thou slay!

22. The amulet which Brhaspati tied for the gods, destructive of the Asuras, that has come to me together with sap and lustre.

23. The amulet . . . has come to me together with cows, goats, and sheep, together with food and offspring.
24. The amulet . . . has come to me together with rice and barley, together with might and prosperity.

25. The amulet . . . has come to me with a stream of honey and ghee together with sweet drink.

26. The amulet . . . has come to me together with nourishment and milk, together with goods and fortune.

27. The amulet . . . has come to me together with brilliance and strength, together with glory and reputation.

28. The amulet . . . has come to me together with all kinds of prosperity.

29. This amulet the gods shall give me unto prosperity, the mighty amulet that strengthens sovereignty and injures the rivals!

30. An (amulet) auspicious for me thou shalt fasten upon (me), together with brahma (spiritual exaltation) and brilliance! Free from rivals, slaying rivals, it has subjected my rivals.

31. This god-born amulet, the sap milked from which these three worlds revere, shall render me superior to him that hates me; it shall ascend upon my head unto excellence!

32. The amulet upon which the gods, the Fathers, and men ever live, shall ascend upon my head unto excellence!

33. As the seed grows in the field, in the furrow drawn by the ploughshare, thus in me offspring, cattle, and every kind of food shall grow up!

34. Upon whom, O thou amulet that prosperest the sacrifice, I have fastened thee (that art) propitious, him, O amulet, that yieldest a hundredfold sacrificial reward, thou shalt inspire unto excellence!
35. This fire-wood that has been laid on together with the oblations do thou, Agni, gladly accept: may we in this kindled Gâtavedas (fire), through (this) charm, find favour, well-being, offspring, sight, and cattle!

IV, 16. Prayer to Varuna for protection against treacherous designs.

1. The great guardian among these (gods) sees as if from anear. He that thinketh he is moving stealthily—all this the gods know.

2. If a man stands, walks, or sneaks about, if he goes slinking away, if he goes into his hiding-place; if two persons sit together and scheme, king Varuna is there as a third, and knows it.

3. Both this earth here belongs to king Varuna, and also yonder broad sky whose boundaries are far away. Moreover these two oceans are the loins of Varuna; yea, he is hidden in this small (drop of) water.

4. He that should flee beyond the heaven far away would not be free from king Varuna. His spies come hither (to the earth) from heaven, with a thousand eyes do they watch over the earth.

5. King Varuna sees through all that is between heaven and earth, and all that is beyond. He has counted the winkings of men's eyes. As a (winning) gamester puts down his dice, thus does he establish these (laws).

6. May all thy fateful toils which, seven by seven, threefold, lie spread out, ensnare him that speaks falsehood: him that speaks the truth they shall let go!
7. With a hundred snares, O Varuna, surround him, let the liar not go free from thee, O thou that observest men! The rogue shall sit, his belly hanging loose, like a cask without hoops, bursting all about!

8. With (the snare of) Varuna which is fastened lengthwise, and that which (is fastened) broadwise, with the indigenous and the foreign, with the divine and the human,—

9. With all these snares do I fetter thee, O N. N., descended from N. N., the son of the woman N. N.: all these do I design for thee.

II, 12. Imprecation against enemies thwarting holy work.

1. Heaven and earth, the broad atmosphere, the goddess of the field, and the wonderful, far-striding (Vishnu); moreover, the broad atmosphere guarded by Vâta (the wind): may these here be inflamed, when I am inflamed!

2. Hear this, O ye revered gods! Let Bharadvâga recite for me songs of praise! May he who injures this our plan be bound in the fetter (of disease) and joined to misfortune!

3. Hear, O soma-drinking Indra, what with burning heart I shout to thee! I cleave, as one cleaves a tree with an axe, him that injures this our plan.

4. With (the aid of) thrice eighty sâman-singers, with (the aid of) the Âdityas, Vasus, and Ângiras—may our father's sacrifices and gifts to the priests aid us—do I seize this one with fateful fervour.

5. May heaven and earth look after me, may all the gods support me! O ye Ângiras, O ye fathers
devoted to Soma, may he who does harm enter into misfortune!

6. He who perchance despises us, O ye Maruts, he who abuses the holy practice which is being performed by us, may his evil deeds be firebrands to him, may the heavens surround with fire the hater of holy practices!

7. Thy seven in-breathing and thy eight marrows, these do I cut for thee by means of my charm. Thou shalt go to the seat of Yama, fitly prepared, with Agni as thy guide!

8. I set thy footstep upon the kindled fire. May Agni surround thy body, may thy voice enter into breath!

VII, 70. Frustration of the sacrifice of an enemy.

1. Whenever yonder person in his thought, and with his speech, offers sacrifice accompanied by oblations and benedictions, may Nirriti (the goddess of destruction), allying herself with death, smite his offering before it takes effect!

2. May sorcerers, Nirriti, as well as Rakshas, mar his true work with error! May the gods, despatched by Indra, scatter (churn) his sacrificial butter; may that which yonder person offers not succeed!

3. The two agile supreme rulers, like two eagles pouncing down, shall strike the sacrificial butter of the enemy, whosoever plans evil against us!

4. Back do I tie both thy two arms, thy mouth I shut. With the fury of god Agni have I destroyed thy oblation.

5. I tie thy two arms, I shut thy mouth. With the fury of terrible Agni have I destroyed thy oblation.
II, 7. Charm against curses and hostile plots, undertaken with a certain plant.

1. The god-begotten plant, hated by the wicked, which wipes away the curses (of the enemies), like water a foul spot it has washed away all curses from me.

2. The curse of the rival and the curse of the kinswoman, the curse which the Brahman shall utter in wrath, all that (do thou put) under our feet!

3. From heaven her root is suspended, from the earth it rises up; with her that has a thousand shoots do thou protect us on all sides!

4. Protect me, protect my offspring, protect our goods; let not ill-will overcome us, let not hostile schemes overcome us!

5. The curse shall go to the curser; joint possession shall we have with the friend. Of the enemy who bewitches with (his) eye we hew off the ribs.

III, 6. The asvattha-tree as a destroyer of enemies.

1. A male has sprung from a male, the asvattha (ficus religiosa) from the khadira (acacia catechu). May this slay my enemies, those whom I hate and those who hate me!

2. Crush the enemies, as they rush on, O asvattha, 'displacer,' allied with Indra, the slayer of Vṛtra, (allied) with Mitra and Varuṇa!

3. As thou didst break forth, O asvattha, into the great flood (of the air), thus do thou break up all those whom I hate and those who hate me!

4. Thou that goest conquering as a conquering
bull, with thee here, O asvattha, may we conquer our rivals!

5. May Nirvṛti (the goddess of destruction), O asvattha, bind in the toils of death that cannot be loosened those enemies of mine whom I hate and who hate me!

6. As thou climbest up the trees, O asvattha, and renderest them subordinate, thus do thou split in two the head of my enemy, and overcome him!

7. They (the enemies) shall float down like a ship cut loose from its moorings! There is no returning again for those that have been driven out by the 'displacer.'

8. I drive them out with my mind, drive them out with my thought, and also with my incantation. We drive them out with a branch of the asvattha-tree.

VI, 75. Oblation for the suppression of enemies (nairbādhyam haviḥ).

1. Forth from his home do I drive that person yonder, who as a rival contends with us: through the oblation devoted to suppression Indra has broken him to pieces.

2. Indra, the slayer of Vṛtra, shall drive him to the remotest distance, from which in all successive years he shall not again return!

3. He shall go to the three distances, he shall go beyond the five peoples; he shall go beyond the three ethers, whence he shall not again in all successive years return, while the sun is upon the heavens!
III. IMPRECATIONS AGAINST DEMONS, ETC. 93

VI, 37. Curse against one that practises hostile charms.

1. The thousand-eyed curse having yoked his chariot has come hither, seeking out him that curses me, as a wolf the house of him that owns sheep.

2. Avoid us, O curse, as a burning fire (avoids) a lake! Strike here him that curses us, as the lightning of heaven the tree!

3. He that shall curse us when we do not curse, and he that shall curse us when we do curse, him do I hurl to death as a bone to a dog upon the ground.

VII, 13. Charm to deprive enemies of their strength.

1. As the rising sun takes away the lustre of the stars, thus do I take away the strength of both the women and the men that hate me.

2. As many enemies as ye are, looking out against me, as I come on—of those that hate me do I take away the strength, as the sun takes away the strength of persons asleep (while it rises).
IV.
CHARMS PERTAINING TO WOMEN (STRÍKARMĀNI).

II, 36. Charm to obtain a husband.

1. May, O Agni, a suitor after our own heart come to us, may he come to this maiden with our fortune! May she, agreeable to suitors, charming at festivals, promptly obtain happiness through a husband!

2. Agreeable to Soma, agreeable to Brahma, arranged by Aryaman, with the unsfailing certainty of god Dhātar, do I bestow upon thee good fortune, the acquisition of a husband.

3. This woman shall obtain a husband, since king Soma makes her lovely! May she, begetting sons, become a queen; may she, going to her husband, shine in loveliness!

4. As this comfortable cave, O Maghavan (Indra), furnishing a safe abode, hath become pleasing to animals, thus may this woman be a favourite of fortune (Bhaga), beloved, not at odds with her husband!

5. Do thou ascend the full, inexhaustible ship of Bhaga (fortune); upon this bring hither the suitor who shall be agreeable (to thee)!

6. Bring hither by thy shouts, O lord of wealth, the suitor, bend his mind towards her; turn thou the right side of every agreeable suitor towards (her)!

7. This gold and bdellium, this balsam, and
IV. CHARMS PERTAINING TO WOMEN.

Bhaga (fortune), too; these have prepared thee for husbands, that thou mayest obtain the one that is agreeable.

8. Hither to thee Savitar shall lead the husband that is agreeable! Do thou, O herb, bestow (him) upon her!

VI, 60. Charm for obtaining a husband.

1. This Aryaman (wooer) with loosened crest of hair comes hither in front (of the procession), seeking a husband for this spinster, and a wife for this wifeless man.

2. This maid, O Aryaman, has wearied of going to the wedding-feasts of other women. Now shall, without fail, O Aryaman, other women go to her wedding-feast!

3. Dhâtar (the creator) supports (dâdhâra) this earth, Dhâtar supports the heavens, and the sun. May Dhâtar furnish this spinster with a husband after her own heart!

VI, 82. Charm for obtaining a wife.

1. I call the name of him that comes here, that hath come here, and is arriving; I crave (the name) of Indra, Vritra's slayer, the Vâsava of hundred-fold strength.

2. The road by which the Asvins carried away as a bride Sûryâ, Savitar's daughter, 'by that road,' Bhaga (fortune) told me, 'thou shalt bring here a wife'!

3. With thy wealth-procuring, great, golden hook, O Indra, husband of Saâë, procure a wife for me that desireth a wife!
VI, 78. Blessing for a married couple.

1. Through this oblation, that causes prosperity, may this man flourish anew; may he excel the wife that they have brought to him with his sap!

2. May he excel in strength, excel in royalty! May this couple be inexhaustible in wealth that bestows thousandfold lustre!

3. Tvashṭaṛ begot (for thee) a wife, Tvashṭaṛ for her begot thee as a husband. May Tvashṭaṛ bestow upon you two a thousand lives, may he bestow upon you long life!

VII, 36. Love-charm spoken by a bridal couple.

The eyes of us two shine like honey, our foreheads gleam like ointment. Place me within thy heart; may one mind be in common to us both!

VII, 37. Charm pronounced by the bride over the bridegroom.

I envelope thee in my garment that was produced by Manu (the first man), that thou shalt be mine alone, shalt not even discourse of other women!

VI, 81. A bracelet as an amulet to ensure conception.

1. A holder art thou, holdest both hands, drivest off the Rakshas. An acquirer of offspring and wealth this bracelet hath become!

2. O bracelet, open up the womb, that the embryo be put (into it)! Do thou, O limit (-setting bracelet),
furnish a son, bring him here (ā gamaya), thou that comest here (āgame)!

3. The bracelet that Aditi wore, when she desired a son, Tvashṭar shall fasten upon this woman, intending that she shall beget a son.

III, 23. Charm for obtaining a son (pumśavanam).

1. That which has caused thee to miscarry do we drive away from thee, that very thing do we deposit outside of thee, away in a far place.

2. Into thy womb shall enter a male germ, as an arrow into a quiver! May a man be born there, a son ten months old!

3. A male son do thou produce, and after him a male shall be born! Thou shalt be the mother of sons, of those who are born, and those whom thou shalt bear!

4. By the effective seed which bulls put forth do thou obtain a son; be a fruitful milch-cow!

5. Pragāpati's (the lord of creatures) work do I perform for thee: may the germ enter into thy womb! Obtain thou, woman, a son who shall bring prosperity to thee, and bring thou prosperity to him!

6. The plants whose father was the sky, whose mother the earth, whose root the (heavenly) ocean—may those divine herbs aid thee in obtaining a son!

VI, 11. Charm for obtaining a son (pumśavanam).

1. The asvattha (ficus religiosa) has mounted the sāṃt (mimosa suma): then a male child was produced. That, forsooth, is the way to obtain a son; that do we bring to (our) wives.
2. In the male, forsooth, seed doth grow, that is poured into the female. That, forsooth, is the way to obtain a son; that has been told by Pragâpati.

3. Pragâpati, Anumati, and Sinvâlt have fashioned him. May he (Pragâpati) elsewhere afford the birth of a female, but here he shall bestow a man!

VII, 35. An incantation to make a woman sterile.

1. The other enemies conquer with might; beat back, O Gâtavedas, those that are not yet born! Enrich this kingdom unto happiness, may all the gods acclaim this man!

2. Of these hundred entrails of thine, as well as of the thousand canals, of all these have I closed the openings with a stone.

3. The upper part of the womb do I place below, there shall come to thee neither offspring nor birth! I render thee sterile and devoid of offspring; a stone do I make into a cover for thee.

VI, 17. Charm to prevent miscarriage.

1. As this great earth conceives the germs of the beings, thus shall thy embryo be held fast, to produce a child after pregnancy!

2. As this great earth holds these trees, thus shall thy embryo be held fast, to produce a child after pregnancy!

3. As this great earth holds the mountains and the peaks, thus shall thy embryo be held fast, to produce a child after pregnancy!

4. As this great earth holds the animals scattered
far, thus shall thy embryo be held fast, to produce a child after pregnancy!

I, 11. Charm for easy parturition.

1. Aryaman as active hotar-priest shall utter for thee the vashā-call at this (soma-) pressing, O Pūshan! May (this) woman, (herself) begotten in the proper way, be delivered, may her joints relax, that she shall bring forth!

2. Four directions has the heaven, and also four the earth: (from these) the gods created the embryo. May they open her, that she shall bring forth!

3. May Sūshan open: her womb do we cause to gape. Do thou, O Sūshanā, loosen the womb, do thou, O Bishkalā, let go (the embryo)!

4. Attached not at all to the flesh, nor to the fat, not at all to the marrow, may the splotched, moist, placenta come down to be eaten by a dog! May the placenta fall down!

5. I split open thy vagina, thy womb, thy canals; I separate the mother and the son, the child along with the placenta. May the placenta fall down!

6. As flies the wind, as flies the mind, as fly the winged birds, so do thou, O embryo, ten months old, fall along with the placenta! May the placenta fall down!

I, 34. Charm with licorice, to secure the love of a woman.

1. This plant is born of honey, with honey do we dig for thee. Of honey thou art begotten, do thou make us full of honey!

2. At the tip of my tongue may I have honey, at my tongue's root the sweetness of honey! In my
power alone shalt thou then be, thou shalt come up to my wish!

3. Sweet as honey is my entrance, sweet as honey my departure. With my voice do I speak sweet as honey, may I become like honey!

4. I am sweeter than honey, fuller of sweetness than licorice. Mayest thou, without fail, long for me alone, (as a bee) for a branch full of honey!

5. I have surrounded thee with a clinging sugar-cane, to remove aversion, so that thou shalt not be averse to me!

II, 30. Charm to secure the love of a woman.

1. As the wind tears this grass from the surface of the earth, thus do I tear thy soul, so that thou, woman, shalt love, shalt not be averse to me!

2. If ye, O two Aśvins, shall unite and bring together the loving pair—united are the fortunes of both of you (lovers), united the thoughts, united the purposes!

3. When birds desire to chirp, lustily desire to chirp, may my call go there, as an arrow-point upon the shaft!

4. What is within shall be without, what is without shall be within! Take captive, O herb, the soul of the maidens endowed with every charm!

5. Longing for a husband this woman hath come, I have come longing for a wife. As a loudly neighing horse I have attained to my good fortune!

VI, 8. Charm to secure the love of a woman.

1. As the creeper embraces the tree on all sides, thus do thou embrace me, so that thou, woman,
shalt love me, so that thou shalt not be averse to me!

2. As the eagle when he flies forth presses his wings against the earth, thus do I fasten down thy mind, so that thou, woman, shalt love me, so that thou shalt not be averse to me.

3. As the sun day by day goes about this heaven and earth, thus do I go about thy mind, so that thou, woman, shalt love me, so that thou shalt not be averse to me.

VI, 9. Charm to secure the love of a woman.

1. Hanker thou after my body, my feet, hanker after my eyes, my thighs! The eyes of thee, as thou lustest after me, and thy hair shall be parched with love!

2. I make thee cling to my arm, cling to my heart, so that thou shalt be in my power, shalt come up to my wish!

3. The cows, the mothers of the ghee, who lick their young, in whose heart love is planted, shall make yonder woman bestow love upon me!

VI, 102. Charm to secure the love of a woman.

1. As this draught animal, O ye Asvins, comes on, and proceeds, thus may thy soul come on, and proceed to me!

2. I draw to myself thy mind, as the leading stallion the female side-horse. As the stalk of grass torn by the wind, thus shall thy mind fasten itself upon me!

3. A coaxing mixture of salve, of sweet wood, of kushtha, and of spikenard, do I deftly pick out with the hands of Bhaga (good fortune).
III, 25. Charm to arouse the passionate love of a woman.

1. May (love), the disquieter, disquiet thee; do not hold out upon thy bed! With the terrible arrow of Kâma (love) do I pierce thee in the heart.

2. The arrow, winged with longing, barbed with love, whose shaft is undeviating desire, with that, well-aimed, Kâma shall pierce thee in the heart!

3. With that well-aimed arrow of Kâma which parches the spleen, whose plume flies forward, which burns up, do I pierce thee in the heart.

4. Consumed by burning ardour, with parched mouth, do thou (woman) come to me, pliant, (thy) pride laid aside, mine alone, speaking sweetly and to me devoted!

5. I drive thee with a goad from thy mother and thy father, so that thou shalt be in my power, shalt come up to my wish.

6. All her thoughts do ye, O Mitra and Varuṇa, drive out of her! Then, having deprived her of her will, put her into my power alone!

VI, 139. Charm to arouse the passionate love of a woman.

1. Clinging to the ground thou didst grow, (O plant), that producest bliss for me; a hundred branches extend from thee, three and thirty grow down from thee: with this plant of a thousand leaves thy heart do I parch.

2. Thy heart shall parch (with love) for me, and thy mouth shall parch (with love for me)! Languish,
moreover, with love for me, with parched mouth pass thy days!

3. Thou that causest affection, kindlest (love), brown, lovely (plant), draw (us) together; draw together yonder woman and myself, our hearts make the same!

4. As the mouth of him that hath not drunk dries up, thus languish thou with love for me, with parched mouth pass thy days!

5. As the ichneumon tears the serpent, and joins him together again, thus, O potent (plant), join together what hath been torn by love!

VII, 38. Charm to secure the love of a man.

1. This potent herb do I dig out: it draws toward me the eye, causes (love's) tears. It brings back him who has gone to a distance, rejoices him that approaches me.

2. By (the plant) with which the Åsurt allured Indra away from the gods, by that do I subject thee, that I may be well-beloved of thee!

3. Thy face is turned towards Soma (the moon), thy face is turned towards Sûrya (the sun), thy face is turned towards all the gods: 't is thee here that we do invoke.

4. My speech, not thine, (in this matter) hath weight: in the assembly, forsooth, do thou speak! To me alone shalt thou belong, shalt not even discourse of other women!

5. Whether thou art beyond the haunts of men, or whether across the river, this very herb, as if a captive bound, shall bring thee back to me!
VI, 130. Charm to arouse the passionate love of a man.

1. This yearning love comes from the Apsaras, the victorious, imbued with victory. Ye gods, send forth the yearning love: may yonder man burn after me!

2. My wish is, he shall long for me, devoted he shall long for me! Ye gods, send forth the yearning love: may yonder man burn after me!

3. That yonder man shall long for me, (but) I for him nevermore, ye gods, send forth the yearning love: may yonder man burn after me!

4. Do ye, O Maruts, intoxicate him (with love); do thou, O mid-air, intoxicate him; do thou, O Agni, intoxicate him! May yonder man burn after me!

VI, 131. Charm to arouse the passionate love of a man.

1. From thy head unto thy feet do I implant (love's) longing into thee. Ye gods, send forth the yearning love: may yonder man burn after me!

2. Favour this (plan), Anumati; fit it together, Ākūti! Ye gods, send forth the yearning love: may yonder man burn after me!

3. If thou dost run three leagues away, (or even) five leagues, the distance coursed by a horseman, from there thou shalt again return, shalt be the father of our sons!

VI, 132. Charm to arouse the passionate love of a man.

1. Love's consuming longing, together with yearn-
IV. CHARMS PERTAINING TO WOMEN.

1. Charm at an assignation.

1. The bull with a thousand horns who rose out of the sea, with the aid of him, the mighty one, do we put the folks to sleep.

2. The wind blows not over the earth. No one looks on. Do thou then, befriended of Indra, put all women and dogs to sleep!

3. The women that lie upon couches and upon beds, and they that rest in litters, the women all that exhale sweet fragrance, do we put to sleep.

4. Every moving thing I have held fast. Eye and breath I have held fast. I have held fast all limbs in the deep gloom of the night.

5. Of him that sits, and him that walks, of him that stands and looks about, of these the eyes we do shut, just as these premises (are shut).
6. The mother shall sleep, the father shall sleep, the dog shall sleep, the lord of the house shall sleep! All her relations shall sleep, and these people round about shall sleep!

7. O sleep, put thou to sleep all people with the magic that induces sleep! Put the others to sleep until the sun rises; may I be awake until the dawn appears, like Indra, unharmed, uninjured!

VI, 77. Charm to cause the return of a truant woman.

1. The heavens have stood, the earth has stood, all creatures have stood. The mountains have stood upon their foundation, the horses in the stable I have caused to stand.

2. Him that has control of departure, that has control of coming home, return, and turning in, that shepherd do I also call.

3. O Gātavedas (Agni), cause thou to turn in; a hundred ways hither shall be thine, a thousand modes of return shall be thine: with these do thou restore us again!

VI, 18. Charm to allay jealousy.

1. The first impulse of jealousy, moreover the one that comes after the first, the fire, the heart-burning, that do we waft away from thee.

2. As the earth is dead in spirit, in spirit more dead than the dead, and as the spirit of him that has died, thus shall the spirit of the jealous (man) be dead!

3. Yon fluttering little spirit that has been fixed
IV. CHARMS PERTAINING TO WOMEN.

into thy heart, from it the jealousy do I remove, as air from a water-skin.

VII, 45. Charm to allay jealousy.

1. From folk belonging to all kinds of people, from the Sindhu (Indus) thou hast been brought hither : from a distance, I ween, has been fetched the very remedy for jealousy.

2. As if a fire is burning him, as if the forest-fire burns in various directions, this jealousy of his do thou quench, as a fire (is quenched) with water!

I, 14. A woman's incantation against her rival.

1. I have taken unto myself her fortune and her glory, as a wreath off a tree. Like a mountain with broad foundation may she sit a long time with her parents!

2. This woman shall be subjected to thee as thy wife, O king Yama; (till then) let her be fixed to the house of her mother, or her brother, or her father!

3. This woman shall be the keeper of thy house, O king (Yama), and her do we make over to thee! May she long sit with her relatives, until (her hair) drops from her head!

4. With the incantation of Asita, of Kasyapa, and of Gaya do I cover up thy fortune, as women cover (something) within a chest.

III, 18. Charm of a woman against a rival or co-wife.

1. I dig up this plant, of herbs the most potent, by whose power rival women are overcome, and husbands are obtained.
2. O thou (plant) with erect leaves, lovely, do thou, urged on by the gods, full of might, drive away my rival, make my husband mine alone!

3. He did not, forsooth, call thy name, and thou shalt not delight in this husband! To the very farthest distance do we drive our rival.

4. Superior am I, O superior (plant), superior, truly, to superior (women). Now shall my rival be inferior to those that are inferior!

5. I am overpowering, and thou, (O plant), art completely overpowering. Having both grown full of power, let us overpower my rival!

6. About thee (my husband) I have placed the overpowering (plant), upon thee placed the very overpowering one. May thy mind run after me as a calf after the cow, as water along its course!

VI, 138. Charm for depriving a man of his virility.

1. As the best of the plants thou art reputed, O herb: turn this man for me to-day into a eunuch that wears his hair dressed!

2. Turn him into a eunuch that wears his hair dressed, and into one that wears a hood! Then Indra with a pair of stones shall break his testicles both!

3. O eunuch, into a eunuch thee I have turned; O castrate, into a castrate thee I have turned; O weakling, into a weakling thee I have turned! A hood upon his head, and a hair-net do we place.

4. The two canals, fashioned by the gods, in which man’s power rests, in thy testicles . . . . . . . . . . . . . . . I break them with a club.
5. As women break reeds for a mattress with a stone, thus do I break thy member . . . . . . .

I, 18. Charm to remove evil bodily characteristics from a woman.

1. The (soul) mark, the lalâmt (with spot on the forehead), the Arâti (grudging demon), do we drive out. Then the (signs) that are auspicious (shall remain) with us; (yet) to beget offspring do we bring the Arâti!

2. May Savitar drive out uncouthness from her feet, may Varuna, Mitra, and Aryaman (drive it) out from her hands; may Anumati kindly drive it out for us! For happiness the gods have created this woman.

3. The fierceness that is in thyself, in thy body, or in thy look, all that do we strike away with our charm. May god Savitar prosper thee!

4. The goat-footed, the bull-toothed, her who scares the cattle, the snorting one, the villâhât (the drveling one), the lalâmt (with spot on the forehead), these do we drive from us.

VI, 110. Expiatory charm for a child born under ژـ unlucky star.

1. Of yore, (O Agni), thou wast worthy of supplication at the sacrifice; thou wast the priest in olden times, and now anew shalt sit (at our sacrifice)! Delight, O Agni, thy own body, and, sacrificing, bring good fortune here to us!

2. Him that hath been born under the (constellation) gyeshtḥaght (‘she that slays the oldest’), or
under the viśkṛtāu ('they that uproot'), save thou from being torn up by the root by Yama (death)! May he (Agni) guide him across all misfortunes to long life, to a life of a hundred autumns!

3. On a tiger (-like) day the hero was born; born under a (good) constellation he becometh a mighty hero. Let him not slay, when he grows up, his father, let him not injure the mother that hath begotten him!

VI, 140. Expiation for the irregular appearance of the first pair of teeth.

1. Those two teeth, the tigers, that have broken forth, eager to devour father and mother, do thou, O Brahmanaspati Gātavedas, render auspicious!

2. Do ye eat rice, eat barley, and eat, too, beans, as well as sesamum! That, O teeth, is the share deposited for your enrichment. Do not injure father and mother!

3. Since ye have been invoked, O teeth, be ye in unison kind and propitious! Elsewhere, O teeth, shall pass away the fierce (qualities) of your body! Do not injure father and mother!
V.

CHARMS PERTAINING TO ROYALTY
(RÂGAKARMÂNT).

IV, 8. Prayer at the consecration of a king.

1. Himself prosperous (bhûto), he does put strength into the beings (bhûteshu); he became the chief lord of the beings (bhûtânâm). To his consecration death does come: may he, the king, favour this kingdom!

2. Come forth hither—do not glance away—as a mighty guardian, slayer of enemies! Step hither, thou who prosperest thy friends: the gods shall bless thee!

3. As he did step hither all (men) did attend him. Clothed in grace, he moves, shining by his own lustre. This is the great name of the manly Asura; endowed with every form (quality) he entered upon immortal (deeds).

4. Thyself a tiger, do thou upon this tiger-skin stride (victorious) through the great regions! All the clans shall wish for thee, and the heavenly waters, rich in sap!

5. The heavenly waters, rich in sap, flow joyously, (and too) those in the sky and upon the earth: with the lustre of all of these do I sprinkle thee.

6. They have sprinkled thee with their lustre, the heavenly waters rich in sap. May Savitar thus fashion thee, that thou shalt prosper thy friends!
7. (The waters) thus embracing him, the tiger, promote him, the lion, to great good fortune. Him, the leopard in the midst of the waters, as though standing in the ocean, the beneficent (floods, or the vigorous priests) cleanse thoroughly!

III, 3. Charm for the restoration of an exiled king.

1. (Agni) has shouted loud: may he here well perform his work! Spread thyself out, O Agni, over the far-reaching hemispheres of the world! The all-possessing Maruts shall engage thee: bring hither that (king) who devoutly spends the offering!

2. However far he be, the red (steeds) shall urge hither Indra, the seer, to friendship, since the gods, (chanting) for him the gāyatrī, the brāhmitt, and the arka (songs), infused courage into him with the sautrāmanī-sacrifice!

3. From the waters king Varuna shall call thee, Soma shall call thee from the mountains, Indra shall cite thee to these clans! Turn into an eagle and fly to these clans!

4. An eagle shall bring hither from a distance him that is fit to be called, (yet) wanders exiled in a strange land! The Aśvins shall prepare for thee a path, easy to travel! Do ye, his kinsfolk, gather close about him!

5. Thy opponents shall call thee; thy friends have chosen thee! Indra, Agni, and all the gods have kept prosperity with this people.

6. The kinsman or the stranger that opposes thy call, him, O Indra, drive away; then render this (king) accepted here!
III, 4. Prayer at the election of a king.

1. (Thy) kingdom hath come to thee: arise, endowed with lustre! Go forth as the lord of the people, rule (shine) thou, a universal ruler! All the regions of the compass shall call thee, O king; attended and revered be thou here!

2. Thee the clans, thee these regions, goddesses five, shall choose for empire! Root thyself upon the height, the pinnacle of royalty: then do thou, mighty, distribute goods among us!

3. Thy kinsmen with calls shall come to thee; agile Agni shall go with them as messenger! Thy wives, thy sons shall be devoted to thee; being a mighty (ruler) thou shalt behold rich tribute!

4. The Asvins first, Mitra and Varuna both, all the gods, and the Maruts, shall call thee! Then fix thy mind upon the bestowal of wealth, then do thou, mighty, distribute wealth among us!

5. Hither hasten forth from the farthest distance; heaven and earth, both, shall be propitious to thee! Thus did this king Varuna (as if, 'the chooser') decree that; he himself did call thee: 'come thou hither'!

6. O Indra, Indra, come thou to the tribes of men, for thou hast agreed, concordant with the Varunas (as if, 'the electors'). He did call thee to thy own domain (thinking): 'let him revere the gods, and manage, too, the people'!

7. The rich divinities of the roads, of manifold diverse forms, all coming together have given thee a broad domain. They shall all concordantly call
thee; rule here, a mighty, benevolent (king), up to
the tenth decade (of thy life)!

III, 5. Praise of an amulet derived from the parna-
tree, designed to strengthen royal power.

1. Hither hath come this amulet of parna-wood,
with its might mightily crushing the enemy. (It is)
the strength of the gods, the sap of the waters; may
it assiduously enliven me with energy!

2. The power to rule thou shalt hold fast in me,
O amulet of parna-wood; wealth (thou shalt hold
fast) in me! May I, rooted in the domain of royalty,
become the chief!

3. Their very own amulet which the gods de-
posited secretly in the tree, that the gods shall give
us to wear, together with life!

4. The parna has come hither as the mighty
strength of the soma, given by Indra, instructed by
Varuna. May I, shining brilliantly, wear it, unto
long life, during a hundred autumns!

5. The amulet of parna-wood has ascended upon
me unto complete exemption from injury, that I may
rise superior (even) to friends and alliances!

6. The skilful builders of chariots, and the inge-
nious workers of metal, the folk about me all, do
thou, O parna, make my aids!

7. The kings who (themselves) make kings, the
charioteers, and leaders of hosts, the folk about me
all, do thou, O parna, make my aids!

8. Thou art the body-protecting parna, a hero,
brother of me, the hero. Along with the brilliancy
of the year do I fasten thee on, O amulet!
IV, 22. Charm to secure the superiority of a king.

1. This warrior, O Indra, do thou strengthen for me, do thou install this one as sole ruler (bull) of the Vis (the people); emasculate all his enemies, subject them to him in (their) contests!

2. To him apportion his share of villages, horses, and cattle; deprive of his share the one that is his enemy! May this king be the pinnacle of royalty; subject to him, O Indra, every enemy!

3. May this one be the treasure-lord of riches, may this king be the tribal lord of the Vis (the people)! Upon this one, O Indra, bestow great lustre, devoid of lustre render his enemy!

4. For him shall ye, O heaven and earth, milk ample good, as two milch-cows yielding warm milk! May this king be favoured of Indra, favoured of cows, of plants, and cattle!

5. I unite with thee Indra who has supremacy, through whom one conquers and is not (himself) conquered, who shall install thee as sole ruler of the people, and as chief of the human kings.

6. Superior art thou, inferior are thy rivals, and whatsoever adversaries are thine, O king! Sole ruler, befriended of Indra, victorious, bring thou hither the supplies of those who act as thy enemies!

7. Presenting the front of a lion do thou devour all (their) people, presenting the front of a tiger do thou strike down the enemies! Sole ruler, befriended of Indra, victorious, seize upon the supplies of those who act as thy enemies!

1. Upon this (person) the Vasus, Indra, Pūshan, Varuna, Mitra, and Agni, shall bestow goods (vasu)! The Ādityas, and, further, all the gods shall hold him in the higher light!

2. Light, ye gods, shall be at his bidding: Sūrya (the sun), Agni (fire), or even gold! Inferior to us shall be our rivals! Cause him to ascend to the highest heaven!

3. With that most potent charm with which, O Gātavedas (Agni), thou didst bring to Indra the (soma-) drink, with that, O Agni, do thou here strengthen this one; grant him supremacy over his kinsmen!

4. Their sacrifice and their glory, their increase of wealth and their thoughtful plans, I have usurped, O Agni. Inferior to us shall be our rivals! Cause him to ascend to the highest heaven!

VI, 38. Prayer for lustre and power.

1. The brilliancy that is in the lion, the tiger, and the serpent; in Agni, the Brāhmaṇa, and Sūrya (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

2. (The brilliancy) that is in the elephant, panther, and in gold; in the waters, cattle, and in men (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

3. (The brilliancy) that is in the chariot, the dice, in the strength of the bull; in the wind, Parganya, and in the fire of Varuna (shall be ours)! May the
lovely goddess that bore Indra come to us, endowed with lustre!

4. (The brilliancy) that is in the man of royal caste, in the stretched drum, in the strength of the horse, in the shout of men (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

VI, 39. Prayer for glory (yasas).

1. The oblation that yields glory, sped on by Indra, of thousandfold strength, well offered, prepared with might, shall prosper! Cause me, that offers the oblation, to continue long beholding (light), and to rise to supremacy!

2. (That he may come) to us, let us honour with obeisance glory-owning Indra, the glorious one with glory-yielding (oblations)! Do thou (the oblation) grant us sovereignty sped on by Indra; may we in thy favour be glorious!

3. Glorious was Indra born, glorious Agni, glorious Soma. Glorious, of all beings the most glorious, am I.

VIII, 8. Battle-charm.

1. May Indra churn (the enemy), he, the churner, Sakra (mighty), the hero, that pierces the forts, so that we shall slay the armies of the enemies a thousandfold!

2. May the rotten rope, wafting itself against yonder army, turn it into a stench. When the enemies see from afar our smoke and fire, fear shall they lay into their hearts!

3. Tear asunder those (enemies), O asvattha
(ficus religiosa), devour (khâda) them, O khadira (acacia catechu) in lively style! Like the tâgad-bhaṅga (ricinus communis) they shall be broken (bhagyantām), may the vadhaka (a certain kind of tree) slay them with his weapons (vadhāh!)

4. May the knotty āhva-plant put knots upon yonder (enemies), may the vadhaka slay them with his weapons! Bound up in (our) great trap-net, they shall quickly be broken as an arrow-reed!

5. The atmosphere was the net, the great regions (of space) the (supporting) poles of the net: with these Sakra (mighty Indra) did surround and scatter the army of the Dasyus.

6. Great, forsooth, is the net of great Sakra, who is rich in steeds: with it infold thou all the enemies, so that not one of them shall be released!

7. Great is the net of thee, great Indra, hero, that art equal to a thousand, and hast hundredfold might. With that (net) Sakra slew a hundred, thousand, ten thousand, a hundred million foes, having surrounded them with (his) army.

8. This great world was the net of great Sakra: with this net of Indra I infold all those (enemies) yonder in darkness.

9. With great dejection, failure, and irrefragable misfortune; with fatigue, lassitude, and confusion, do I surround all those (enemies) yonder.

10. To death do I hand them over, with the fetters of death they have been bound. To the evil messengers of death do I lead them captive.

11. Guide ye those (foes), ye messengers of death; ye messengers of Yama, infold them! Let more than thousands be slain; may the club of Bhava crush them!
12. The Sādhyas (blessed) go holding up with might one support of the net, the Rudras another, the Vasus another. (Still) another is upheld by the Ādityas.

13. All the gods shall go pressing from above with might; the Aṅgiras shall go on the middle (of the net), slaying the mighty army!

14. The trees, and (growths) that are like trees, the plants and the herbs as well; two-footed and four-footed creatures do I impel, that they shall slay yonder army!

15. The Gandharvas and Apsaras, the serpents and the gods, holy men and (deceased) Fathers, the visible and invisible (beings), do I impel, that they shall slay yonder army!

16. Scattered here are the fetters of death; when thou steppest upon them thou shalt not escape! May this hammer slay (the men) of yonder army by the thousand!

17. The gharma (sacrificial hot drink) that has been heated by the fire, this sacrifice (shall) slay thousands! Do ye, Bhava and Sarva, whose arms are mottled, slay yonder army!

18. Into the (snare of) death they shall fall, into hunger, exhaustion, slaughter, and fear! O Indra and Sarva, do ye with trap and net slay yonder army!

19. Conquered, O foes, do ye flee away; repelled by (our) charm, do ye run! Of yonder host, repulsed by Brīhaspati, not one shall be saved!

20. May their weapons fall from their (hands), may they be unable to lay the arrow on (the bow)! And then (our) arrows shall smite them, badly frightened, in their vital members!

21. Heaven and earth shall shriek at them, and
the atmosphere, along with the divine powers! Neither aider, nor support did they find; smiting one another they shall go to death!

22. The four regions are the she-mules of the god's chariot, the purodâsas (sacrificial rice-cakes) the hoofs, the atmosphere the seat (of the wagon). Heaven and earth are its two sides, the seasons the reins, the intermediate regions the attendants, Vâk (speech) the road.

23. The year is the chariot, the full year is the body of the chariot, Virâg the pole, Agni the front part of the chariot. Indra is the (combatant) standing on the left of the chariot, Kandramas (the moon) the charioteer.

24. Do thou win here, do thou conquer here, overcome, win, hail! These here shall conquer, those yonder be conquered! Hail to these here, perdition to those yonder! Those yonder do I envelop in blue and red!


1. The piercing (arrows) shall not hit us, nor shall the striking arrows hit us! Far away from us, O Indra, to either side, cause the arrow-shower to fall!

2. To either side of us the arrows shall fall, those that have been shot and shall be shot! Ye divine and ye human arrows, pierce ye mine enemies!

3. Be he our own, or be he strange, the kinsman, or the foreigner, who bear enmity towards us, those enemies of mine Rudra shall pierce with a shower of arrows!

4. Him that rivals us, or does not rival us, him
that curses us with hate, may all the gods injure: my charm protects me from within!

III, 1. Battle-charm for confusing the enemy.

1. Agni shall skilfully march against our opponents, burning against their schemes and hostile plans; Gâtavedas shall confuse the army of our opponents and deprive them (of the use) of their hands!

2. Ye Maruts are mighty in such matters: advance ye, crush ye, conquer ye (the enemy)! These Vasus when implored did crush (them). Agni, verily, as their vanguard shall skilfully attack!

3. O Maghavan, the hostile army which contends against us—do ye, O Indra, Vritra's slayer, and Agni, burn against them!

4. Thy thunderbolt, O Indra, who hast been driven forward swiftly by thy two bay steeds, shall advance, crushing the enemies. Slay them that resist, pursue, or flee, deprive their schemes of fulfilment!

5. O Indra, confuse the army of the enemy; with the impact of the fire and the wind scatter them to either side!

6. Indra shall confuse the army, the Maruts shall slay it with might! Agni shall rob it of its sight; vanquished it shall turn about!

III, 2. Battle-charm for confusing the enemy.

1. Agni, our skilful vanguard, shall attack, burning against their schemes and hostile plans! Gâtavedas shall bewilder the plans of the enemy, and deprive them (of the use) of their hands!

2. This fire has confused the schemes that are in
your mind; it shall blow you from your home, blow you away from everywhere!

3. O Indra, bewilder their schemes, come hither with thy (own) plan: with the impact of the fire and the wind scatter them to either side!

4. O ye plans of theirs, fly ye away; O ye schemes, be ye confused! Moreover, what now is in their mind, do thou drive that out of them!

5. Do thou, O (goddess) Apāvā, confusing their plans, go forth (to them), and seize their limbs! Attack them, burn with flames into their hearts; strike the enemy with fits, (strike our) opponents with darkness!

6. That army yonder of the enemy, that comes against us fighting with might, do ye, O Maruts, strike with planless darkness, that one of them shall not know the other!

VI, 97. Battle-charm of a king upon the eve of battle.

1. Superior is the sacrifice, superior Agni, superior Soma, superior Indra. To the end that I shall be superior to all hostile armies do we thus, offering the agnihotra, reverently present this oblation!

2. Hail be, ye wise Mitra and Varuṇa: with honey swell ye our kingdom here, (so that it shall) abound in offspring! Drive far to a distance misfortune, strip off from us sin, even after it has been committed!

3. With inspiration follow ye this strong hero; cling close, ye friends, to Indra (the king), who conquers villages, conquers cattle, has the thunderbolt in his arm, overcomes the host arrayed (against him), crushing it with might!
VI, 99. Battle-charm of a king on the eve of battle.

1. I call upon thee, O Indra, from afar, upon thee for protection against tribulation. I call the strong avenger that has many names, and is of unequalled birth.

2. Where the hostile weapon now rises against us, threatening to slay, there do we place the two arms of Indra round about.

3. The two arms of Indra, the protector, do we place round about us: let him protect us! O god Savitar, and king Soma, render me of confident mind, that I may prosper!

XI, 9. Prayer to Arbudi and Nyarbudi for help in battle.

1. The arms, the arrows, and the might of the bows; the swords, the axes, the weapons, and the artful scheme that is in our mind; all that, O Arbudi, do thou make the enemies see, and spectres also make them see!

2. Arise, and arm yourselves; friends are ye, O divine folk! May our friends be perceived and protected by you, O Arbudi (and Nyarbudi)!

3. Arise (ye two), and take hold! With fetters and shackles surround ye the armies of the enemy, O Arbudi (and Nyarbudi)!

4. The god whose name is Arbudi, and the lord Nyarbudi, by whom the atmosphere and this great earth has been infolded, with these two companions of Indra do I pursue the conquered (king) with my army.
5. Arise, thou divine person, O Arbudi, together with thy army! Crushing the army of the enemy, encompass them with thy embraces!

6. Thou, Arbudi, makest appear the sevenfold spectral brood. Do thou, when the oblation has been poured, rise up with all these, together with the army!

7. (The female mourner), beating herself, with tear-stained face, with short (mutilated?) ears, with dishevelled hair, shall lament, when a man has been slain, pierced by thee, O Arbudi!

8. She curves her spine while longing in her heart for her son, her husband, and her kin, when (a man) has been pierced by thee, O Arbudi!

9. The aliklavas and the gâshkamadas, the vultures, the strong-winged hawks, the crows, and the birds (of prey) shall obtain their fill! Let them make evident to the enemy, when (a man) has been pierced by thee, O Arbudi!

10. Then, too, every wild beast, insect, and worm shall obtain his fill on the human carcass, when (a man) has been pierced by thee, O Arbudi!

11. Seize ye, and tear out in-breathing and out-breathing, O Nyarbudi (and Arbudi): deep-sounding groans shall arise! Let them make it evident to the enemy, when (a man) has been pierced by thee, O Arbudi!

12. Scare them forth, let them tremble; bewilder the enemies with fright! With thy broad embrace, with the clasp of thy arms crush the enemies, O Nyarbudi!

13. May their arms, and the artful scheme that is in their mind be confused! Not a thing shall remain of them, pierced by thee, O Arbudi!
14. May (the mourning women) beating themselves, run together, smiting their breasts and their thighs, not anointed, with dishevelled hair, howling, when a man has been slain, has been pierced by thee, O Arbudi!

15. The dog-like Apsaras, and also the Rūpakās (phantoms), the plucking sprite, that eagerly licks within the vessel, and her that seeks out what has been carelessly hidden, all those do thou, O Arbudi, make the enemies see, and spectres also make them see!

16. (And also make them see) her that strides upon the mist, the mutilated one, who dwells with the mutilated; the vapoury spooks that are hidden, and the Gandharvas and Apsaras, the serpents, and other brood, and the Rakshas!

17. (And also) the spooks with fourfold teeth, black teeth, testicles like a pot, bloody faces, who are inherently frightful, and terrifying!

18. Frighten thou, O Arbudi, yonder lines of the enemy; the conquering and the victorious (Arbudi and Nyarbudi), the two comrades of Indra, shall conquer the enemies!

19. Dissolved, crushed, slain the enemy shall lie, O Nyarbudi! May victorious sprites, with fiery tongues and smoky crests, go with (our) army!

20. Of the enemies repulsed by this (army); O Arbudi, Indra, the spouse of Sałat, shall slay each picked man: not a single one of those yonder shall escape!

21. May their hearts burst, may their life's breath escape upward! May dryness of the mouth overtake (our) enemies, but not (our) allies!

22. Those who are bold and those who are
cowardly, those who turn (in flight) and those who are deaf (to danger?), those who are (like) dark goats, and those, too, who bleat like goats, all those, do thou, O Arbudi, make the enemies see, and spectres also make them see!

23. Arbudi and Trishamdhhi shall pierce our enemies, so that, O Indra, slayer of Vritra, spouse of Sakti, we may slay the enemy by thousands!

24. The trees, and (growths) that are like trees, the plants and the herbs as well, the Gandharvas and the Apsaras, the serpents, gods, pious men, and (departed) Fathers, all those, O Arbudi, do thou make the enemies see, and spectres also make them see!

25. The Maruts, god Âditya, Brahmanaspati did rule over you; Indra and Agni, Dhâtar, Mitra, and Pragâpati did rule over you; the seers did rule over you. Let them make evident to the enemies when (a man) has been pierced by thee, O Arbudi!

26. Ruling over all these, rise ye and arm yourselves! Ye divine folk are (our) friends: win ye the battle, and disperse to your various abodes!

XI, 10. Prayer to Trishamdhhi for help in battle.

1. Arise and arm yourselves, ye nebulous spectres together with fiery portents; ye serpents, other brood, and Rakshas, run ye after the enemy!

2. He knows how to rule your kingdom together with the red portents (of the heavens). The evil brood that is in the air and the heaven, and the human (powers) upon the earth, shall be obedient to the plans of Trishamdhhi!
3. The brazen-beaked (birds of prey), those with beaks pointed as a needle, and those, too, with thorny beaks, flesh-devouring, swift as the wind, shall fasten themselves upon the enemies, together with the Trishamdhī-bolt (the bolt with three joints)!

4. Make away with, O Gātavedas Āditya, many carcasses! This army of Trishamdhī shall be devoted to my bidding!

5. Arise thou divine person, O Arbudi, together with thy army! This tribute has been offered to you (Arbudi and Trishamdhī), an offering pleasing to Trishamdhī.

6. This white-footed, four-footed arrow shall fetter (†). Do thou, O magic spell, operate, together with the army of Trishamdhī, against the enemies!

7. May (the mourning woman) with suffused eyes hurry on, may she that hath short (mutilated †) ears shout when (a man) has been overcome by the army of Trishamdhī! Red portents shall be (visible)!

8. May the winged birds that move in the air and in the sky descend; beasts of prey and insects shall seize upon them; the vultures that feed upon raw flesh shall hack into (their) carcasses!

9. By virtue of the compact which thou, O Brihaspati, didst close with Indra and Brahman, by virtue of that agreement with Indra, do I call hither all the gods: on this side conquer, not over yonder!

10. Brihaspati, the descendant of Anāgir, and the seers, inspired by (our) song, did fix the three-jointed (Trishamdhī) weapon upon the sky for the destruction of the Asuras.

11. Trishamdhī, by whom both yonder Āditya
(the sun) and Indra are protected, the gods did destine for (our) might and strength.

12. All the worlds the gods did conquer through this oblation, (and) by the bolt which Br̥haspati, the descendant of Aṅgiras, did mould into a weapon for the destruction of the Asuras.

13. With the bolt which Br̥haspati, the descendant of Aṅgiras, did mould into a weapon for the destruction of the Asuras do I, O Br̥haspati, annihilate yonder army: I smite the enemies with force.

14. All the gods that eat the oblation offered with the call vashat are coming over. Receive this oblation graciously; conquer on this side, not over yonder!

15. May all the gods come over: the oblation is pleasing to Trishamḍhi. Adhere to the great compact under which of yore the Asuras were conquered!

16. Vāyu (the wind) shall bend the points of the enemies' bows, Indra shall break their arms, so that they shall be unable to lay on their arrows, Āditya (the sun) shall send their missiles astray, and Kṛndramas (the moon) shall bar the way of (the enemy) that has not (as yet) started!

17. If they have come on as citadels of the gods, if they have constituted an inspired charm as their armour, if they have gathered courage through the protections for the body and the bulwarks which they have made, render all that devoid of force!

18. Placing (our) purohita (chaplain), together with the flesh-devourer (Agni) and death, in thy train, do thou, O Trishamḍhi, go forth with thy army, conquer the enemies, advance!

19. O Trishamḍhi, envelop thou the enemies in
darkness; may not a single one of those, driven forth by the speckled ghee, be saved!

20. May the white-footed (arrow?) fly to yonder lines of the enemy, may yonder armies of the enemies be to-day put to confusion, O Nyarbudi!

21. The enemies have been confused, O Nyarbudi: slay each picked man among them, slay them with this army!

22. The enemy with coat-of-mail, he that has no coat-of-mail, and he that stands in the battle-throng, throttled by the strings of their bows, by the fastenings of their coats-of-mail, by the battle-throng, they shall lie!

23. Those with armour and those without armour, the enemies that are shielded by armour, all those, O Arbudi, after they have been slain, dogs shall devour upon the ground!

24. Those that ride on chariots, and those that have no chariots, those that are mounted, and those that are not mounted, all those, after they have been slain, vultures and strong-winged hawks shall devour!

25. Counting its dead by thousands, the hostile army, pierced and shattered in the clash of arms, shall lie!

26. Pierced in a vital spot, shrieking in concert with the birds of prey, wretched, crushed, prostrate, (the birds of prey) shall devour the enemy who attempts to hinder this oblation of ours directed against (him)!

27. With (the oblation) to which the gods flock, which is free from failure, with it Indra, the slayer of Vṛitra, shall slay, and with the Trishamadhi-bolt (the bolt with three joints)!

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K
V, 20. Hymn to the battle-drum.

1. High sounds the voice of the drum, that acts the warrior, the wooden (drum), equipped with the skin of the cow. Whetting thy voice, subduing the enemy, like a lion sure of victory, do thou loudly thunder against them!

2. The wooden (instrument) with fastened (covering) has thundered as a lion, as a bull roars to the cow that longs to mate. Thou art a bull, thy enemies are eunuchs; thou ownest Indra's foe-subduing fire!

3. Like a bull in the herd, full of might, lusty, do thou, O snatcher of booty, roar against them! Pierce with fire the heart of the enemy; with broken ranks the foe shall run and scatter!

4. In victorious battles raise thy roar! What may be captured, capture; sound in many places! Favour, O drum, (our deeds) with thy divine voice; bring to (us) with strength the property of the enemy!

5. When the wife of the enemy hears the voice of the drum, that speaks to a far distance, may she, aroused by the sound, distressed, snatch her son to her arms, and run, frightened at the clash of arms!

6. Do thou, O drum, sound the first sound, ring brilliantly over the back of the earth! Open wide thy maw at the enemies host; resound brightly, joyously, O drum!

7. Between this heaven and earth thy noise shall spread, thy sounds shall quickly part to every side! Shout thou and thunder with swelling sound; make
music at thy friend's victory, having (chosen) the good side!

8. Manipulated with care, its voice shall resound! Make bristle forth the weapons of the warriors! Allied to Indra do thou call hither the warriors; with thy friends beat vigorously down the enemies!

9. A shouting herald, followed by a bold army, spreading news in many places, sounding through the village, eager for success, knowing the way, do thou distribute glory to many in the battle!

10. Desiring advantage, gaining booty, full mighty, thou hast been made keen by (my) song, and winnest battles. As the press-stone on the gathering skin dances upon the soma-shoots, thus do thou, O drum, lustily dance upon the booty!

11. A conqueror of enemies, overwhelming, foe-subduing, eager for the fray, victoriously crushing, as a speaker his speech do thou carry forth thy sound; sound forth here strength for victory in battle!

12. Shaking those that are unshaken, hurrying to the strife, a conqueror of enemies, an unconquerable leader, protected by Indra, attending to the hosts, do thou that crusheth the hearts of the enemies, quickly go!

V. 21. Hymn to the battle-drum, the terror of the enemy.

1. Carry with thy voice, O drum, lack of heart, and failure of courage among the enemies! Disagreement, dismay, and fright, do we place into the enemies: beat them down, O drum!

2. Agitated in their minds, their sight, their
hearts, the enemies shall run, frightened with terror, when our oblation has been offered!

3. Made of wood, equipped with the skin of the cow, at home with every clan, put thou with thy voice terror into the enemies, when thou hast been anointed with ghee!

4. As the wild animals of the forest start in fear from man, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds!

5. As goats and sheep run from the wolf, badly frightened, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds!

6. As birds start in fear from the eagle, as by day and by night (they start) at the roar of the lion, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds!

7. With the drum and the skin of the antelope all the gods, that sway the battle, have scared away the enemies.

8. At the noise of the beat of the feet when Indra disports himself, and at his shadow, our enemies yonder, that come in successive ranks, shall tremble!

9. The whirring of the bowstring and the drums shall shout at the directions where the conquered armies of the enemies go in successive ranks!

10. O sun, take away their sight; O rays, run after them; clinging to their feet, fasten yourselves upon them, when the strength of their arms is gone!

11. Ye strong Maruts, Prisni's children, with Indra
as an ally, crush ye the enemies; Soma the king (shall crush them), Varuna the king, Mahâdeva, and also Mrityu (death), and Indra!

12. These wise armies of the gods, having the sun as their ensign, shall conquer our enemies! Hail!
VI.

CHARMS TO SECURE HARMONY, INFLUENCE IN THE ASSEMBLY, AND THE LIKE (SÂMMANASYÂÑI, ETC.).

III, 30. Charm to secure harmony.

1. Unity of heart, and unity of mind, freedom from hatred, do I procure for you. Do ye take delight in one another, as a cow in her (new-) born calf!

2. The son shall be devoted to his father, be of the same mind with his mother; the wife shall speak honied, sweet, words to her husband!

3. The brother shall not hate the brother, and the sister not the sister! Harmonious, devoted to the same purpose, speak ye words in kindly spirit!

4. That charm which causes the gods not to disagree, and not to hate one another, that do we prepare in your house, as a means of agreement for your folk.

5. Following your leader, of (the same) mind, do ye not hold yourselves apart! Do ye come here, co-operating, going along the same wagon-pole, speaking agreeably to one another! I render you of the same aim, of the same mind.

6. Identical shall be your drink, in common shall be your share of food! I yoke you together in the same traces: do ye worship Agni, joining together, as spokes around about the hub!

7. I render you of the same aim, of the same
mind, all paying deference to one (person) through my harmonising charm. Like the gods that are guarding the ambrosia, may he (the leader) be well-disposed towards you, night and day!

VI, 73. Charm to allay discord.

1. Hither shall come Varuna, Soma, Agni; Brihaspati with the Vasus shall come hither! Come together, O ye kinsmen all, of one mind, to the glory of this mighty guardian!

2. The fire that is within your souls, the scheme that hath entered your minds, do I frustrate with my oblation, with my ghee: delight in me shall ye take, O kinsmen!

3. Remain right here, go not away from us; (the roads) at a distance Pûshan shall make impassable for you! Vâstospati shall urgently call you back: delight in me shall ye take, O kinsmen!

VI, 74. Charm to allay discord.

1. May your bodies be united, may your minds and your purposes (be united)! Brahmanaspati here has brought you together, Bhaga has brought you together.

2. Harmony of mind (I procure) for you, and also harmony of heart. Moreover with the aid of Bhaga’s exertions do I cause you to agree.

3. As the Âdityas are united with the Vasus, as the fierce (Rudras), free from grudge, with the Maruts, thus, O three-named (Agni), without grudge, do thou render these people here of the same mind!
VII, 52. Charm against strife and bloodshed.

1. May we be in harmony with our kinsfolk, in harmony with strangers; do ye, O Asvins, establish here agreement among us!

2. May we agree in mind and thought, may we not struggle with one another, in a spirit displeasing to the gods! May not the din of frequent battle-carnage arise, may the arrow not fly when the day of Indra has arrived!

VI, 64. Charm to allay discord.

1. Do ye agree, unite yourselves, may your minds be in harmony, just as the gods of old in harmony sat down to their share!

2. Same be their counsel, same their assembly, same their aim, in common their thought! The 'same' oblation do I sacrifice for you: do ye enter upon the same plan!

3. Same be your intention, same your hearts! Same be your mind, so that it may be perfectly in common to you!

VI, 42. Charm to appease anger.

1. As the bowstring from the bow, thus do I take off thy anger from thy heart, so that, having become of the same mind, we shall associate like friends!

2. Like friends we shall associate—I take off thy anger. Under a stone that is heavy do we cast thy anger.

3. I step upon thy anger with my heel and my fore-foot, so that, bereft of will, thou shalt not speak, shalt come up to my wish!
VI, 43. Charm to appease anger.

1. This darbha-grass removes the anger of both kinsman and of stranger. And this remover of wrath, 'appeaser of wrath' it is called.
2. This darbha-grass of many roots, that reaches down into the ocean, having risen from the earth, 'appeaser of wrath' it is called.
3. Away we take the offensiveness that is in thy jaw, away (the offensiveness) in thy mouth, so that, bereft of will, thou shalt not speak, shalt come up to my wish!

II, 27. Charm against opponents in debate, undertaken with the pātā-plant.

1. May the enemy not win the debate! Thou art mighty and overpowering. Overcome the debate of those that debate against us, render them devoid of force, O plant!
2. An eagle found thee out, a boar dug thee out with his snout. Overcome the debate of those that debate against us, render them devoid of force, O plant!
3. Indra placed thee upon his arm in order to overthrow the Asuras. Overcome the debate of those that debate against us, render them devoid of force, O plant!
4. Indra did eat the pātā-plant, in order to overthrow the Asuras. Overcome the debate of those that debate against us, render them devoid of force, O plant!
5. By means of thee I shall conquer the enemy,
as Indra (conquered) the Sålâvrikas. Overcome the debate of those that debate against us, render them devoid of force, O plant!

6. O Rudra, whose remedy is the urine, with black crest of hair, performer of (strong) deeds—overcome thou the debate of those that debate against us, render them devoid of force, O plant!

7. Overcome thou the debate of him that is hostile to us, O Indra! Encourage us with thy might! Render me superior in debate!

VII, 12. Charm to procure influence in the assembly.

1. May assembly and meeting, the two daughters of Pragâpati, concurrently aid me! May he with whom I shall meet co-operate with me; may I, O ye Fathers, speak agreeably to those assembled!

2. We know thy name, O assembly: 'mirth,' verily, is thy name; may all those that sit assembled in thee utter speech in harmony with me!

3. Of them that are sitting together I take to myself the power and the understanding: in this entire gathering render, O Indra, me successful!

4. If your mind has wandered to a distance, or has been enchained here or there, then do we turn it hither: may your mind take delight in me!

VI, 94. Charm to bring about submission to one's will.

1. Your minds, your purposes, your plans, do we cause to bend. Ye persons yonder, that are devoted to other purposes, we cause you to comply!

2. With my mind do I seize your minds: do ye
with your thoughts follow my thought! I place your hearts in my control: come ye, directing your way after my course!

3. I have called upon heaven and earth, I have called upon the goddess Sarasvati, I have called upon both Indra and Agni: may we succeed in this, O Sarasvati!
VII.

CHARMS TO SECURE PROSPERITY IN HOUSE, FIELD, CATTLE, BUSINESS, GAMBLING, AND KINDRED MATTERS.

III, 12. Prayer at the building of a house.

1. Right here do I erect a firm house: may it stand upon a (good) foundation, dripping with ghee! Thee may we inhabit, O house, with heroes all, with strong heroes, with uninjured heroes!

2. Right here, do thou, O house, stand firmly, full of horses, full of cattle, full of abundance! Full of sap, full of ghee, full of milk, elevate thyself unto great happiness!

3. A supporter art thou, O house, with broad roof, containing purified grain! To thee may the calf come, to thee the child, to thee the milch-cows, when they return in the evening!

4. May Savitar, Vāyu, Indra, Brahmā cunningly erect this house! May the Maruts sprinkle it with moisture and with ghee; may king Bhaga let our ploughing take root!

5. O mistress of dwelling, as a sheltering and kindly goddess thou wast erected by the gods in the beginning; clothed in grass, be thou kindly disposed; give us, moreover, wealth along with heroes!

6. Do thou, O cross-beam, according to regulation ascend the post, do thou, mightily ruling, hold off the enemies! May they that approach thee rever-
ently, O house, not suffer injury, may we with all our heroes live a hundred autumns!

7. Hither to this (house) hath come the tender child, hither the calf along with (the other) domestic animals; hither the vessel (full) of liquor, together with bowls of sour milk!

8. Carry forth, O woman, this full jar, a stream of ghee mixed with ambrosia! Do thou these drinkers supply with ambrosia; the sacrifice and the gifts (to the Brahmans) shall it (the house) protect!

9. These waters, free from disease, destructive of disease, do I carry forth. The chambers do I enter in upon together with the immortal Agni (fire).

VI, 142. Blessing during the sowing of seed.

1. Raise thyself up, grow thick by thy own might, O grain! Burst every vessel! The lightning in the heavens shall not destroy thee!

2. When we invoke thee, god grain, and thou dost listen, then do thou raise thyself up like the sky, be inexhaustible as the sea!

3. Inexhaustible shall be those that attend to thee, inexhaustible thy heaps! They who give thee as a present shall be inexhaustible, they who eat thee shall be inexhaustible!

VI, 79. Charm for procuring increase of grain.

1. May this bounteous Nabhasaspati (the lord of the cloud) preserve for us (possessions) without measure in our house!

2. Do thou, O Nabhasaspati, keep strengthening
food in our house, may prosperity and goods come hither!

3. O bounteous god, thou dost command thousandfold prosperity: of that do thou bestow upon us, of that do thou give us, in that may we share with thee!

VI, 50. Exorcism of vermin infesting grain in the field.

1. Slay ye the tarda ("borer"), the samāṅka ("hook"), and the mole, O Asvins; cut off their heads, and crush their ribs! Shut their mouths, that they shall not eat the barley; free ye, moreover, the grain from danger!

2. Ho tarda ("borer"), ho locust, ho gabhya ("snapper"), upakvasa! As a Brahman (eats not) an uncompleted sacrifice, do ye, not eating this barley, without working injury, get out!

3. O husband of the tardā (-female), O husband of the vaghā (-female), ye of the sharp teeth, listen to me! The vyadvaras ("rodents") of the forest, and whatever other vyadvaras (there are), all these we do crush.

VII, 11. Charm to protect grain from lightning.

With thy broad thunder, with the beacon, elevated by the gods that pervade this all, with the lightning do thou not destroy our grain, O god; nor do thou destroy it with the rays of the sun!

II, 26. Charm for the prosperity of cattle.

1. Hither shall come the cattle which have strayed to a distance, whose companionship Vāyu
(the wind) enjoys! (The cattle) whose structure of form Tvashṭar knows, Savitar shall hold in place in this stable!

2. To this stable the cattle shall flow together, Brīhaspati skilfully shall conduct them hither! Sinīvatī shall conduct hither their van: do thou, O Anumati, hold them in place after they have arrived!

3. May the cattle, may the horses, and may the domestics flow together; may the increase of the grain flow together! I sacrifice with an oblation that causeth to flow together!

4. I pour together the milk of the cows, I pour together strength and sap with the ghee. Poured together shall be our heroes, constant shall be the cows with me the owner of the cows!

5. I bring hither the milk of the cows, I have brought hither the sap of the grain. Brought hither are our heroes, brought hither to this house are our wives!

III, 14. Charm for the prosperity of cattle.

1. With a firmly founded stable, with wealth, with well-being, with the name of that which is born on a lucky day do we unite you (O cattle)!

2. May Aryaman unite you, may Pūshan, Brīhaspati, and Indra, the conqueror of booty, unite you! Do ye prosper my possessions!

3. Flocking together without fear, making ordure in this stable, holding honey fit for soma, free from disease, ye shall come hither!

4. Right here come, ye cows, and prosper here like the sakā-bird! And right here do ye beget (your young)! May ye be in accord with me!
5. May your stable be auspicious to you, prosper ye like the sâri-birds and parrots! And right here do ye beget (your young)! With us do we unite you.

6. Attach yourselves, O cows, to me as your possessor; may this stable here cause you to prosper! Upon you, growing numerous, and living, may we, increasing in wealth, alive, attend!

VI, 59. Prayer to the plant arundhatî for protection to cattle.

1. Thy foremost protection, O Arundhatî, do thou bestow upon steer and milch-kine, upon (cattle of) the age when weaned from their mother, upon (all) four-footed creatures!

2. May Arundhatî, the herb, bestow protection along with the gods, render full of sap the stable, free from disease our men!

3. The variegated, lovely, life-giving (plant) do I invoke. May she carry away for us, far from the cattle, the missile hurled by Rudra!

VI, 70. Charm to secure the attachment of a cow to her calf.

1. As meat, and liquor, and dice (abound) at the gambling-place, as the heart of the lusty male hankers after the woman, thus shall thy heart, O cow, hanker after the calf!

2. As the elephant directs his steps after the steps of the female, as the heart of the lusty male hankers after the woman, thus shall thy heart, O cow, hanker after the calf!

3. As the felloe, and as the spokes, and as the
nave (of the wheel is joined) to the felloe, as the heart of the lusty male hankers after the woman, thus shall thy heart, O cow, hanker after the calf!


1. Through one creation at a time this (cow) was born, when the fashioners of the beings did create the cows of many colours. (Therefore), when a cow doth beget twins portentously, growling and cross she injureth the cattle.

2. This (cow) doth injure our cattle: a flesh-eater, devourer, she hath become. Hence to a Brahman he shall give her; in this way she may be kindly and auspicious!

3. Auspicious be to (our) men, auspicious to (our) cows and horses, auspicious to this entire field, auspicious be to us right here!

4. Here be prosperity, here be sap! Be thou here one that especially gives a thousandfold! Make the cattle prosper, thou mother of twins!

5. Where our pious friends live joyously, having left behind the ailments of their bodies, to that world the mother of twins did attain: may she not injure our men and our cattle!

6. Where is the world of our pious friends, where the world of them that sacrifice with the agnihotra, to that world the mother of twins did attain: may she not injure our men and our cattle!

VI, 92. Charm to endow a horse with swiftness.

1. Swift as the wind be thou, O steed, when joined (to the chariot); at Indra's urging go, fleet as
the mind! The Maruts, the all-possessing, shall harness thee, Tvashatar shall put fleetness into thy feet!

2. With the fleetness, O runner, that has been deposited in thee in a secret place, (with the fleetness) that has been made over to the eagle, the wind, and moves in them, with that, O steed, strong with strength, do thou win the race, reaching the goal in the contest!

3. Thy body, O steed, leading (our) body, shall run, a pleasure to ourselves, delight to thyself! A god, not stumbling, for the support of the great, he shall, as if upon the heaven, found his own light!

III, 13. Charm for conducting a river into a new channel.

1. Because of yore, when the (cloud-) serpent was slain (by Indra), ye did rush forth and shout (anadatå), therefore is your name 'shouters' (nadyak 'rivers'): that is your designation, ye streams!

2. Because, when sent forth by Varuna, ye then quickly did bubble up; then Indra met (âpnot) you, as ye went, therefore anon are ye 'meeters' (âpak 'waters')!

3. When reluctantly ye flowed, Indra, forsooth, did with might choose (avårvarata) you as his own, ye goddesses! Therefore 'choice' (vâr 'water') has been given you as your name!

4. One god stood upon you, as ye flowed according to will. Up breathed (ud ânishuh) they who are known as 'the great' (mahåh). Therefore 'up-breather' (udakam 'water') are they called!

5. The waters are kindly, the waters in truth were ghee. These waters, truly, do support Agni and
Soma. May the readily flowing, strong sap of the honey-dripping (waters) come to me, together with life's breath and lustre!

6. Then do I see them and also do I hear them; their sound, their voice doth come to me. When, ye golden-coloured, I have refreshed myself with you, then I ween, ambrosia (amṛita) am I tasting!

7. Here, ye waters, is your heart, here is your calf, ye righteous ones! Come ye, mighty ones, by this way here, by which I am conducting you here!

VI, 106. Charm to ward off danger from fire.

1. Where thou comest, (O fire), and where thou goest away, the blooming dūrvā-plant shall grow: a well-spring there shall rise up, or a lotus-laden pool!

2. Here (shall be) the gathering place of the waters, here the dwelling-place of the sea! In the midst of a pond our house shall be: turn, (O fire), away thy jaws!

3. With a covering of coolness do we envelop thee, O house; cool as a pond be thou for us! Agni shall furnish the remedy!

IV, 3. Shepherd's charm against wild beasts and robbers.

1. Three have gone away from here, the tiger, man, and wolf. Out of sight, forsooth, go the rivers, out of sight (grows) the divine tree (the banyan-tree?): out of sight the enemies shall retreat!

2. The wolf shall tread a distant path, and the robber one still more distant! On a distant path shall move the biting rope (the serpent), on a distant path the plotter of evil!
3. Thy eyes and thy jaw we crush, O tiger, and also all thy twenty claws.

4. We crush the tiger, the foremost of animals, armed with teeth. Next, too, the thief, and then the serpent, the wizard, and also the wolf.

5. The thief that approacheth to-day, crushed to pieces he goeth away. Where the paths are precipitate he shall go, Indra shall slay him with his bolt!

6. The teeth of the wild beast are dulled, and broken are his ribs. Out of thy sight the dragon shall go, down shall tumble the hare-hunting beast!

7. The (jaw, O beast,) that thou shuttest together, thou shalt not open up; that which thou openest up, thou shalt not shut together!—Born of Indra, born of Soma, thou, (my charm), art Atharvan's crusher of tigers.

III, 15. A merchant's prayer.

1. Indra, the merchant, do I summon: may he come to us, may he be our van; driving away the demon of grudge, the waylayers, and wild beasts, may he, the possessor, bestow wealth upon me!

2. May the many paths, the roads of the gods, which come together between heaven and earth, gladden me with milk and ghee, so that I may gather in wealth from my purchases!

3. Desirous do I, O Agni, with firewood and ghee offer oblations (to thee), for success and strength; according to ability praising (thee) with my prayer, do I sing this divine song, that I may gain a hundredfold!

4. (Pardon, O Agni, this sin of ours [incurred
upon] the far road which we have travelled! May our purchases and our sales be successful for us; may what I get in barter render me a gainer! May ye two (Indra and Agni) in accord take pleasure in this oblation! May our transactions and the accruing gain be auspicious to us!

5. The wealth with which I go to purchase, desiring, ye gods, to gain wealth through wealth, may that grow more, not less! Drive away, O Agni, in return for the oblation, the gods who shut off gain!

6. The wealth with which I go to purchase, desiring, ye gods, to gain wealth through wealth, may Indra, Pragâpati, Savitar, Soma, Agni, place lustre into it for me!

7. We praise with reverence thee, O priest (Agni) Vaisvânara. Do thou over our children, selves, cattle, and life’s breath watch!

8. Daily, never failing, shall we bring (oblations to thee), O Gâtavedas, (as if fodder) to a horse standing (in the stable). In growth of wealth and nutriment rejoicing, may we, O Agni, thy neighbours, not take harm!

IV, 38. A. Prayer for success in gambling.

1. The successful, victorious, skilfully gaming Apsará, that Apsará who makes the winnings in the game of dice, do I call hither.

2. The skilfully gaming Apsará who sweeps and heaps up (the stakes), that Apsará who takes the winnings in the game of dice, do I call hither.

3. May she, who dances about with the dice, when she takes the stakes from the game of dice, when she desires to win for us, obtain the advantage
150  HYMNS OF THE ATHARVA-VEDA.

by (her) magic! May she come to us full of abundance! Let them not win this wealth of ours!

4. The (Apsarâs) who rejoice in dice, who carry grief and wrath—that joyful and exulting Apsarâ, do I call hither.

B. Prayer to secure the return of calves that have strayed to a distance.

5. They (the cattle) who wander along the rays of the sun, or they who wander along the flood of light, they whose bull (the sun), full of strength, from afar protecting, with the day wanders about all the worlds—may he (the bull), full of strength, delighting in this offering, come to us together with the atmosphere!

6. Together with the atmosphere, O thou who art full of strength, protect the white (karkî) calf, O thou swift steed (the sun)! Here are many drops (of ghee) for thee; come hither! May this white calf (karkî) of thine, may thy mind, be here!

7. Together with the atmosphere, O thou who art full of strength, protect the white (karkî) calf, O thou swift steed (the sun)! Here is the fodder, here the stall, here do we tie down the calf. Whatever (are your) names, we own you. Hail!

VII, 50. Prayer for success at dice.

1. As the lightning at all times smites irresistibly the tree, thus would I to-day irresistibly beat the gamesters with my dice!

2. Whether they be alert, or not alert, the fortune of (these) folks, unresisting, shall assemble from all sides, the gain (collect) within my hands!
3. I invoke with reverence Agni, who has his own riches; here attached he shall heap up gain for us! I procure (wealth) for myself, as if with chariots that win the race. May I accomplish auspiciously the song of praise to the Maruts!

4. May we by thy aid conquer the (adversary's) troop; help us (to obtain) our share in every contest! Make for us, O Indra, a good and ample road; crush, O Maghavan, the lusty power of our enemies!

5. I have conquered and cleaned thee out (?); I have also gained thy reserve. As the wolf plucks to pieces the sheep, thus do I pluck thy winnings.

6. Even the strong hand the bold player conquers, as the skilled gambler heaps up his winnings at the proper time. Upon him that loves the game (the god), and does not spare his money, (the game, the god) verily bestows the delights of wealth.

7. Through (the possession of) cattle we all would suppress (our) wretched poverty, or with grain our hunger, O thou oft implored (god)! May we foremost among rulers, unharmed, gain wealth by our cunning devices!

8. Gain is deposited in my right hand, victory in my left. Let me become a conqueror of cattle, horses, wealth, and gold!

9. O dice, yield play, profitable as a cow that is rich in milk! Bind me to a streak of gain, as the bow (is bound) with the string!

VI, 56. Exorcism of serpents from the premises.

1. May the serpent, ye gods, not slay us along with our children and our men! The closed (jaw)
shall not snap open, the open one not close! Reverence (be) to the divine folk!

2. Reverence be to the black serpent, reverence to the one that is striped across! To the brown svarga reverence; reverence to the divine folk!

3. I clap thy teeth upon thy teeth, and also thy jaw upon thy jaw; I press thy tongue against thy tongue, and close up, O serpent, thy mouth.

X, 4. Charm against serpents, invoking the horse of Pedu that slays serpents.

1. To Indra belongs the first chariot, to the gods the second chariot, to Varuna, forsooth, the third. The serpents' chariot is the last: it shall hit a post, and come to grief!

2. The young darbha-grass burns (the serpents?), the tail of the horse, the tail of the shaggy one, the seat of the wagon (burns the serpents?).

3. Strike down, O white (horse), with thy fore-foot and thy hind-foot! As timber floating in water, the poison of the serpents, the fierce fluid, is devoid of strength.

4. Neighing loudly he dived down, and, again diving up, said: 'As timber floating in water, the poison of the serpents, the fierce fluid, is devoid of strength.'

5. The horse of Pedu slays the kasarvla, the horse of Pedu slays the white (serpent), and also the black. The horse of Pedu cleaves the head of the ratharvī, the adder.

6. O horse of Pedu, go thou first: we come after thee! Thou shalt cast out the serpents from the road upon which we come!

7. Here the horse of Pedu was born; from here
is his departure. Here are the tracks of the serpent-killing, powerful steed!

8. May the closed (serpent's jaw) not snap open, may the open one not close! The two serpents in this field, man and wife, they are both bereft of strength.

9. Without strength here are the serpents, those that are near, and those that are far. With a club do I slay the vriskiika (scorpion), with a staff the serpent that has approached.

10. Here is the remedy for both the aghâsva and the svaga! Indra (and) Pedu's horse have put to naught the evil-planning (aghâyantam) serpent.

11. The horse of Pedu do we remember, the strong, with strong footing: behind lie, staring forth, these adders.

12. Deprived are they of life's spirit, deprived of poison, slain by Indra with his bolt. Indra hath slain them: we have slain them.

13. Slain are they that are striped across, crushed are the adders! Slay thou the one that produces a hood, (slay) the white and the black in the darbha-grass!

14. The maiden of the Kirâta-tribe, the little one digs up the remedy, with golden spades, on the mountain's back.

15. Hither has come a youthful physician: he slays the speckled (serpent), is irresistible. He, forsooth, crushes the svaga and the vriskiika both.

16. Indra did set at naught for me the serpent, (and so did) Mitra and Varuna, Vâta and Parganya both.

17. Indra did set at naught for me the serpent, the adder, male and female, the svaga, (the serpent)
that is striped across, the kasaṟvṛṭa, and the dasonasi.

18. Indra slew thy first ancestor, O serpent, and since they are crushed, what strength, forsooth, can be theirs?

19. I have gathered up their heads, as the fisherman the karvara (fish). I have gone off into the river's midst, and washed out the serpent's poison.

20. The poison of all serpents the rivers shall carry off! Slain are they that are striped across, crushed are the adders!

21. As skilfully I cull the fibre of the plants, as I guide the mares, (thus), O serpent, shall thy poison go away!

22. The poison that is in the fire, in the sun, in the earth, and in the plants, the kândâ-poison, the kanaknaka, thy poison shall go forth, and come!

23. The serpents that are sprung from the fire, that are sprung from the plants, that are sprung from the water, and originate from the lightning; they from whom great brood has sprung in many ways, those serpents do we revere with obeisance.

24. Thou art, (O plant), a maiden, Taudî by name; Ghṛtāḍī, forsooth, is thy name. Underfoot is thy place: I take in hand what destroys the poison.

25. From every limb make the poison start; shut it out from the heart! Now the force that is in thy poison shall go down below!

26. The poison has gone to a distance: he has shut it out; he has fused the poison with poison. Agni has put away the poison of the serpent, Soma has led it out. The poison has gone back to the biter. The serpent is dead!
XI, 2. Prayer to Bhava and Sarva for protection from dangers.

1. O Bhava and Sarva, be merciful, do not attack (us); ye lords of beings, lords of cattle, reverence be to you twain! Discharge not your arrow even after it has been laid on (the bow), and has been drawn! Destroy not our bipeds and our quadrupeds!

2. Prepare not our bodies for the dog, or the jackal; for the aliklavas, the vultures, and the black birds! Thy greedy insects, O lord of cattle (pasupate), and thy birds shall not get us to devour!

3. Reverence we offer, O Bhava, to thy roaring, to thy breath, and to thy injurious qualities; reverence to thee, O Rudra, thousand-eyed, immortal!

4. We offer reverence to thee from the east, from the north, and from the south; from (every) domain, and from heaven. Reverence be to thy atmosphere!

5. To thy face, O lord of cattle, to thy eyes, O Bhava, to thy skin, to thy form, thy appearance, (and to thy aspect) from behind, reverence be!

6. To thy limbs, to thy belly, to thy tongue, to thy mouth, to thy teeth, to thy smell (nose), reverence be!

7. May we not conflict with Rudra, the archer with the dark crest, the thousand-eyed, powerful one, the slayer of Ardhaka!

8. Bhava shall steer clear from us on all sides, Bhava shall steer clear from us, as fire from water! May he not bear malice towards us: reverence be to him!

9. Four times, eight times, be reverence to Bhava,
ten times be reverence to thee, O lord of cattle!
To thy (charge) have been assigned these five
(kinds of) cattle: cows, horses, men, goats and
sheep.

10. Thine, O strong god (ugra), are the four
regions, thine the sky, thine the earth, and thine
this broad atmosphere; thine is this all that has
a spirit and has breath upon the earth.

11. Thine is this broad, treasure-holding receptacle
within which all worlds are contained. Do thou
spare us, O lord of cattle: reverence be to thee!
Far from us shall go the jackals, evil omens, dogs;
far shall go (the mourning women) who bewail mis-
fortune with dishevelled hair!

12. Thou, O crested (god), carriest in (thy hand),
that smites thousands, a yellow, golden bow that slays
hundreds; Rudra's arrow, the missile of the gods,
flies abroad: reverence be to it, in whatever direc-
tion from here (it flies)!

13. The adversary who lurks and seeks to over-
come thee, O Rudra, upon him thou dost fasten
thyself from behind, as (the hunter) that follows the
trail of a wounded (animal).

14. Bhava and Rudra, united and concordant,
both strong (ugrau), ye advance to deeds of heroism:
reverence be to both of them, in whatever direction
(they are) from here!

15. Reverence be to thee coming, reverence to
thee going; reverence, O Rudra, be to thee standing,
and reverence, also, to thee sitting!

16. Reverence in the evening, reverence in the
morning, reverence by night, reverence by day! I have
offered reverence to Bhava and to Sarva, both.

17. Let us not with our tongue offend Rudra, who
rushes on, thousand-eyed, overseeing all, who hurls
(his shafts) forward, who is manifoldly wise!

18. We approach first the (god) that has dark
horses, is black, sable, destructive, terrible, who
casts down the car of Kesin: reverence be to him!

19. Do not hurl at us thy club, thy divine bolt;
be not incensed at us, O lord of cattle! Shake over
some other than us the celestial branch!

20. Injure us not, interpose for us, spare us, be
not angry with us! Let us not contend with thee!

21. Do not covet our cattle, our men, our goats
and sheep! Bend thy course elsewhere, O strong
god (agra), slay the offspring of the blasphemers!

22. He whose missile, fever and cough, assaults
the single (victim), as the snorting of a stallion, who
snatches away (his victims) one by one, to him be
reverence!

23. He who dwells fixed in the atmosphere, smit-
ing the blasphemers of the god that do not sacrifice,
to him be reverence with ten sakvari-stanzas!

24. For thee the wild beasts of the forest have
been placed in the forest: flamingoes, eagles, birds
of prey, and fowls. Thy spirit, O lord of cattle, is
within the waters, to strengthen thee the heavenly
waters flow.

25. The dolphins, great serpents (boas), purlikayas
(water-animals), sea-monsters, fishes, ragasas, at
which thou shootest—there exists for thee, O Bhava,
no distance, and no barrier. At a glance thou lookest
around the entire earth; from the eastern thou
slayest in the northern ocean.

26. Do not, O Rudra, contaminate us with fever,
or with poison, or with heavenly fire: cause this
lightning to descend elsewhere than upon us!
27. Bhava rules the sky, Bhava rules the earth; Bhava has filled the broad atmosphere. Reverence be to him in whatever direction from here (he abides)!

28. O king Bhava, be merciful to thy worshipper, for thou art the lord of living beasts! He who believes the gods exist, to his quadruped and biped be merciful!

29. Slay neither our great nor our small; neither those of us that are riding, nor those that shall ride; neither our father, nor our mother. Cause no injury, O Rudra, to our own persons!

30. To Rudra's howling dogs, who swallow their food without blessing, who have wide jaws, I have made this obeisance.

31. Reverence, O god, be to thy shouting hosts, reverence to thy long-haired, reverence to thy reverenced, reverence to thy devouring hosts! May well-being and security be to us!

IV, 28. Prayer to Bhava and Sarva for protection from calamities.

1. O Bhava and Sarva, I am devoted to you. Take note of that, ye under whose control is all this which shines (the visible universe)! Ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

2. Ye to whom belongs all that is near by, yea, all that is far; ye who are known as the most skilful archers among bowmen; ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

3. The thousand-eyed slayers of Vṛiṣṭra both do
I invoke. I go praising the two strong gods (ugrau) whose pastures extend far. Ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

4. Ye who, united, did undertake many (deeds) of old, and, moreover, did visit portents upon the people; ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

5. Ye from whose blows no one either among gods or men escapes; ye who rule all these two-footed and four-footed creatures, deliver us from calamity!

6. The sorcerer who prepares a spell, or manipulates the roots (of plants) against us, against him, ye strong gods, launch your thunderbolt! Ye who rule all these two-footed and four-footed creatures, deliver us from calamity.

7. Ye strong gods, favour us in battles, bring into contact with your thunderbolt the Kimtdin! I praise you, O Bhava and Sarva, call fervently upon you in distress: deliver us from calamity!

VII, 9. Charm for finding lost property.

1. On the distant path of the paths Pûshan was born, on the distant path of heaven, on the distant path of the earth. Upon the two most lovely places both he walks hither and away, knowing (the way).

2. Pûshan knows these regions all; he shall lead us by the most dangerless (way). Bestowing well-being, of radiant glow, keeping our heroes undiminished, he shall, alert and skilful, go before us!

3. O Pûshan, under thy law may we never suffer harm: as praisers of thee are we here!

4. Pûshan shall from the east place his right hand
about us, shall bring again to us what has been lost: we shall come upon what has been lost!

VI, 128. Propitiation of the weather-prophet.

1. When the stars made Sakadhûma their king they bestowed good weather upon him: 'This shall be his dominion,' they said.

2. Let us have good weather at noon, good weather at eve, good weather in the early morning, good weather in the night!

3. For day and night, for the stars, for sun and moon, and for us prepare good weather, O king Sakadhûma!

4. To thee, O Sakadhûma, ruler of the stars, that gavest us good weather in the evening, in the night, and by day, let there ever be obeisance!

XI, 6. Prayer for deliverance from calamity, addressed to the entire pantheon.

1. To Agni we speak and to the trees, to the plants and to the herbs; to Indra, Brîhaspati, and Sûrya: they shall deliver us from calamity!

2. We speak to king Varuna, to Mitra, Vishnu and Bhaga. To Amsa and Vivasvant do we speak: they shall deliver us from calamity!

3. We speak to Savitar, the god, to Dhâtar, and to Pûshan; to first-born Tvash̄tar do we speak: they shall deliver us from calamity!

4. We speak to the Gandharvas and the Apsaras, to the Asvins and to Brahmanaspati, to the god whose name is Aryaman: they shall deliver us from calamity!

5. Now do we speak to day and night, to Sûrya
(sun) and to Kandramas (moon), the twain; to all
the Âdityas we speak: they shall deliver us from
calamity!

6. We speak to Vâta (wind) and Parganya, to the
atmosphere and the directions of space. And to all
the regions do we speak: they shall deliver us from
calamity!

7. Day and night, and Ushas (dawn), too, shall
deliver thee from curses! Soma the god, whom they
call Kandramas (moon), shall deliver me!

8. To the animals of the earth and those of heaven,
to the wild beasts of the forest, to the winged birds,
do we speak: they shall deliver us from calamity!

9. Now do we speak to Bhava and Sarva, to Rudra
and Pasupati; their arrows do we know well: these
(arrows) shall be ever propitious to us!

10. We speak to the heavens, and the stars, to
earth, the Yakshas, and the mountains; to the seas,
the rivers, and the lakes: they shall deliver us from
calamity!

11. To the seven Rîshis now do we speak, to the
divine waters and Pragâpati. To the Fathers with
Yama at their head: they shall deliver us from
calamity!

12. The gods that dwell in heaven, and those that
dwell in the atmosphere; the mighty (gods) that
are fixed upon the earth, they shall deliver us from
calamity!

13. The Âdityas, Rudras, Vasus, the divine Athar-
vans in heaven, and the wise Ângiras: they shall
deliver us from calamity!

14. We speak to the sacrifice and the sacrificer, to
the rîks, the sâmans, and the healing (Atharvan)
charms; we speak to the yagus-formulas and the
invocations (to the gods): they shall deliver us from calamity!

15. We speak to the five kingdoms of the plants with soma the most excellent among them. The darbha-grass, hemp, and mighty barley: they shall deliver us from calamity!

16. We speak to the Arāyas (demons of grudge), Rakshas, serpents, pious men, and Fathers; to the one and a hundred deaths: they shall deliver us from calamity!

17. To the seasons we speak, to the lords of the seasons, and to the sections of the year; to the half-years, years, and months: they shall deliver us from calamity!

18. Come, ye gods, from the south and the west; ye gods in the east come forth! From the east, from the north the mighty gods, all the gods assembled: they shall deliver us from calamity!

19, 20. We speak here to all the gods that hold to their agreements, promote the order (of the universe), together with all their wives: they shall deliver us from calamity!

21. We speak to being, to the lord of being, and also to him that controls the beings; to the beings all assembled: they shall deliver us from calamity!

22. The five divine regions, the twelve divine seasons, the teeth of the year, they shall ever be propitious to us!

23. The amṛita (ambrosia), bought for the price of a chariot, which Mātalt knows as a remedy, that Indra stored away in the waters: that, O ye waters, furnish ye as a remedy!
VIII.

CHARMS IN EXPIATION OF SIN AND DEFILEMENT.

VI, 45. Prayer against mental delinquency.

1. Pass far away, O sin of the mind! Why dost thou utter things not to be uttered? Pass away, I love thee not! To the trees, the forests go on! With the house, the cattle, is my mind.

2. What wrongs we have committed through imprecation, calumny, and false speech, either awake, or asleep—Agni shall put far away from us all offensive evil deeds!

3. What, O Indra Brahmanaspati, we do falsely—may Praketas ("care-taker") Áṅgirasa protect us from misfortune, and from evil!

VI, 26. Charm to avert evil.

1. Let me go, O evil; being powerful, take thou pity on us! Set me, O evil, unharmed, into the world of happiness!

2. If, O evil, thou dost not abandon us, then do we abandon thee at the fork of the road. May evil follow after another (man)!

3. Away from us may thousand-eyed, immortal (evil) dwell! Him whom we hate may it strike, and him whom we hate do thou surely smite!
VI, 114. Expiatory formula for imperfections in the sacrifice.

1. The god-angering (deed), O ye gods, that we, the (Brahman) gods, have committed, from that do ye, O Ádityas, release us, by virtue of the order of the universe!

2. By virtue of the order of the universe do ye, O reverend Ádityas, release us here, if, O ye carriers of the sacrifice, though desirous of accomplishing (the sacrifice), we did not accomplish (it)!—

3. (If), when sacrificing with the fat (animal), when offering oblations of ghee with the spoon, when desiring to benefit you, O all ye gods, we have contrary to desire, not succeeded!

VI, 115. Expiatory formulas for sins.

1. From the sins which knowingly or unknowingly we have committed, do ye, all gods, of one accord, release us!

2. If awake, or if asleep, to sin inclined, I have committed a sin, may what has been, and what shall be, as if from a wooden post, release me!

3. As one released from a wooden post, as one in a sweat by bathing (is cleansed) of filth, as ghee is clarified by the sieve, may all (the gods) clear me from sin!

VI, 112. Expiation for the precedence of a younger brother over an older.

1. May this (younger brother) not slay the oldest one of them, O Agni; protect him that he be not torn out by the root! Do thou here cunningly
loosen the fetter of Grâhi (attack of disease); may all the gods give thee leave!

2. Free these three, O Agni, from the three fetters with which they have been shackled! Do thou cunningly loosen the fetters of Grâhi; release them all, father, sons, and mother!

3. The fetters with which the older brother, whose younger brother has married before him, has been bound, with which he has been encumbered and shackled limb by limb, may they be loosened; since fit for loosening they are! Wipe off, O Pûshan, the misdeeds upon him that practiseth abortion!

VI, 113. Expiation for certain heinous crimes.

1. On Trîta the gods wiped off this sin, Trîta wiped it off on human beings; hence if Grâhi (attack of disease) has seized thee, may these gods remove her by means of their charm!

2. Enter into the rays, into smoke, O sin; go into the vapours, and into the fog! Lose thyself on the foam of the river! Wipe off, O Pûshan, the misdeeds upon him that practiseth abortion!

3. Deposited in twelve places is that which has been wiped off Trîta, the sins belonging to humanity. Hence if Grâhi has seized thee, may these gods remove her by means of their charm!

VI, 120. Prayer for heaven after remission of sins.

1. If air, or earth and heaven, if mother or father, we have injured, may this Agni Gârhapatya (household fire) without fail lead us out from this (crime) to the world of well-doing!
2. The earth is our mother, Aditi (the universe) our kin, the air our protector from hostile schemes. May father sky bring prosperity to us from the world of the Fathers; may I come to my (departed) kin, and not lose heaven!

3. In that bright world where our pious friends live in joy, having cast aside the ailments of their own bodies, free from lameness, not deformed in limb, there may we behold our parents and our children!

VI, 27. Charm against pigeons regarded as ominous birds.

1. O ye gods, if the pigeon, despatched as the messenger of Nirriti (the goddess of destruction), hath come here seeking (us out), we shall sing his praises, and prepare (our) ransom. May our two-footed and four-footed creatures be prosperous!

2. Auspicious to us shall be the pigeon that has been despatched; harmless, ye gods, the bird shall be to our house! The sage Agni shall verily take pleasure in our oblation; the winged missile shall avoid us!

3. The winged missile shall not do us injury: upon our hearth, our fireplace he (the pigeon) takes his steps! Propitious he shall be to our cattle and our domestics; may not, ye gods, the pigeon here do harm to us!

VI, 29. Charm against ominous pigeons and owls.

1. Upon those persons yonder the winged missile shall fall! If the owl shrieks, futile shall this be, or if the pigeon takes his steps upon the fire!
2. To thy two messengers, O Nirr̥iti, who come here, despatched or not despatched, to our house, to the pigeon and to the owl, this shall be no place to step upon!

3. He shall not fly hither to slaughter (our) men; to keep (our) men sound he shall settle here! Charm him very far away unto a distant region, that (people) shall behold you (i.e. him) in Yama's house devoid of strength, that they shall behold you bereft of power!

VII, 64. Expiation when one is defiled by a black bird of omen.

1. What this black bird flying forth towards (me) has dropped here—may the waters protect me from all that misfortune and evil!

2. What this black bird has brushed here with thy mouth, O Nirr̥iti (goddess of misfortune)—may Agni G̥r̥hapatya (the god of the household fire) free me from this sin!

VI, 46. Exorcism of evil dreams.

1. Thou who art neither alive nor dead, the immortal child of the gods art thou, O Sleep! Varuṇ̥nāṁ is thy mother, Yama (death) thy father, Araru is thy name.

2. We know, O Sleep, thy birth, thou art the son of the divine women-folk, the instrument of Yama (death)! Thou art the ender, thou art death! Thus do we know thee, O Sleep: do thou, O Sleep, protect us from evil dreams!

3. As one pays off a sixteenth, an eighth, or an (entire) debt, thus do we transfer every evil dream upon our enemy.

1. Fly forth from here, O evil mark, vanish from here, fly forth to yonder place! Upon him that hates us do we fasten thee with a brazen hook.

2. The unsavoury mark which flying has alighted upon me, as a creeper upon a tree, that mayest thou put away from us, away from here, O golden-handed (golden-rayed) Savitar (the sun), bestowing goods upon us!

3. Together with the body of the mortal, from his birth, one and a hundred marks are born. Those that are most foul do we drive away from here; the auspicious ones, O Gātavedas (Agni), do thou hold fast for us!

4. These (marks) here I have separated, as cows scattered upon the heather. The pure marks shall remain, the foul ones I have made to disappear!
IX.

PRAYERS AND IMPRECATIONS IN THE INTEREST OF THE BRAHMANS.

V, 18. Imprecation against the oppressors of Brahmans.

1. The gods, O king, did not give to thee this (cow) to eat. Do not, O prince, seek to devour the cow of the Brâhmana, which is unfit to be eaten!

2. The prince, beguiled by dice, the wretched one who has lost as a stake his own person, he may, perchance, eat the cow of the Brâhmana, (thinking), 'let me live to-day (if) not to-morrow'!

3. Enveloped (is she) in her skin, as an adder with evil poison; do not, O prince, (eat the cow) of the Brâhmana: sapless, unfit to be eaten, is that cow!

4. Away does (the Brâhmana) take regal power, destroys vigour; like fire which has caught does he burn away everything. He that regards the Brâhmana as fit food drinks of the poison of the taimâta-serpent.

5. He who thinks him (the Brahman) mild, and slays him, he who reviles the gods, lusts after wealth, without thought, in his heart Indra kindles a fire; him both heaven and earth hate while he lives.

6. The Brâhmana must not be encroached upon,
any more than fire, by him that regards his own body! For Soma is his (the Brāhmaṇa’s) heir, Indra protects him from hostile plots.

7. He swallows her (the cow), bristling with a hundred hooks, (but) is unable to digest her, he, the fool who, devouring the food of the Brahmins, thinks, ‘I am eating a luscious (morsel).’

8. (The Brahman’s) tongue turns into a bow-string, his voice into the neck of an arrow; his windpipe, his teeth are bedaubed with holy fire: with these the Brahman strikes those who revile the gods, by means of bows that have the strength to reach the heart, discharged by the gods.

9. The Brāhmaṇas have sharp arrows, are armed with missiles, the arrow which they hurl goes not in vain; pursuing him with their holy fire and their wrath, even from afar, do they pierce him.

10. They who ruled over a thousand, and were themselves ten hundred, the Vaitahavya, when they devoured the cow of the Brāhmaṇa, perished.

11. The cow herself, when slaughtered, came down upon the Vaitahavyas, who had roasted for themselves the last she-goat of Kesaraprābandhā.

12. The one hundred and one persons whom the earth did cast off, because they had injured the offspring of a Brāhmaṇa, were ruined irretrievably.

13. As a reviler of the gods does he live among mortals, having swallowed poison, he becomes more bone (than flesh). He that injureth a Brāhmaṇa, whose kin are the gods, does not reach heaven by the road of the Fathers.

14. Agni is called our guide, Soma our heir, Indra slays those who curse (us): that the strong (sages) know.
15. Like a poisoned arrow, O king, like an adder, O lord of cattle, is the terrible arrow of the Brāhmaṇa: with that he smites those who revile (the gods).

V, 19. Imprecation against the oppressors of Brahmins.

1. Beyond measure they waxed strong, just fell short of touching the heavens. When they infringed upon Bhrigu they perished, the Śrīṅgaya Vaitahavyas.

2. The persons who pierced Brīhatsāman, the descendant of Aṅgiras, the Brāhmaṇa—a ram with two rows of teeth, a sheep devoured their offspring.

3. They who spat upon the Brāhmaṇa, who desired tribute from him, they sit in the middle of a pool of blood, chewing hair.

4. The cow of the Brahman, when roasted, as far as she reaches does she destroy the lustre of the kingdom; no lusty hero is born (there).

5. A cruel (sacrilegious) deed is her slaughter, her meat, when eaten, is sapless; when her milk is drunk, that surely is accounted a crime against the Fathers.

6. When the king, weening himself mighty, desires to destroy the Brāhmaṇa, then royal power is dissipated, where the Brāhmaṇa is oppressed.

7. Becoming eight-footed, four-eyed, four-eared, four-jawed, two-mouthed, two-tongued, she dispels the rule of the oppressor of the Brahman.

8. That (kingdom) surely she swamps, as water a leaking ship; misfortune strikes that kingdom, in which they injure a Brāhmaṇa.

9. The trees chase away with the words: ‘do not
come within our shade,' him who covets the wealth that belongs to a Brâhmaṇa, O Nârada!

10. King Varuna pronounced this (to be) poison, prepared by the gods: no one who has devoured the cow of a Brâhmaṇa retains the charge of a kingdom.

11. Those full nine and ninety whom the earth did cast off, because they had injured the offspring of a Brâhmaṇa, were ruined irretrievably.

12. The kûḍt-plant (Christ's thorn) that wipes away the track (of death), which they fasten to the dead, that very one, O oppressor of Brahmans, the gods did declare (to be) thy couch.

13. The tears which have rolled from (the eyes of) the oppressed (Brahman), as he laments, these very ones, O oppressor of Brahmans, the gods did assign to thee as thy share of water.

14. The water with which they bathe the dead, with which they moisten his beard, that very one, O oppressor of Brahmans, the gods did assign to thee as thy share of water.

15. The rain of Mitra and Varuna does not moisten the oppressor of Brahmans; the assembly is not complacent for him, he does not guide his friend according to his will.

V, 7. Prayer to appease Arâti, the demon of grudge and avarice.

1. Bring (wealth) to us, do not stand in our way, O Arâti; do not keep from us the sacrificial reward as it is being taken (to us)! Adoration be to the power of grudge, the power of failure, adoration to Arâti!
2. To thy advising minister, whom thou, Arâti, didst make thy agent, do we make obeisance. Do not bring failure to my wish!

3. May our wish, instilled by the gods, be fulfilled by day and night! We go in quest of Arâti. Adoration be to Arâti!

4. Sarasvatî (speech), Anumati (favour), and Bhaga (fortune) we go to invoke. Pleasant, honied, words I have spoken on the occasions when the gods were invoked.

5. Him whom I implore with Vâk Sarasvatî (the goddess of speech), the yoke-fellow of thought, faith shall find to-day, bestowed by the brown soma!

6. Neither our wish nor our speech do thou frustrate! May Indra and Agni both bring us wealth! Do ye all who to-day desire to make gifts to us gain favour with Arâti!

7. Go far away, failure! Thy missile do we avert. I know thee (to be) oppressive and piercing, O Arâti!

8. Thou dost even transform thyself into a naked woman, and attach thyself to people in their sleep, frustrating, O Arâti, the thought and intention of man.

9. To her who, great, and of great dimension, did penetrate all the regions, to this golden-locked Nirriti (goddess of misfortune), I have rendered obeisance.

10. To the gold-complexioned, lovely one, who rests upon golden cushions, to the great one, to that Arâti who wears golden robes, I have rendered obeisance.
XII, 4. The necessity of giving away sterile cows to the Brahmans.

1. 'I give,' he shall surely say, 'the sterile cow to the begging Brahmans'—and they have noted her—that brings progeny and offspring!

2. With his offspring does he trade, of his cattle is he deprived, that refuses to give the cow of the gods to the begging descendants of the Ṛishis.

3. Through (the gift of) a cow with broken horns his (cattle) breaks down, through a lame one he tumbles into a pit, through a mutilated one his house is burned, through a one-eyed one his property is given away.

4. Flow of blood attacks the cattle-owner from the spot where her dung is deposited: this understanding there is about the vasā (the sterile cow); for thou (sterile cow) art said to be very difficult to deceive!

5. From the resting-place of her feet the (disease) called viklindu overtakes (the owner, or the cattle). Without sickness breaks down (the cattle) which she sniffs upon with her nose.

6. He that pierces her ears is estranged from the gods. He thinks: 'I am making a mark (upon her),' (but) he diminishes his own property.

7. If any one for whatsoever purpose cuts her tail then do his colts die, and the wolf tears his calves.

8. If a crow has injured her hair, as long as she is with her owner then do his children die: decline overtakes them without (noticeable) sickness.

9. If the serving-maid sweeps together her dung,
that bites as lye, there arises from this sin disfigure-
ment that passeth not away.

10. The sterile cow in her very birth is born for
the gods and Brâhmanas. Hence to the Brahmans
she is to be given: that, they say, guarantees the
security of one's own property.

11. For those that come requesting her the cow
has been created by the gods. Oppression of
Brahmans it is called, if he keeps her for himself.

12. He that refuses to give the cow of the gods
to the descendants of the Rishis who ask for it,
infringes upon the gods, and the wrath of the
Brâhmanas.

13. Though he derives benefit from this sterile
cow, another (cow) then shall he seek! When kept
she injures (his) folk, if he refuses to give her after
she has been asked for!

14. The sterile cow is as a treasure deposited for
the Brâhmanas: they come here for her, with whom-
soever she is born.

15. The Brâhmanas come here for their own,
when they come for the sterile cow. The refusal of
her is, as though he were oppressing them in other
concerns.

16. If she herds up to her third year, and no
disease is discovered in her, and he finds her to be
a sterile cow, O Nârada, then must he look for the
Brâhmanas.

17. If he denies that she is sterile, a treasure de-
posited for the gods, then Bhava and Sarva, both,
come upon him, and hurl their arrow upon him.

18. Though he does not perceive upon her either
udder, or tits, yet both yield him milk, if he has
prevailed upon himself to give away the sterile cow.
19. Hard to cheat, she oppresses him, if, when asked for, he refuses to give her. His desires are not fulfilled, if he aims to accomplish them without giving her away.

20. The gods did ask for the sterile cow, making the Brāhmaṇa their mouthpiece. The man that does not give (her) enters into the wrath of all of these.

21. Into the wrath of the cattle enters he that gives not the sterile cow to the Brāhmaṇas; if he, the mortal, appropriates the share deposited for the gods.

22. Even if a hundred other Brāhmaṇas beg the owner for the sterile cow, yet the gods did say anent her: 'The cow belongs to him that knoweth thus.'

23. He that refuses the sterile cow to him that knoweth thus, and gives her to others, difficult to dwell upon is for him the earth with her divinities.

24. The gods did beg the sterile cow of him with whom she was born at first. That very one Nārada recognised and drove forth in company with the gods.

25. The sterile cow renders childless, and poor in cattle, him that yet appropriates her, when she has been begged for by the Brāhmaṇas.

26. For Agni and Soma, for Kāma, for Mitra, and for Varuna, for these do the Brāhmaṇas beg her: upon these he infringes, if he gives her not.

27. As long as the owner does not himself hear the stanzas referring to (the giving away of) her, she may herd among his cattle; (only) if he has not heard (them) may she pass the night in his house.

28. He that has listened to the stanzas, yet has
permitted her to herd among the cattle, his life and prosperity the angry gods destroy.

29. The sterile cow, even when she rambles freely, is a treasure deposited for the gods. Make evident thy true nature when thou desirest to go to thy (proper) stable!

30. She makes evident her nature when she desires to go to her (proper) stable. Then indeed the sterile cow puts it into the minds of the Brahmans to beg (for her).

31. She evolves it in her mind, that (thought) reaches the gods. Then do the Brahmans come to beg for the sterile cow.

32. The call svadhâ befriends him with the Fathers, the sacrifice with the gods. Through the gift of the sterile cow the man of royal caste incurs not the anger of (her), his mother.

33. The sterile cow is the mother of the man of royal caste: thus was it from the beginning. It is said to be no (real) deprivation if she is given to the Brahmans.

34. As if he were to rob the ghee ladled up for Agni (the fire) from the (very) spoon, thus, if he gives not the sterile cow to the Brahmans, does he infringe upon Agni.

35. The sterile cow has the purodása (sacrificial cake) for her calf, she yields plentiful milk, helps in this world, and fulfils all wishes for him that gives her (to the Brahmans).

36. The sterile cow fulfils all wishes in the kingdom of Yama for him that gives her. But they say that hell falls to the lot of him that withholds her, when she has been begged for.

37. The sterile cow, even if she should become
fruitful, lives in anger at her owner: 'since he did regard me as sterile (without giving me to the Brahmans), he shall be bound in the fetters of death!'

38. He who thinks that the cow is sterile, and (yet) roasts her at home, even his children and grandchildren Brîhaspati causes to be importuned (for her).

39. Fiercely does the (supposed) sterile cow burn when she herds with the cattle, though she be a (fruitful) cow. She verily, too, milks poison for the owner that does not present her.

40. It pleases the cattle when she is given to the Brahmans; moreover, the sterile cow is pleased, when she is made an offering to the gods (Brahmans).

41. From the sterile cows which the gods, returning from the sacrifice, created, Nârada picked out as (most) terrible the vilipti.

42. In reference to her the gods reflected: 'Is she a sterile cow, or not?' And Nârada in reference to her said: 'Of sterile cows she is the most sterile!'

43. 'How many sterile cows (are there), O Nârada, which thou knowest to be born among men?' About these do I ask thee, that knowest: 'Of which may the non-Brâhma not eat?'

44. Of the vilipti, of her that has born a sterile cow, and of the sterile cow (herself), the non-Brâhma, that hopes for prosperity, shall not eat!

45. Reverence be to thee, O Nârada, that knowest thoroughly which sterile cow is the most terrible, by withholding which (from the Brahmans) destruction is incurred.

46. The vilipti, O Brîhaspati, her that has begotten a sterile cow, and the sterile cow (herself),
the non-Brâhmaṇa, that hopes for prosperity, shall not eat!

47. Three kinds, forsooth, of sterile cows are there: the vilipti, she that has begotten a sterile cow, and the sterile cow (herself). These he shall give to the Brahmans; (then) does he not estrange himself from Pragâpati.

48. 'This is your oblation, O Brâhmaṇas,' thus shall he reflect, if he is supplicated, if they ask him for the sterile cow, terrible in the house of him that refuses to give her.

49. The gods animadverted in reference to Bheda and the sterile cow, angry because he had not given her, in these verses—and therefore he (Bheda) perished.

50. Bheda did not present the sterile cow, though requested by Indra: for this sin the gods crushed him in battle.

51. The counsellors that advise the withholding (of the sterile cow), they, the rogues, in their folly, conflict with the wrath of Indra.

52. They who lead the owner of cattle aside, then say to him: 'do not give,' in their folly they run into the missile hurled by Rudra.

53. And if he roasts the sterile cow at home, whether he makes a sacrifice of her, or not, he sins against the gods and Brâhmaṇas, and as a cheat falls from heaven.

XI, 1. The preparation of the brahmaudana, the porridge given as a fee to the Brahmans.

1. O Agni, come into being! Aditi here in her throes, longing for sons, is cooking the porridge for the Brahmans. The seven Rîshis, that did
create the beings, shall here churn thee, along with progeny!

2. Produce the smoke, ye lusty friends; unharmed by wiles go ye into the contest! Here is the Agni (fire) who gains battles, and commands powerful warriors, with whom the gods did conquer the demons.

3. O Agni, to a great heroic deed thou wast aroused, to cook the Brahman's porridge, O Gāta-vedas! The seven Rishis, that did create the beings, have produced thee. Grant her (the wife) wealth together with undiminished heroes!

4. Burn, O Agni, after having been kindled by the firewood, bring skilfully hither the gods that are to be revered! Causing the oblation to cook for these (Brahmans), do thou raise this (sacrificer) to the highest firmament!

5. The threefold share which was of yore assigned to you (belongs) to the gods, the (departed) Fathers, and to the mortals (the priests). Know your shares! I divide them for you: the (share) of the gods shall protect this (woman)!

6. O Agni, possessed of might, superior, thou dost without fail prevail! Bend down to the ground our hateful rivals!—This measure, that is being measured, and has been measured, may constitute thy kin into (people) that render thee tribute!

7. Mayest thou together with thy kin be endowed with sap! Elevate her (the wife) to great heroism! Ascend on high to the base of the firmament, which they call 'the world of brightness'!

8. This great goddess earth, kindly disposed, shall receive the (sacrificial) skin! Then may we go to the world of well-doing (heaven)!
9. Lay these two press-stones, well coupled, upon the skin; crush skilfully the (soma-) shoots for the sacrificer! Crush down, (O earth), and beat down, those who are hostile to her (the wife); lift up high, and elevate her offspring!

10. Take into thy hands, O man, the press-stones that work together: the gods that are to be revered have come to thy sacrifice! Whatever three wishes thou dost choose, I shall here procure for thee unto fulfilment.

11. This, (O winnowing-basket), is thy purpose, and this thy nature: may Aditi, mother of heroes, take hold of thee! Winnow out those who are hostile to this (woman); afford her wealth and undiminished heroes!

12. Do ye, (O grains), remain in the (winnowing-) basket, while (the wind) blows over you; be separated, ye who are fit for the sacrifice, from the chaff! May we in happiness be superior to all our equals! I bend down under our feet those that hate us.

13. Retire, O woman, and return promptly! The stable of the waters (water-vessel) has settled upon thee, that thou mayest carry it: of these (the waters) thou shalt take such as are fit for sacrifice; having intelligently divided them off, thou shalt leave the rest behind!

14. These bright women, (the waters), have come hither. Arise, thou woman, and gather strength! To thee, that art rendered by thy husband a true wife, (and) by thy children rich in offspring, the sacrifice has come: receive the (water-) vessel!

15. The share of food that belongs to you of yore has been set aside for you. Instructed by the Rishis bring thou (woman) hither this water! May this
sacrifice win advancement for you, win protection, win offspring for you; may it be mighty, win cattle, and heroes for you!

16. O Agni, the sacrificial pot has settled upon thee: do thou shining, brightly glowing, heat it with thy glow! May the divine descendants of the Rîshis, assembled about their share (of the porridge), full of fervour, heat this (pot) at the proper time!

17. Pure and clear may these sacrificial women, the waters bright, flow into the pot! They have given us abundant offspring and cattle. May he that cooks the porridge go to the world of the pious (heaven)!

18. Purified by (our) prayer, and clarified by the ghee are the soma-shoots, (and) these sacrificial grains. Enter the water; may the pot receive you! When ye have cooked this (porridge) go ye to the world of the pious (heaven)!

19. Spread out far unto great extent, with a thousand surfaces, in the world of the pious! Grandfathers, fathers, children, grandchildren—I am the fifteenth one that did cook thee.

20. The porridge has a thousand surfaces, a hundred streams, and is indestructible; it is the road of the gods, leads to heaven. Yonder (enemies) do I place upon thee: injure them and their offspring; (but) to me that brings gifts thou shalt be merciful!

21. Step upon the altar (vedi); make this woman thrive in her progeny; repel the demons; advance her! May we in happiness be superior to all our equals! I bend down under our feet all those that hate us.

22. Turn towards her with cattle, (thou pot), face towards her, together with the divine powers!
Neither curses nor hostile magic shall reach thee; rule in thy dwelling free from disease!

23. Properly built, placed with care, this altar (vedi) has been arranged of yore for the Brahmans porridge. Put it, O woman, upon the purified amsadhrī; place there the porridge for the divine (Brāhmaṇas)!

24. May this sacrificial ladle (sruvaka), the second hand of Aditi, which the seven Rishis, the creators of the beings, did fashion, may this spoon, knowing the limbs of the porridge, heap it upon the altar!

25. The divine (Brāhmaṇas) shall sit down to thee, the cooked sacrifice: do thou again descending from the fire, approach them! Clarified by soma settle in the belly of the Brāhmaṇas; the descendants of the Rishis who eat thee shall not take harm!

26. O king Soma, infuse harmony into the good Brāhmaṇas who shall sit about thee! Eagerly do I invite to the porridge the Rishis, descended from Rishis, that are born of religious fervour, and gladly obey the call.

27. These pure and clear sacrificial women (the waters) I put into the hands of the Brāhmaṇas severally. With whatever wish I pour this upon you, may Indra accompanied by the Maruts grant this to me!

28. This gold is my immortal light, this ripe fruit of the field is my wish-granting cow. This treasure I present to the Brāhmaṇas: I prepare for myself a road that leads to the Fathers in the heavens.

29. Scatter the spelt into Agni Gātavedas (the fire), sweep away to a far distance the chaff! This (chaff) we have heard, is the share of the ruler of the house (Agni), and we know, too, what belongs to Nirriti (destruction) as her share.
30. Note, (O porridge), him that takes pains, and cooks and presses the soma; lift him up to the heavenly road, upon which, after he has reached the fullest age, he shall ascend to the highest firmament, the supreme heavens!

31. Anoint (with ghee), O adhvaryu (priest), the surface of this sustaining (porridge), make skilfully a place for the melted butter; with ghee do thou anoint all its limbs! I prepare for myself a road that leads to the Fathers in the heavens.

32. O sustaining (porridge), cast destruction and strife among such as are sitting about thee, and are not Brâhmañas! (But) the descendants of the Rîshis, that eat thee, being full of substance, spreading forth, shall not take harm!

33. To the descendants of the Rîshis I make thee over, O porridge; those who are not descended from Rîshis have no share in it! May Agni as my guardian, may all the Maruts, and all the gods watch over the cooked food!

34. Thee (the porridge) that milkest the sacrifice, art evermore abundant, the male milch-cow, the seat of wealth, we beseech for immortality of offspring and long life with abundance of wealth.

35. Thou art a lusty male, penetratest heaven: go thou to the Rîshis, descended from Rîshis! Dwell in the world of the pious: there is a well-prepared (place) for us two!

36. Pack thyself up, go forth! O Agni, prepare the roads, that lead to the gods! By these well-prepared (roads) may we reach the sacrifice, standing upon the firmament (that shines) with seven rays!

37. With the light with which the gods, having cooked the porridge for the Brâhmañas, ascended
to heaven, to the world of the pious, with that would
we go to the world of the pious, ascending to the
light, to the highest firmament!

XII, 3. The preparation of the brahmaudana, the
porridge given as a fee to the Brahmans.

1. (Thyself) a male, step thou upon the hide of the
male (steer): go, call thither all that is dear to thee!
At whatever age ye two formerly did first unite (in
marriage), may that age be your common lot in
Yama's kingdom!

2. Your sight shall be as clear (as formerly), your
strength as abundant, your lustre as great, your
vitality as manifold! When Agni, the (funeral-)
pyre, fastens himself upon the corpse, then as a pair
ye shall rise from the (cooked) porridge!

3. Come ye together in this world, upon the road
to the gods, and in Yama's realms! By purifica-
tions purified call ye together the offspring that has
sprung from you!

4. Around the water united, sit ye down, O
children; around this living (father) and the waters
that refresh the living! Partake of these (waters),
and of that porridge which the mother of you two
cooks, and which is called amṛīta (ambrosia)!

5. The porridge which the father of you two, and
which the mother cooks, unto freedom from defilement
and foulness of speech, that porridge with a hundred
streams (of ghee), leading to heaven, has penetrated
with might both the hemispheres of the world.

6. In that one of the two hemispheres and the
two heavenly worlds, conquered by the pious, which
especially abounds in light, and is rich in honey, in
that do ye in the fulness of time come together with your children!

7. Keep ever on in an easterly direction: this is the region that the faithful cling to! When your cooked porridge has been prepared on the fire, hold together, O man and wife, that ye may guard it!

8. When ye shall have reached the southerly direction, turn ye to this vessel! In that Yama, associated with the fathers, shall give abundant protection to your cooked porridge!

9. This westerly direction is especially favoured: in it Soma is ruler and consoler. To this hold, attach yourselves to the pious: then as a pair ye shall rise from the cooked porridge!

10. The northerly direction shall make our realm the very uppermost, in offspring uppermost! The purusha is the metre pañkti: with all (our kin), endowed with all their limbs, may we be united!

11. This 'firm' direction (nadir) is Virāg (brilliance): reverence be to her; may she be kind to my children and to me! Mayest thou, O goddess Aditi, who holdest all treasures, as an alert guardian guard the cooked porridge!

12. As a father his children do thou, (O earth), embrace us; may gentle winds blow upon us here on earth! Then the porridge which the two divinities (the sacrificer and his wife) are here preparing for us shall take note of our religious fervour and our truth!

13. Whatever the black bird, that has come hither stealthily, has touched of that which has stuck to the rim, or whatever the wet-handed slave-girl does pollute—may ye, O waters, purify (that) mortar and pestle!
14. May this sturdy press-stone, with broad bottom, purified by the purifiers, beat away the Rakshas! Settle upon the skin, afford firm protection; may man and wife not come to grief in their children!

15. The (pestle of) wood has come to us together with the gods: it drives away the Rakshas and Pīṣākas. Up it shall rise, shall let its voice resound: through it let us conquer all the worlds!

16. The cattle clothed itself in sevenfold strength, those among them that are sleek and those that are poor. The thirty-three gods attend them: mayest thou, (O cattle), guide us to the heavenly world!

17. To the bright world of heaven thou shalt lead us; (there) let us be united with wife and children! I take her hand, may she follow me there; neither Nirriti (destruction), nor Arāti (grudge), shall gain mastery over us!

18. May we get past the evil Grāhi (seizure)! Casting aside darkness do thou, (O pestle), let thy lovely voice resound; do not, O wooden tool, when raised, do injury; do not mutilate the grain devoted to the gods!

19. All-embracing, about to be covered with ghee, enter, (O pot), as a co-dweller this space!—Take hold of the winnowing-basket, that has been grown by the rain: the spelt and the chaff it shall sift out!

20. Three regions are constructed after the pattern of the Brāhmaṇa: yonder heaven, the earth, and the atmosphere.—Take the (soma-) shoots, and hold one another, (O man and wife)! They (the shoots) shall swell (with moisture), and again go back into the winnowing-basket!

21. Of manifold variegated colours are the
animals, one colour hast thou, (O porridge), when successfully prepared.—Push these (soma-) shoots upon this red skin; the press-stone shall purify them as the washer-man his clothes!

22. Thee, the (pot of) earth, I place upon the earth: your substance is the same, though thine, (O pot), is modified. Even though a blow has cracked or scratched thee, do not therefore burst: with this verse do I cover that up!

23. Gently as a mother embrace the son: I unite thee, (pot of) earth, with the earth! Mayest thou, the hollow pot, not totter upon the altar, when thou art pressed by the tools of sacrifice and the ghee!

24. May Agni who cooks thee protect thee on the east, Indra with the Maruts protect thee on the south! May Varuna on the west support thee upon thy foundation, may Soma on the north hold thee together!

25. Purified by the purifiers, the (waters) flow pure from the clouds, they reach to the spaces of heaven, and of the earth. They are alive, refresh the living, and are firmly rooted: may Agni heat them, after they have been poured into the vessel!

26. From heaven they come, into the earth they penetrate; from the earth they penetrate into the atmosphere. May they, now pure, yet purify themselves further; may they conduct us to the heavenly world!

27. Whether ye are over-abundant or just sufficient, ye are surely clear, pure, and immortal: cook, ye waters, instructed by the husband and wife, obliging and helpful, the porridge!

28. Counted drops penetrate into the earth, commensurate with the breaths of life and the plants. The uncounted golden (drops), that are poured into
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(the porridge), have, (themselves) pure, established complete purity.

29. The boiling waters rise and sputter, cast up foam and many bubbles. Unite, ye waters, with this grain, as a woman who beholds her husband in the proper season!

30. Stir up (the grains) as they settle at the bottom: let them mingle their inmost parts with the waters! The water here I have measured with cups; measured was the grain, so as to be according to these regulations.

31. Hand over the sickle, with haste bring promptly (the grass for the barhis); without giving pain let them cut the plants at the joints! They whose kingdom Soma rules, the plants, shall not harbour anger against us!

32. Strew a new barhis for the porridge: pleasing to its heart, and lovely to its sight it shall be! Upon it the gods together with the goddesses shall enter; settle down to this (porridge) in proper order, and eat it!

33. O (instrument of) wood, settle down upon the strewn barhis, in keeping with the divinities and the agnishoma rites! Well shaped, as if by a carpenter (Tvash/ār) with his axe, is thy form. Longing for this (porridge) the (gods) shall be seen about the vessel!

34. In sixty autumns the treasurer (of the porridge) shall fetch it, by the cooked grain he shall obtain heaven; the parents and the children shall live upon it. Bring thou this (man) to heaven, into the presence of Agni!

35. (Thyself) a holder, (O pot), hold on to the foundation of the earth: thee, that art immovable
the gods (alone) shall move! Man and wife, alive, with living children, shall remove thee from the hearth of the fire!

36. Thou hast conquered and reached all worlds; as many as are our wishes, thou hast satisfied them. Dip ye in, stirring stick and spoon! Place it (the porridge) upon a single dish!

37. Lay (ghee) upon it, let it spread forth, anoint this dish with ghee! As the lowing cow her young that craves the breast, ye gods shall greet with sounds of satisfaction this (porridge)!

38. With ghee thou hast covered it, hast made this place (for the porridge): may it, peerless, spread afar to heaven! Upon it shall rest the mighty eagle; gods shall offer it to the divinities!

39. Whatever the wife cooks aside from thee, (O husband), or the husband (cooks) unbeknown of thee, O wife, mix that together: to both of you it shall belong; bring it together into a single place!

40. As many of her children as dwell upon the earth, and the sons that have been begotten by him, all those ye shall call up to the dish: on shall come the young knowing their nest!

41. The goodies streams, swelling with honey, mixed with ghee, the seats of ambrosia, all these does he obtain, ascends to heaven. In sixty autumns the treasurer (of the porridge) shall fetch it!

42. The treasurer shall fetch this treasure: all outsiders round about shall not control it! The heaven-directed porridge, that has been presented and deposited by us, in three divisions has reached the three heavens.

43. May Agni burn the ungodly Rakshas; the flesh-devouringVISIONAK shall have nothing here to
partake of! We drive him away, hold him afar from us: the Ādityas and Aṅgiras shall stay near it!

44. To the Ādityas and the Aṅgiras do I offer this (food of) honey, mixed with ghee. Do ye two, (man and wife), with clean hands, without having injured a Brāhmaṇa, performing pious deeds, go to that heavenly world!

45. I would obtain this highest part of it (the porridge), the place from which the highest lord permeates (the all). Pour butter upon it, anoint it with plentiful ghee: this here is our share, fit for the Aṅgiras!

46. For the sake of truth and holy strength do we make over ‘‘his porridge as a hoarded treasure to the gods: it shall not be lost to us in gaming or in the assembly; do not let it go to any other person before me!

47. I cook, and I give (to the Brāhmans), and so, too, my wife, at my religious rite and practice.—With the birth of a son the world of children has arisen (for you): do ye two hold on to a life that extends beyond (your years)!

48. In that place exists no guilt, and no duplicity, not even if he goes conspiring with his friends. This full dish of ours has here been deposited: the cooked (porridge) shall come back again to him that cooks it!

49. Kind deeds we shall perform for our friends: all that hate us shall go to darkness (hell)!—As (fruitful) cow, and (strong) steer, they (man and wife) shall during every successive period of their lives drive away man-besetting death!

50. The fires (all) know one another, that which lives in plants, and lives in the waters, and all the
(light-) gods that glow upon the heaven. The gold (here) becomes the light of him that cooks (the porridge).

51. This (naked skin) among the hides is born upon man (alone), all other animals are not naked. Clothe yourselves, (ye Brahmans), in sheltering garments: (even) the face of the porridge is a home-spun garment!

52. What falsehood thou shalt speak at play and in the assembly, or the falsehood that thou shalt speak through lust for gain—put on together, (O man and wife), this same garment, deposit upon it every blemish!

53. Produce rain, go to the gods, let smoke arise from (thy) surface; all-embracing, about to be covered with ghee, enter as a co-dweller this place!

54. In many ways heaven assumes within itself a different form, according to circumstances. It (the heaven) has laid aside its black form, purifying itself to a bright (form); the red form do I sacrifice for thee into the fire.

55. Thee here we hand over to the eastern direction, to Agni as sovereign lord, to the black serpent as guardian, to Áditya as bowman: do ye guard it for us, until we arrive! To the goal here he shall lead us, to old age; old age shall hand us over to death: then shall we be united with the cooked (porridge)!

56. Thee here we hand over to the southern direction, to Indra as sovereign lord, to the serpent that is striped across as guardian, to Yama as bowman: do ye guard it for us, until we arrive! To the goal here, &c.
57. Thee here we hand over to the western direction, to Varuna as sovereign lord, to the pridâku-serpent as guardian, to food as Bowman: do ye guard it for us, until we arrive. To the goal here, &c.

58. Thee here we hand over to the northern direction, to Soma as sovereign lord, to the svaga-serpent as guardian, to the lightning as Bowman: do ye guard it for us, until we arrive. To the goal here, &c.

59. Thee here we hand over to the direction of the nadir, to Vishnu as sovereign lord, to the serpent with black-spotted neck as guardian, to the plants as bowmen: do ye guard it for us, until we arrive. To the goal here, &c.

60. Thee here we hand over to the direction of the zenith, to Brîhaspati as sovereign lord, to the light-coloured serpent as guardian, to the rain as Bowman: do ye guard it for us, until we arrive. To the goal here, &c.

IX, 3. Removal of a house that has been presented to a priest as sacrificial reward.

1. The fastenings of the buttresses, the supports, and also of the connecting beams of the house, that abounds in treasures, do we loosen.

2. O (house) rich in all treasures! the fetter which has been bound about thee, and the knot which has been fastened upon thee, that with my charm do I undo, as Brîhaspati (undid) Vala.

3. (The builder) has drawn thee together, pressed thee together, placed firm knots upon thee. Skillfully, as the priest who butchers (the sacrificial animal), do we with Indra's aid disjoint thy limbs.

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4. From thy beams, thy bolts, thy frame, and thy thatch; from thy sides, (O house) abounding in treasures, do we loosen the fastenings.

5. The fastenings of the dove-tailed (joints), of the reed (-covering), of the frame-work, do we loosen here from the 'mistress of dwelling.'

6. The ropes which they have tied within thee for comfort, these do we loosen from thee; be thou propitious to our persons, O mistress of dwelling, after thou hast (again) been erected!

7. A receptacle for Soma, a house for Agni, a seat for the mistresses (of the house), a seat (for the priests), a seat for the gods art thou, O goddess house!

8. Thy covering of wicker-work, with thousand eyes, stretched out upon thy crown, fastened down and laid on, do we loosen with (this) charm.

9. He who receives thee as a gift, O house, and he by whom thou hast been built, both these, O mistress of dwelling, shall live attaining old age!

10. Return to him in the other world, firmly bound, ornamented, (thou house), which we loosen limb by limb, and joint by joint!

11. He who built thee, O house, brought together (thy) timbers, he, a Pragâpati on high, did construct thee, O house, for his progeny (pragâyai).

12. We render obeisance to him (the builder); obeisance to the giver, the lord of the house; obeisance to Agni who serves (the sacrifice); and obeisance to thy (attendant) man!

13. Reverence to the cattle and the horses, and to that which is born in the house! Thou that hast produced, art rich in offspring, thy fetters do we loosen.

14. Thou dost shelter Agni within, (and) the
domestics together with the cattle. Thou that hast produced, art rich in offspring, thy fetters do we loosen.

15. The expanse which is between heaven and earth, with that do I receive as a gift this house of thine; the middle region which is stretched out from the sky, that do I make into a receptacle for treasures; with that do I receive the house for this one.

16. Full of nurture, full of milk, fixed upon the earth, erected, holding food for all, O house, do thou not injure them that receive thee as a gift!

17. Enveloped in grass, clothed in reeds, like night does the house lodge the cattle; erected thou dost stand upon the earth, like a she-elephant, firm of foot.

18. The part of thee that was covered with mats unfolding do I loosen. Thee that hast been enfolded by Varuna may Mitra uncover in the morning!

19. The house built with pious word, built by seers, erected—may Indra and Agni, the two immortals, protect the house, the seat of Soma!

20. Chest is crowded upon chest, basket upon basket; there mortal man is begotten from whom all things spring.

21. In the house which is built with two facades, four facades, six facades; in the house with eight facades, with ten facades, in the 'mistress of dwelling,' Agni rests as if in the womb.

22. Turning towards thee that art turned towards me, O house, I come to thee that injurest me not. For Agni and the waters, the first door to divine order, are within.
23. These waters, free from disease, destructive of disease, do I bring here. The chambers do I enter in upon in company with the immortal Agni (fire).

24. Do thou not fasten a fetter upon us; though a heavy load, become thou light! As a bride do we carry thee, O house, wherever we please.

25. From the easterly direction of the house reverence (be) to greatness, hail to the gods who are to be addressed with hail!

26. From the southerly direction of the house, &c.!

27. From the westerly direction of the house, &c.!

28. From the northerly direction of the house, &c.!

29. From the firm direction (nadir) of the house, &c.!

30. From the upright direction (zenith) of the house, &c.!

31. From every direction of the house reverence (be) to greatness, hail to the gods who are to be addressed with hail!

VI, 71. Brahmanical prayer at the receipt of gifts.

1. The varied food which I consume in many places, my gold, my horses, and, too, my cows, goats, and sheep: everything whatsoever that I have received as a gift—may Agni, the priest, render that an auspicious offering!

2. The gift that has come to me by sacrifice, or without sacrifice, bestowed by the Fathers, granted by men, through which my heart, as it were, lights up with joy—may Agni, the priest, render that an auspicious offering!

3. The food that I, O gods, improperly consume,
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(the food) I promise, intending to give of it (to the Brahmans), or not to give of it, by the might of mighty Vaisvânara (Agni) may (that) food be for me auspicious and full of honey!

XX, 127. A kuntâpa-hymn.

A.

1. Listen, ye folks, to this: (a song) in praise of a hero shall be sung! Six thousand and ninety (cows) did we get (when we were) with Kaurama among the Rusamas,—

2. Whose twice ten buffaloes move right along, together with their cows; the height of his chariot just misses the heaven which recedes from its touch.

3. This one (Kaurama) presented the seer with a hundred jewels, ten chaplets, three hundred steeds, and ten thousand cattle.

B.

4. Disport thyself, O chanter, disport thyself as a bird upon a flowering tree; thy tongue glides quickly over the lips as a razor over the strop.

5. The chanters with their pious song hurry on blithely as cows; at home are their children, and at home the cows do they attend.

6. Bring hither, O chanter, thy poem, that which earns cattle and earns good things! Among the gods (kings) place thy voice as a manly archer his arrow!

C.

7. Listen ye to the high praise of the king who rules over all peoples, the god who is above mortals, of Vaisvânara Parikshit!
8. 'Parikshit has procured for us a secure dwelling, when he, the most excellent one, went to his seat.' (Thus) the husband in Kuru-land, when he founds his household, converses with his wife.

9. 'What may I bring to thee, curds, stirred drink, or liquor?' (Thus) the wife asks her husband in the kingdom of king Parikshit.

10. Like light the ripe barley runs over beyond the mouth (of the vessels). The people thrive merrily in the kingdom of king Parikshit.

D.

11. Indra has awakened the poet, saying: 'Arise, move about, and sing; of me, the strong, verily, sing the praises; full every pious one shall offer thee (sacrificial reward)!

12. Here, O cattle, ye shall be born, here, ye horses, here, ye domestics! And Pûshan also, who bestows a thousand (cows) as sacrificial reward, settles down here.

13. May these cattle, O Indra, not suffer harm, and may their owner not suffer harm; may the hostile folk, O Indra, may the thief not gain possession of them!

14. We shout to the hero with hymn and song, we (shout) with a pleasing song. Take delight in our songs; may we not ever suffer harm!
X.

COSMOGONIC AND THEOSOPHIC HYMNS.

XII, 1. Hymn to goddess Earth.

1. Truth, greatness, universal order (ṛita), strength, consecration, creative fervour (tapas), spiritual exaltation (brahma), the sacrifice, support the earth. May this earth, the mistress of that which was and shall be, prepare for us a broad domain!

2. The earth that has heights, and slopes, and great plains, that supports the plants of manifold virtue, free from the pressure that comes from the midst of men, she shall spread out for us, and fit herself for us!

3. The earth upon which the sea, and the rivers and the waters, upon which food and the tribes of men have arisen, upon which this breathing, moving life exists, shall afford us precedence in drinking!

4. The earth whose are the four regions of space, upon which food and the tribes of men have arisen, which supports the manifold breathing, moving things, shall afford us cattle and other possessions also!

5. The earth upon which of old the first men unfolded themselves, upon which the gods overcame the Asuras, shall procure for us (all) kinds of cattle, horses, and fowls, good fortune, and glory!

6. The earth that supports all, furnishes wealth,
the foundation, the golden-breasted resting-place of all living creatures, she that supports Agni Vaisvānara (the fire), and mates with Indra, the bull, shall furnish us with property!

7. The broad earth, which the sleepless gods ever attentively guard, shall milk for us precious honey, and, moreover, besprinkle us with glory!

8. That earth which formerly was water upon the ocean (of space), which the wise (seers) found out by their skilful devices; whose heart is in the highest heaven, immortal, surrounded by truth, shall bestow upon us brilliancy and strength, (and place us) in supreme sovereignty!

9. That earth upon which the attendant waters jointly flow by day and night unceasingly, shall pour out milk for us in rich streams, and, moreover, besprinkle us with glory!

10. The earth which the Asvins have measured, upon which Vishnu has stepped out, which Indra, the lord of might, has made friendly to himself; she, the mother, shall pour forth milk for me, the son!

11. Thy snowy mountain heights, and thy forests, O earth, shall be kind to us! The brown, the black, the red, the multi-coloured, the firm earth, that is protected by Indra, I have settled upon, not suppressed, not slain, not wounded.

12. Into thy middle set us, O earth, and into thy navel, into the nourishing strength that has grown up from thy body; purify thyself for us! The earth is the mother, and I the son of the earth; Parganya is the father; he, too, shall save us!

13. The earth upon which they (the priests) inclose the altar (vedi), upon which they, devoted to all (holy) works, unfold the sacrifice, upon which
are set up, in front of the sacrifice, the sacrificial posts, erect and brilliant, that earth shall prosper us, herself prospering!

14. Him that hates us, O earth, him that battles against us, him that is hostile towards us with his mind and his weapons, do thou subject to us, anticipating (our wish) by deed!

15. The mortals born of thee live on thee, thou supportest both bipeds and quadrupeds. Thine, O earth, are these five races of men, the mortals, upon whom the rising sun sheds undying light with his rays.

16. These creatures all together shall yield milk for us; do thou, O earth, give us the honey of speech!

17. Upon the firm, broad earth, the all-begetting mother of the plants, that is supported by (divine) law, upon her, propitious and kind, may we ever pass our lives!

18. A great gathering-place thou, great (earth), hast become; great haste, commotion, and agitation are upon thee. Great Indra protects thee unceasingly. Do thou, O earth, cause us to brighten as if at the sight of gold: not any one shall hate us!

19. Agni (fire) is in the earth, in the plants, the waters hold Agni, Agni is in the stones; Agni is within men, Agnis (fires) are within cattle, within horses.

20. Agni glows from the sky, to Agni, the god, belongs the broad air. The mortals kindle Agni, the bearer of oblations, that loveth ghee.

21. The earth, clothed in Agni, with dark knees, shall make me brilliant and alert!

22. Upon the earth men give to the gods the sacrifice, the prepared oblation; upon the earth
mortal men live pleasantly by food. May this earth give us breath and life, may she cause me to reach old age!

23. The fragrance, O earth, that has arisen upon thee, which the plants and the waters hold, which the Gandharvas and the Apsaras have partaken of, with that make me fragrant: not any one shall hate us!

24. That fragrance of thine which has entered into the lotus, that fragrance, O earth, which the immortals of yore gathered up at the marriage of Sûryâ, with that make me fragrant: not any one shall hate us!

25. That fragrance of thine which is in men, the loveliness and charm that is in male and female, that which is in steeds and heroes, that which is in the wild animals with trunks (elephants), the lustre that is in the maiden, O earth, with that do thou blend us: not any one shall hate us!

26. Rock, stone, dust is this earth; this earth is supported, held together. To this golden-breasted earth I have rendered obeisance.

27. The earth, upon whom the forest-sprung trees ever stand firm, the all-nourishing, compact earth, do we invoke.

28. Rising or sitting, standing or walking, may we not stumble with our right or left foot upon the earth!

29. To the pure earth I speak, to the ground, the soil that has grown through the brahma (spiritual exaltation). Upon thee, that holdest nourishment, prosperity, food, and ghee, we would settle down, O earth!

30. Purified the waters shall flow for our bodies;
what flows off from us that do we deposit upon him we dislike: with a purifier, O earth, do I purify myself!

31. Thy easterly regions, and thy northern, thy southerly (regions), O earth, and thy western, shall be kind to me as I walk (upon thee)! May I that have been placed into the world not fall down!

32. Do not drive us from the west, nor from the east; not from the north, and not from the south! Security be thou for us, O earth: waylayers shall not find us, hold far away (their) murderous weapon!

33. As long as I look out upon thee, O earth, with Sûrya (the sun) as my companion, so long shall my sight not fail, as year followeth upon year!

34. When, as I lie, I turn upon my right or left side, O earth; when stretched out we lie with our ribs upon thee pressing against (us), do not, O earth, that liest close to everything, there injure us!

35. What, O earth, I dig out of thee, quickly shall that grow again: may I not, O pure one, pierce thy vital spot, (and) not thy heart!

36. Thy summer, O earth, thy rainy season, thy autumn, winter, early spring, and spring; thy decreed yearly seasons, thy days and nights shall yield us milk!

37. The pure earth that starts in fright away from the serpent, upon whom were the fires that are within the waters, she that delivers (to destruction) the blasphemous Dasyus, she that takes the side of Indra, not of Vîtra, (that earth) adheres to Sakra (mighty Indra), the lusty bull.

38. Upon whom rests the sacrificial hut (sadās) and the (two) vehicles that hold the soma (havir-dhâne), in whom the sacrificial post is fixed, upon
whom the Brâhmaṇas praise (the gods) with ṛiks and sâmans, knowing (also) the yagur-formulas; upon whom the serving-priests (ṛtvig) are employed so that Indra shall drink the soma;—

39. Upon whom the seers of yore, that created the beings, brought forth with their songs the cows, they the seven active (priests), by means of the satra-offerings, the sacrifices, and (their) creative fervour (tapas);—

40. May this earth point out to us the wealth that we crave; may Bhaga (fortune) add his help, may Indra come here as (our) champion!

41. The earth upon whom the noisy mortals sing and dance, upon whom they fight, upon whom resounds the roaring drum, shall drive forth our enemies, shall make us free from rivals!

42. To the earth upon whom are food, and rice and barley, upon whom live these five races of men, to the earth, the wife of Parganya, that is fattened by rain, be reverence!

43. The earth upon whose ground the citadels constructed by the gods unfold themselves, every region of her that is the womb of all, Prâgapati shall make pleasant for us!

44. The earth that holds treasures manifold in secret places, wealth, jewels, and gold shall she give to me; she that bestows wealth liberally, the kindly goddess, wealth shall she bestow upon us!

45. The earth that holds people of manifold varied speech, of different customs, according to their habitations, as a reliable milch-cow that does not kick, shall she milk for me a thousand streams of wealth!

46. The serpent, the scorpion with thirsty fangs,
that hibernating torpidly lies upon thee; the worm, and whatever living thing, O earth, moves in the rainy season, shall, when it creeps, not creep upon us: with what is auspicious (on thee) be gracious to us!

47. Thy many paths upon which people go, thy tracks for chariots and wagons to advance, upon which both good and evil men proceed, this road, free from enemies, and free from thieves, may we gain: with what is auspicious (on thee) be gracious to us!

48. The earth holds the fool and holds the wise, endures that good and bad dwell (upon her); she keeps company with the boar, gives herself up to the wild hog.

49. Thy forest animals, the wild animals homed in the woods, the man-eating lions, and tigers that roam; the ula, the wolf, mishap, injury (rīkshīkā), and demons (rakshas), O earth, drive away from us!

50. The Gandharvas, the Apsaras, the Arāyas and Kimīdins; the Pīsākas and all demons (rakshas), these, O earth, hold from us!

51. The earth upon whom the biped birds fly together, the flamingoes, eagles, birds of prey, and fowls; upon whom Mātarīsvan, the wind, hastens, raising the dust, and tossing the trees—as the wind blows forth and back the flame bursts after;—

52. The earth upon whom day and night jointly, black and bright, have been decreed, the broad earth covered and enveloped with rain, shall kindly place us into every pleasant abode!

53. Heaven, and earth, and air have here given me expanse; Agni, Sūrya, the waters, and all the gods together have given me wisdom.
54. Mighty am I, 'Superior' (uttara) by name, upon the earth, conquering am I, all-conquering, completely conquering every region.

55. At that time, O goddess, when, spreading (prathamānā) forth, named (prithivī 'broad') by the gods, thou didst extend to greatness, then prosperity did enter thee, (and) thou didst fashion the four regions.

56. In the villages and in the wilderness, in the assembly-halls that are upon the earth; in the gatherings, and in the meetings, may we hold forth agreeably to thee!

57. As dust a steed did she, as soon as she was born, scatter these people, that dwelt upon the earth, she the lovely one, the leader, the guardian of the world, that holds the trees and plants.

58. The words I speak, honied do I speak them: the things I see they furnish me with. Brilliant I am and alert: the others that rush (against me) do I beat down.

59. Gentle, fragrant, kindly, with the sweet drink (klāla) in her udder, rich in milk, the broad earth together with (her) milk shall give us courage!

60. She whom Visvakarman (the creator of all) did search out by means of oblations, when she had entered the surging (flood of the) atmosphere, she, the vessel destined to nourish, deposited in a secret place, became visible (to the gods) and the (heavenly) mothers.

61. Thou art the scatterer of men, the broadly expanding Aditi that yields milk according to wish. What is wanting in thee, Pragāpati, first-born of the divine order (ṛita), shall supply for thee!

62. Thy laps, O earth, free from ailment, free
from disease, shall be produced for us! May we attentively, through our long lives, be bearers of bali-offerings to thee!

63. O mother earth, kindly set me down upon a well-founded place! With (father) heaven co-operating, O thou wise one, do thou place me into happiness and prosperity!

XIII, 1. Prayer for sovereign power addressed to the god Rohita and his female Rohini.

1. Rise up, O steed, that art within the waters, enter this kingdom, rich in liberal gifts! Rohita (the red sun) who has begotten this all, shall keep thee well-supported for sovereignty!

2. The steed that is within the waters has risen up: ascend upon the clans that are sprung from thee! Furnishing soma, the waters, plants, and cows, cause thou four-footed and two-footed creatures to enter here!

3. Do ye, strong Maruts, children of Prisni (the cloud), allied with Indra, crush the enemies! Rohita shall hear you, that give abundant gifts, the thrice seven Maruts, who take delight in sweet (nourishment)!

4. Rohita has climbed the heights, he has ascended them, he, the embryo of women, (has ascended) the womb of births. Closely united with these women they found out the six broad (directions); spying out a road he has brought hither sovereignty.

5. Hither to thee Rohita has brought sovereignty; he has dispersed the enemies: freedom from danger has resulted for thee. To thee heaven and earth
together with the revatī and sakvarī-stanzas shall yield gifts at will!

6. Rohita produced heaven and earth; there Parameshṭhin (the lord on high) extended the thread (of the sacrifice). There Aga Ekapāda (the one-footed goat, the sun) did fix himself; he made firm the heavens and earth with his strength.

7. Rohita made firm heaven and earth, by him the (heavenly) light was established, by him the firmament. By him the atmosphere and the spaces were measured out, through him the gods obtained immortality.

8. Rohita did ponder the multiform (universe) while preparing (his) climbings and advances. Having ascended the heaven with great might, he shall anoint thy royalty with milk and ghee!

9. All thy climbings, advances, and all thy ascents with which thou, (Rohita, the sun), fillest the heavens and the atmosphere, having strengthened thyself with their brahma and payas (spiritual and physical essence) do thou keep awake (do thou watch over) among the people in the kingdom of the (earthly) Rohita (the king)!

10. The peoples that have originated from thy tapas (heat, or creative fervour), have followed here the calf, the gāyātrī. They shall enter thee with kindly spirit; the calf Rohita with its mother shall come on!

11. High on the firmament Rohita has stood, a youth, a sage, begetting all forms. As Agni he shines with piercing light, in the third space he did assume lovely (forms).

12. A bull with a thousand horns, Gātavedas (fire), endowed with sacrifices of ghee, carrying
soma upon his back, rich in heroes, he shall, when implored, not abandon me, nor may I abandon thee: abundance in cattle and abundance in heroes procure for me!

13. Rohita is the generator of the sacrifice, and its mouth; to Rohita I offer oblations with voice, ear, and mind. To Rohita the gods resort with glad mind: he shall cause me to rise through elevation derived from the assembly!

14. Rohita arranged a sacrifice for Visvakarman; from it these brilliant qualities have come to me. Let me announce thy origin over the extent of the world!

15. Upon thee have ascended the bṛhaṭ and the paṅkti (metres), upon thee the kakubh with splendour, O Gātavedas. Upon thee the vashaṭ-call, whose syllables make an uṣṇihā, has ascended, upon thee Rohita with his seed has ascended.

16. This one clothes himself in the womb of the earth, this one clothes himself in heaven, and in the atmosphere. This one at the station of the brown (sun) did attain unto the worlds of light.

17. O Vākaspati (lord of speech), the earth shall be pleasant to us, pleasant our dwelling, agreeable our couches! Right here life's breath shall be to our friend; thee, O Parameshṭhin, Agni shall envelop in life and lustre!

18. O Vākaspati, the five seasons that we have, which have come about as the creation of Visvakarman, right here (they and) life's breath shall be to our friend; thee, O Parameshṭhin, Rohita shall envelop in life and lustre!

19. O Vākaspati, good cheer and spirit, cattle in our stable, children in our wombs beget thou! Right
here life's breath shall be to our friend; thee, O Parameshthin, I envelop in life and lustre.

20. God Savitar and Agni shall envelop thee, Mitra and Varuna surround thee with lustre! Treading down all powers of grudge come thou hither: thou hast made this kingdom rich in liberal gifts.

21. Thou, O Rohita, whom the brindled cow, harnessed at the side, carries, goest with brilliance, causing the waters to flow.

22. Devoted to Rohita is Rohini his mistress, with beautiful colour (complexion), great, and lustrous: through her may we conquer booty of every description, through her win every battle!

23. This seat, Rohini, belongs to Rohita; yonder is the path on which the brindled (female) goes! Her the Gandharvas and the Kasyapas lead forth, her the sages guard with diligence.

24. The radiant bay steeds of the sun, the immortal, ever draw the delightful chariot. Rohita, the drinker of ghee, the shining god, did enter the variegated heavens.

25. Rohita, the sharp-horned bull, who surpasses Agni and surpasses Sûrya, who props up the earth and the sky, out of him the gods frame the creations.

26. Rohita ascended the heaven from the great flood; Rohita has climbed all heights.

27. Create (the cow) that is rich in milk, drips with ghee: she is the milch-cow of the gods that does not refuse! Indra shall drink the Soma, there shall be secure possession; Agni shall sing praises: the enemies do thou drive out!

28. Agni kindled, spreads his flames, fortified by ghee, sprinkled with ghee. Victorious, all-conquering Agni shall slay them that are my rivals!
29. He shall slay them, shall burn the enemy that battles against us! With the flesh-devouring Agni do we burn our rivals.

30. Smite them down, O Indra, with the thunderbolt, with thy (strong) arm! Then have I overpowered my rivals with Agni’s brilliant strengths.

31. O Agni, subject our rivals to us; confuse, O Br̥haspati, the kinsman that is puffed up! O Indra and Agni, O Mitra and Varuṇa, subjected they shall be, unable to vent their wrath against us!

32. Do thou, god Sūrya (the sun), when thou risest, beat down my rivals, beat them down with a stone: they shall go to the nethermost darkness!

33. The calf of Virāg, the bull of prayers, carrying the bright (soma) upon his back, has ascended the atmosphere. A song accompanied by ghee they sing to the calf; himself brahma (spiritual exaltation) they swell him with their brahma (prayer).

34. Ascend the heavens, ascend the earth; sovereignty ascend thou, and possessions ascend thou! Offspring ascend thou, and immortality ascend thou, unite thy body with Rohita!

35. The gods that hold sovereignty, who go about the sun, with these allied, Rohita, kindly disposed, shall bestow sovereignty upon thee!

36. The sacrifices purified by prayer lead thee forth; the bay steeds that travel upon the road carry thee: thou shinest across the swelling ocean.

37. In Rohita who conquers wealth, conquers cattle, and conquers booty, heaven and earth are fixed. Of thee that hast a thousand and seven births, let me announce the origin over the extent of the world!

38. Glorious thou goest to the intermediate direc-
tions and the directions (of space), glorious (in the sight) of animals and the tribes of men, glorious in the lap of the earth, of Aditi: may I like Savitar be lovely!

39. Being yonder thou knowest (what takes place) here; being here thou beholdest these things. Here (men) behold the inspired sun that shines upon the sky.

40. A god thou praisest the gods, thou movest within the flood. They kindle (him), a universal fire; him the highest sages know.

41. Below the superior (region), above the inferior (region) here, the cow has arisen supporting (her) calf by the foot. Whither is she turned; to which half (of the universe), forsooth, has she gone away; where, forsooth, does she beget? Verily not in this herd!

42. One-footed, two-footed, four-footed is she; eight-footed, nine-footed became she, the thousand-syllabled (consisting of thousand elements) pāṇki (quinary stanza) of the universe: the oceans from her flow forth upon (the world).

43. Ascending the heaven, immortal, receive kindly my song! The sacrifices purified by prayer lead thee forth; the bay steeds that travel upon the road carry thee.

44. That do I know of thee, O immortal, where thy march is upon the sky, where thy habitation is in the highest heaven.

45. Sūrya (the sun) surveys the sky, Sūrya the earth, Sūrya the waters. Sūrya is the single eye of being: he has ascended the great heavens.

46. The broad (directions) where the fagots that fence in (the fire), the earth turned itself into a fire-
altar. There Rohita laid on for himself these two fires, cold and heat.

47. Laying on cold and heat, using the mountains as sacrificial posts, the two fires of Rohita who knows the (heavenly) light, into which (the fires) rain (flowed) as ghee, carried out the sacrifice.

48. The fire of Rohita who knows the (heavenly) light is kindled by prayer. From it heat, from it cold, from it the sacrifice was produced.

49. The two fires swelling through prayer, increased through prayer, sacrificed into with prayer; the two fires of Rohita who knows the (heavenly) light, kindled through prayer, carried out the sacrifice.

50. One is deposited in truth, the other is kindled in the waters. The two fires of Rohita who knows the (heavenly) light, kindled through prayer, carried out the sacrifice.

51. The fire which the wind brightens up, and that which Indra and Brahmaṇaspati (brighten up), the two fires of Rohita who knows the (heavenly) light, kindled through prayer, carried out the sacrifice.

52. Having fashioned the earth into an altar, having made the heavens (his) sacrificial reward, then having made heat into fire, Rohita created all that has breath through rain (serving) as ghee.

53. Rain fashioned itself into ghee, heat into fire, the earth into an altar. Then Agni by (his) songs fashioned the high mountains.

54. Having fashioned by means of songs the high (mountains), Rohita spake to the earth: In thee all shall be born, what is and what shall be.

55. The sacrifice first, (and then) what is and
what shall be was born. From that this all was born, and whatever here appears, brought hither by the sage Rohita.

56. He who kicks a cow with his foot, and he who micturates towards the sun—of thee do I tear out the root; thou shalt henceforth not cast a shadow!

57. Thou that passest across me, casting thy shadow against me, between me and the fire—of thee do I tear out the root; thou shalt henceforth not cast a shadow!

58. He, O god Sûrya, that to-day passes between thee and me, upon him our evil dream, our foulness, and our misfortunes do we wipe off.

59. May we not miss our way, may we not, O Indra, miss the sacrifice of him that presses the soma; may not the powers of grudge intercept us!

60. The (guiding) thread stretched out among the gods, that accomplishes the sacrifice, that, by pouring oblations, may we attain!

XI, 5. Glorification of the sun, or the primeval principle, as a Brahman disciple.

1. The Brahmacârin (Brahmanical disciple) moves inciting both hemispheres of the world; in him the gods are harmonised. He holds the heavens and the earth, he fills the teacher with creative fervour (tapas).

2. The fathers, the divine folk, and all the gods severally follow the Brahmacârin; the Gandharvas did go after him, six thousand three hundred and thirty-three. He fills all the gods with creative fervour.
3. When the teacher receives the Brahmatārin as a disciple, he places him as a foetus inside (of his body). He carries him for three nights in his belly: when he is born the gods gather about to see him.

4. This earth is (his first) piece of firewood, the heaven the second, and the atmosphere also he fills with (the third) piece of firewood. The Brahmatārin fills the worlds with his firewood, his girdle, his asceticism, and his creative fervour.

5. Prior to the brahma (spiritual exaltation) the Brahmatārin was born; clothed in heat, by creative fervour he arose. From him sprung the brāhmaṇam (Brahmanic life) and the highest brahma, and all the gods together with immortality (amrīta).

6. The Brahmatārin advances, kindled by the firewood, clothed in the skin of the black antelope, consecrated, with long beard. Within the day he passes from the eastern to the northern sea; gathering together the worlds he repeatedly shapes them.

7. The Brahmatārin, begetting the brahma, the waters, the world, Pragāpati Parameshṭhin (he that stands in the highest place), and Virāg, having become an embryo in the womb of immortality, having, forsooth, become Indra, pierced the Asuras.

8. The teacher fashioned these two hemispheres of the world, the broad and the deep, earth and heaven. These the Brahmatārin guards with his creative fervour (tapas): in him the gods are harmonised.

9. This broad earth and the heaven the Brahmatārin first brought hither as alms. Having made these into two sticks of firewood he reveres them; upon them all beings have been founded.
10. One is on the hither side, the other on the farther side of the back of the heavens; secretly are deposited the two receptacles of the brâhmanam (Brahmanic life). These the Brahmatârin protects by his tapas (creative fervour); understandingly he performs that brahma (spiritual exaltation) solely.

11. One on the hither side, the other away from the earth, do the two Agnis come together between these two hemispheres (of the world). To them adhere the rays firmly; the Brahmatârin by his tapas (creative fervour) enters into the (rays).

12. Shouting forth, thundering, red, white he carries a great penis along the earth. The Brahmata-rin sprinkles seed upon the back of the earth; through it the four directions live.

13. Into fire, the sun, the moon, Mâtarisvan (wind), and the waters, the Brahmatârin places the firewood; the lights from these severally go into the clouds, from them come sacrificial butter, the purusha (primeval man), rain, and water.

14. Death is the teacher, (and) Varûna, Soma, the plants, milk; the clouds were the warriors: by these this light has been brought hither.

15. Varûna, having become the teacher, at home prepares the ghee solely. Whatever he desired from Pragâpati, that the Brahmatârin furnished, as Mitra (a friend) from his own âtman (spirit, or person).

16. The Brahmatârin is the teacher, the Brahmatârin Pragâpati. Pragâpati rules (shines forth, vi râgati); Virâg (heavenly power, or light) became Indra, the ruler.

17. Through holy disciplehood (brahmaÂ†ryam), through tapas (creative fervour), the king protects
his kingdom. The teacher by (his own) brahma-
kâryam (holy life) seeks (finds) the Brahmakârin.
18. Through holy discipleship the maiden obtains
a young husband, through holy discipleship the
steer, the horse seeks to obtain fodder.
19. Through holy discipleship, through creative
ersour, the gods drove away death. Indra, forsooth,
by his holy discipleship brought the light to the gods.
20. The plants, that which was and shall be, day
and night, the tree, the year along with the seasons,
have sprung from the Brahmakârin.
21. The earthly and the heavenly animals, the
wild and the domestic, the wingless and the winged
(animals), have sprung from the Brahmakârin.
22. All the creatures of Prâgapati (the creator)
severally carry breath in their souls. All these
the brahma, which has been brought hither in the
Brahmakârin, protects.
23. This, that was set into motion by the gods,
that is insurmountable, that moves shining, from it
has sprung the brâhmanam (Brahmanical life), the
highest brahma, and all the gods, together with
immortality (amrîta).
24. 25. The Brahmakârin carries the shining
brahma: into this all the gods are woven. Pro-
ducing in-breathing and out-breathing, as well as
through-breathing; speech, mind, heart, brahma, and
wisdom, do thou furnish us with sight, hearing, glory,
food, semen, blood, and belly!
26. These things the Brahmakârin fashioned upon
the back of the (heavenly) water. He stood in the
sea kindled with tapas (creative fervour). He, when
he has bathed, shines vigorously upon the earth,
brown and ruddy.
XI, 4. Prâna, life or breath, personified as the supreme spirit.

1. Reverence to Prâna, to whom all this (universe) is subject, who has become the lord of the all, on whom the all is supported!

2. Reverence, O Prâna, to thy roaring (wind), reverence, O Prâna, to thy thunder, reverence, O Prâna, to thy lightning, reverence, O Prâna, to thy rain!

3. When Prâna calls aloud to the plants with his thunder, they are fecundated, they conceive, and then are produced abundant (plants).

4. When the season has arrived, and Prâna calls aloud to the plants, then everything rejoices, whatsoever is upon the earth.

5. When Prâna has watered the great earth with rain, then the beasts rejoice; (they think): 'strength, forsooth, we shall now obtain.'

6. When they had been watered by Prâna, the plants spake in concert: 'thou hast, forsooth, prolonged our life, thou hast made us all fragrant.'

7. Reverence be, O Prâna, to thee coming, reverence to thee going; reverence to thee standing, and reverence, too, to thee sitting!

8. Reverence be to thee, O Prâna, when thou breathest in (prânate), reverence when thou breathest out! Reverence be to thee when thou art turned away, reverence to thee when thou art turned hither: to thee, entire, reverence be here!

9. Of thy dear form, O Prâna, of thy very dear form, of the healing power that is thine, give unto us, that we may live!
10. Prâna clothes the creatures, as a father his dear son. Prâna, truly, is the lord of all, of all that breathes, and does not breathe.

11. Prâna is death, Prâna is fever. The gods worship Prâna. Prâna shall place the truth-speaker in the highest world!

12. Prâna is Virâg (power, lustre), Prâna is Deshtrt (the divinity that guides): all worship Prâna. Prâna verily is sun and moon. They call Prâna Prâgâpati.

13. Rice and barley are in-breathing and out-breathing. Prâna is called a steer. In-breathing, forsooth, is founded upon barley; rice is called out-breathing.

14. Man breathes out and breathes in when within the womb. When thou, O Prâna, quickenest him, then is he born again.

15. They call Prâna Mâtarisvan (the wind); Prâna, forsooth, is called Vâta (the wind). The past and the future, the all, verily is supported upon Prâna.

16. The holy (âtharvâna) plants, the magic (ângi-rasa) plants, the divine plants, and those produced by men, spring forth, when thou, O Prâna, quickenest them.

17. When Prâna has watered the great earth with rain, then the plants spring forth, and also every sort of herb.

18. Whoever, O Prâna, knows this regarding thee, and (knows) on what thou art supported, to him all shall offer tribute in yonder highest world.

19. As all these creatures, O Prâna, offer thee tribute, so they shall offer tribute (in yonder world) to him who hears thee, O far-famed one!

20. He moves as an embryo within the gods;
having arrived, and being in existence, he is born again. Having arisen he enters with his mights the present and the future, as a father (goes to) his son.

21. When as a swan he rises from the water he does not withdraw his one foot. If in truth he were to withdraw it, there would be neither to-day, nor to-morrow, no night and no day, never would the dawn appear.

22. With eight wheels, and one felloe he moves, containing a thousand sounds (elements), upward in the east, downward in the west. With (his) half he produced the whole world: what is the visible sign of his (other) half?

23. He who rules over this (all) derived from every source, and over everything that moves—reverence be to thee, O Prâna, that wicdest a swift bow against others (the enemies)!

24. May Prâna, who rules over this (all) derived from every source, and over everything that moves, (may he) unwearied, strong through the brahma, adhere to me!

25. Erect he watches in those that sleep, nor does he lie down across. No one has heard of his sleeping in those that sleep.

26. O Prâna, be not turned away from me, thou shalt not be other than myself! As the embryo of the waters (fire), thee, O Prâna, do bind to me, that I may live.

IX, 2. Prayer to Kâma (love), personified as a primordial power.

1. To the bull that slays the enemy, to Kâma, do I render tribute with ghee, oblation, and (sacrificial)
melted butter. Do thou, since thou hast been ex-tolled, hurl down my enemies by thy great might!

2. The evil dream which is offensive to my mind and eye, which harasses and does not please me, that (dream) do I let loose upon my enemy. Having praised Kâma may I prevail!

3. Evil dreams, O Kâma, and misfortune, O Kâma, childlessness, ill-health, and trouble, do thou, a strong lord, let loose upon him that designs evil against us!

4. Drive them away, O Kâma, thrust them away, O Kâma; may they that are my enemies fall into trouble! When they have been driven into the nethermost darkness, do thou, O Agni, burn up their dwelling-places!

5. That milch-cow, O Kâma, whom the sages call Vâke Vîrâg (ruling, or resplendent speech), is said to be thy daughter; by her drive away my enemies; breath, cattle, and life shall give them a wide birth!

6. With the strength of Kâma, Indra, king Varuna, and Vishnu, with the impelling force (savena) of Savitar, with the priestly power of Agni, do I drive forth the enemies, as a skilled steersman a boat.

7. My sturdy guardian, strong Kâma, shall procure for me full freedom from enmity! May the gods collectively be my refuge, may all the gods respond to this, my invocation!

8. Taking pleasure in this (sacrificial) melted butter, and ghee, do ye, (O gods), of whom Kâma is the highest, be joyful in this place, procuring for me full freedom from enmity!

9. O Indra and Agni, and Kâma, having formed an alliance, do ye hurl down my enemies; when
they have fallen into the nethermost darkness, do thou, O Agni, burn up after them their dwelling-places!

10. Slay thou, O Kâma, those that are my enemies, hurl them down into blind darkness. Devoid of vigour, without sap let them all be; they shall not live a single day!

11. Kâma has slain those that are my enemies, a broad space has he furnished me to thrive in. May the four directions of space bow down to me, and the six broad (regions) carry ghee to me!

12. They (the enemies) shall float down like a boat cut loose from its moorings! There is no returning again for those who have been struck by our missiles.

13. Agni is a defence, Indra a defence, Soma a defence. May the gods, who by their defence ward off (the enemy), ward him off!

14. With his men reduced, driven out, the hated (enemy) shall go, shunned by his own friends! And down upon the earth do the lightnings alight; may the strong god crush your enemies!

15. This mighty lightning supports both moveable and immoveable things, as well as all thunders. May the rising sun by his resources and his majesty hurl down my enemies, he the mighty one!

16. With that triple-armoured powerful covering of thine, O Kâma, with the charm that has been made into an invulnerable armour spread (over thee), with that do thou drive away those who are my enemies; may breath, cattle, and life give them a wide berth!

17. With the weapon with which the god drove forth the Asuras, with which Indra led the Dasyus
to the nethermost darkness, with that do thou, O Kâma, drive forth far away from this world those who are my enemies!

18. As the gods drove forth the Asuras, as Indra forced the demons into the nethermost darkness, thus do thou, O Kâma, drive forth far away from this world those who are my enemies!

19. Kâma was born at first; him neither the gods, nor the Fathers, nor men have equalled. To these art thou superior, and ever great; to thee, O Kâma, do I verily offer reverence.

20. As great as are the heavens and earth in extent, as far as the waters have swept, as far as fire; to these art thou superior, &c.

21. Great as are the directions (of space) and the intermediate direction on either side, great as are the regions and the vistas of the sky; to these art thou superior, &c.

22. As many bees, bats, kurûru-worms, as many vaghãs and tree-serpents as there are; to these art thou superior, &c.

23. Superior art thou to all that winks (lives), superior to all that stands still (is not alive), superior to the ocean art thou, O Kâma, Manyu! To these art thou superior, &c.

24. Not, surely, does the wind equal Kâma, not the fire, not the sun, and not the moon. To these art thou superior, &c.

25. With those auspicious and gracious forms of thine, O Kâma, through which what thou wilt becometh real, with these do thou enter into us, and elsewhere send the evil thoughts!
XIX, 53. Prayer to Kâla (time), personified as a primordial power.

1. Time, the steed, runs with seven reins (rays), thousand-eyed, ageless, rich in seed. The seers, thinking holy thoughts, mount him, all the beings (worlds) are his wheels.

2. With seven wheels does this Time ride, seven naves has he, immortality is his axle. He carries hither all these beings (worlds). Time, the first god, now hastens onward.

3. A full jar has been placed upon Time; him, verily, we see existing in many forms. He carries away all these beings (worlds); they call him Time in the highest heaven.

4. He surely did bring hither all the beings (worlds), he surely did encompass all the beings (worlds). Being their father, he became their son; there is, verily, no other force, higher than he.

5. Time begot yonder heaven, Time also (begot) these earths. That which was, and that which shall be, urged forth by Time, spreads out.

6. Time created the earth, in Time the sun burns. In Time are all beings, in Time the eye looks abroad.

7. In Time mind is fixed, in Time breath (is fixed), in Time names (are fixed); when Time has arrived all these creatures rejoice.

8. In Time tapas (creative fervour) is fixed; in Time the highest (being is fixed); in Time brahma (spiritual exaltation) is fixed; Time is the lord of everything, he was the father of Pragâpati.

9. By him this (universe) was urged forth, by him
it was begotten, and upon him this (universe) was founded. Time, truly, having become the brahma (spiritual exaltation), supports Parameshthiṅ (the highest lord).

10. Time created the creatures (pragâh), and Time in the beginning (created) the lord of creatures (Pragâpati); the self-existing Kasyapa and the tapas (creative fervour) from Time were born.

XIX, 54. Prayer to Kâla (time), personified as a primordial power.

1. From Time the waters did arise, from Time the brahma (spiritual exaltation), the tapas (creative fervour), the regions (of space did arise). Through Time the sun rises, in Time he goes down again.

2. Through Time the wind blows, through Time (exists) the great earth; the great sky is fixed in Time. In Time the son (Pragâpati) begot of yore that which was, and that which shall be.

3. From Time the Riks arose, the Yâgus was born from Time; Time put forth the sacrifice, the imperishable share of the gods.

4. Upon Time the Gandharvas and Apsarasases are founded, upon Time the worlds (are founded), in Time this Ángiras and Atharvan rule over the heavens.

5. Having conquered this world and the highest world, and the holy (pure) worlds (and) their holy divisions; having by means of the brahma (spiritual exaltation) conquered all the worlds, Time, the highest God, forsooth, hastens onward.
XI, 7. Apotheosis of the ukkhishta, the leavings of the sacrifice.

1. In the ukkhishta are deposited name (quality) and form, in the ukkhishta the world is deposited. Within the ukkhishta Indra and Agni, and the all are deposited.

2. In the ukkhishta heaven and earth, and all beings, are deposited; in the ukkhishta are deposited the waters, the ocean, the moon, and the wind.

3. In the ukkhishta are both being and non-being, death, strength (food), and Pragâpati. The (creatures) of the world are founded upon the ukkhishta; (also) that which is confined and that which is free, and the grace in me.

4. He who fastens what is firm, the strong, the leader, the brahma, the ten creators of the all, the divinities, are fixed on all sides to the ukkhishta as the (spokes of the) wheel to the nave.

5. Rîk, Sâman, and Yagus, the singing of the sâmans, their introductions, and the stotras are in the ukkhishta. The sound 'him' is in the ukkhishta, and the modulations and the music of the sâman. That is in me.

6. The prayer to Indra and Agni (aindrâgnam), the call to the soma, as it is being purified (pâvamânam), the mahânâmânt-verses, the singing of the mahâvrata, (these) divisions of the service are in the ukkhishta, as the embryo in the mother.

7. The ceremony of the consecration of the king (râgasûya), the vâgapeya, the agnishtoma, and the cattle-sacrifice belonging to it, the arka and the horse-sacrifice, and the most delightful (sacrifice) for which fresh barhis is strewn, are in the ukkhishta.
8. The preparation of the sacred fire (agnyādheyam), the consecration for the soma-sacrifice (dikshā), the sacrifice by which (special) wishes are fulfilled, together with the metres, the sacrifices that have passed out, and the extended sacrifices (satra), are founded upon the ukkhishta.

9. The agnihotra, faith, the call vashat, vows and asceticism, sacrificial rewards, what is sacrificed (to the gods) and given (to the priests) are contained in the ukkhishta.

10. The (soma-sacrifice) that lasts one night (ekarâtra), and that which lasts two nights (dvirâtra), the (condensed soma-sacrifice called) sadyaṅkṛt, and (that which is called) prakṛt, the (songs called) ukthya, are woven and deposited in the ukkhishta; (also the parts) of the sacrifice subtle through (higher) knowledge.

11. The soma-sacrifice that lasts four nights (katûrâtra), five nights (paṅkarâtra), six nights (shadrâtra), and along (with them) those that last double the time; the sixteenfold stotra (shodasin), and the soma-sacrifice that lasts seven nights (saptarâtra), all the sacrifices which were founded upon immortality (amrita), were begotten of the ukkhishta.

12. The pratihāra-passages (in the sāman-songs), and their final syllables, the (soma-sacrifices called) visvagit and abhigit, the soma-sacrifice that ends with the day (sāhna), and that which lasts into the next day (atirātra), are in the ukkhishta—the soma-sacrifice also that lasts twelve days. That is in me.

13. Liberality, accomplishment, possession, the call svadhâ, nurture, immortality (amrita), and might,
all inner desires are satisfied according to wish in the ukkhishta.

14. The nine earths, oceans, heavens, are founded upon the ukkhishta. The sun shines in the ukkhishta, and day and night also. That is in me.

15. The (soma-sacrifice called) upahavya, the offering on the middle day of a sacrifice lasting a year (vishûvant), and the sacrifices that are secretly presented, Ukkhishtha, the sustainer of the universe, the father of the generator (Pragâpati), supports.

16. Ukkhishtha, the father of the generator, the grandson of the spirit (asu), the primal ancestor (grandfather), the ruler of the universe, the lusty bull dwells upon the earth.

17. Order (rīta), truth (satya), creative fervour (tapas), sovereignty, asceticism, law and works; past, future, strength, and prosperity, are in the ukkhishta—force in force.

18. Success, might, plans, dominion, sovereignty, the six broad (regions), the year, libation (idå), the orders to the priests (praisha), the draughts of soma (graha), oblations (are founded) upon the ukkhishta.

19. The (liturgies called) katurhotârâh, the āpri-hymns, the triennial sacrifices, the (formulas called) nivid, the sacrifices, the priestly functions, the cattle-sacrifice and the soma-oblations connected with it, are in the ukkhishtha.

20. The half-months and months, the divisions of the year together with the seasons, the resounding waters, thunder, the great Vedic canon (sruti) are in the ukkhishtha.

21. Pebbles, sand, stones, herbs, plants, grass, clouds, lightning, rain, are attached to, and are founded upon the ukkhishta.
22. Success, attainment, accomplishment, control, greatness, prosperity, supreme attainment, and well-being rest upon, rest in, have been deposited in the ukkhishta.

23. Whatever breathes with breath, and sees with sight, all gods in the heavens, founded upon heaven, were born of the ukkhishta.

24. The riks and the sâmans, the metres, the ancient legends (purânam) together with the yagus, all gods in the heavens, founded upon heaven, were born of the ukkhishta.

25. In-breathing and out-breathing, sight, hearing, imperishableness and perishableness, all gods in the heavens, founded upon heaven, were born of the ukkhishta.

26. Joys, pleasures, delights, jubilation and merriment, all gods in the heavens, founded upon heaven, were born of the ukkhishta.

27. The gods, the (deceased) Fathers, men, Gandharvas and Apsaras, all gods in the heavens, founded upon heaven, were born of the ukkhishta.

IX, 1. Hymn to the honey-lash of the Asvins.

1. From heaven, from earth, from the atmosphere, from the sea, from the fire, and from the wind, the honey-lash hath verily sprung. This, clothed in amrita (ambrosia), all the creatures revering, acclaim in their hearts.

2. Great sap of all forms (colours) it hath—they call thee moreover the seed of the ocean. Where the honey-lash comes bestowing gifts, there life's breath, and there immortality has settled down.
3. Men severally, contemplating it profoundly, behold its action upon the earth: from the fire and from the wind the honey-lash hath verily sprung, the strong child of the Maruts.

4. Mother of the Ādityas, daughter of the Vasus, breath of life of created beings, nave of immortality, the honey-lash, golden-coloured, dripping ghee, as a great embryo, moves among mortals.

5. The gods begot the lash of honey, from it came an embryo having all forms (colours). This, as soon as born, (while yet) young its mother nourishes; this, as soon as born, surveys all the worlds.

6. Who knows it and who perceives it, the inexhaustible, soma-holding cup that has come from the heart of it (the honey-lash)? 'Tis the wise priest: he shall derive inspiration from it!

7. He knows them, and he perceives them, the inexhaustible breasts of it (the honey-lash), that yield a thousand streams. Nourishment they pour out without recalcitration.

8. The great (cow) that loudly gives forth the sound 'him,' that bestows strength, and goes with loud shouts to the holy act, bellowing with lust for the three (male) gharmas (fires), she lows, and drips with (streams) of milk.

9. When the waters, the mighty bulls, self-sovereign, wait upon (the cow), swollen with milk, (then) they, the waters, pour nourishment (upon her), and cause her to pour nourishment at will for him that knoweth this.

10. The thunder is thy voice, O Pragāpati; as a bull thou hurlest thy fire upon the earth. From the fire, and from the wind the honey-lash hath verily sprung, the strong child of the Maruts.
11. As the soma at the morning-pressure is dear to the Aśvins, thus in my own person, O Aśvins, lustre shall be sustained!

12. As the soma at the second (mid-day) pressure is dear to Indra and Agni, thus in my own person, O Indra and Agni, lustre shall be sustained!

13. As the soma at the third pressure (evening) is dear to the R̥ibhus, thus in my own person, O R̥ibhus, lustre shall be sustained!

14. May I beget honey for myself; may I obtain honey for myself! Bringing milk, O Agni, I have come: endow me with lustre!

15. Endow me, O Agni, with lustre, endow me with offspring and with life! May the gods take note of this (prayer) of mine; may Indra together with the R̥ishis (take note of it)!

16. As bees carry together honey upon honey, thus in my own person, O Aśvins, lustre shall be sustained!

17. As the bees pile this honey upon honey, thus in my own person, O Aśvins, lustre, brilliance, strength, and force shall be sustained!

18. The honey that is in the mountains, in the heights; in the cows, and in the horses; the honey which is in the surā (brandy) as it is being poured out, that shall be in me!

19. O Aśvins, lords of brightness, anoint me with the honey of the bee, that I may speak forceful speech among men!

20. The thunder is thy speech, O Pragāpati; as a bull thou hurlest thy fire upon earth and heaven. All animals live upon it (the earth), and she with it (Pragāpati's fire) fills nourishment and food.

21. The earth is the staff, the atmosphere the
embryo, the heaven the whip (itself?), the lightning the whip-cord; of gold is the tip (of the whip?).

22. He that knoweth the seven honies of the whip becomes rich in honey; (to wit), the Brâhmaṇa, the king, the cow, the ox, rice, barley, and honey as the seventh.

23. Rich in honey becomes he, rich in honey become his appurtenances, worlds rich in honey does he win, he that knoweth thus.

24. When in a bright sky it thunders, then Pragâpati manifests himself to (his) creatures (pragâh). Therefore do I stand with the sacred cord suspended from the right shoulder (prâkînopavita), saying, 'O Pragâpati, watch over me!' The creatures (pragâh) watch over him, Pragâpati watches over him, that knoweth thus.
EXTRACTS FROM THE RITUAL TEXTS AND COMMENTARY.

I, 2. Commentary to page 8.

The ritual application of this hymn is a twofold one. It is employed as a medical charm and, again, as a battle-charm, owing to the belief that certain diseases are inflicted upon mortals by the arrows of Parganya, a belief which introduces into the context a large number of words redolent of battle, as well as some designations of diseases. Cf. with this the double treatment, e.g., of AV. I, 12. As a battle-charm the present hymn figures in Kaus. 14, 7 in a lengthy list (gana) of hymns called sāmgrāmikāni (or aparāgītagāna); this list is employed in connection with warlike practices in the subsequent Sūtras (14, 8–13, and more especially Sūtra 12). Still more secondarily, the entire list (aparāgīta) is employed in Kaus. 139, 7, along with certain other ganas, at the ceremonies connected with the beginning of the study of the Veda (upākarma)\(^1\). Cf. also the Sāntikalpa 17 and 18\(^2\).

In its medicinal construction the hymn is a charm against diarrhoea, being followed by AV. I, 3, a charm against diseases of the opposite character, constipation and retention of urine. It is handled in this sense at Kaus. 25, 6–9, along with AV. II, 3, in a practice which, according to Dārila, is directed against diarrhoea (atisāra); Kesava and Sāyana construe it more broadly as against fever, diarrhoea, exces-

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1 See the introduction to VI, 97.
2 Quoted erroneously by Sāyana as the Nakshatrakalpa.
sive urine, and even flow of blood, i.e. against excessive or unnatural flows from the body in general. The practices are as follows: 25, 6. 'While reciting the two hymns I, 2 and II, 3 the (practising priest) ties the head of a stalk of muñga-reed (saccharum munja) with a cord (made from the same plant, as an amulet, upon the patient). 7. Having ground up a natural lump of earth, and earth from an ant-mound, he gives (a solution of this to the patient) to drink. 8. He smears him with ghee. 9. He blows upon (the rectum of the patient).'

The hymn has been translated and analysed by Weber, Ind. Stud. IV, pp. 394-5; and the present writer, in 'Seven Hymns of the Atharva-veda,' Amer. Journ. Phil. VII, pp. 467-9. Cf. also Florenz in Bezzaenger's Beiträge, XIV, pp. 178 ff.; and, as a specimen of an interpretation which assumes that no Vedic passage has previously been correctly understood, Regnaud, L'Atharva-Véda et la méthode d'interprétation de M. Bloomfield, pp. 8-10.

Stanza 1.

a. Parganya is the god of rain (hence his epithet bhūri-dhāyas), and his outpourings upon the earth seem to be compared with a shower of arrows; hence in RV. VI, 75, 15 the arrow is said to come from the semen of Parganya (pargānyaretasā ışhvai). Possibly, however, the arrow is Parganya's child, because arrow-reeds (sarā) grow in consequence of the rain. It seems further that the discharges from the body are compared with Parganya's rain, and therefore under his control; cf. I, 3, 1 below. Hence the

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1 The passage in brackets is derived from the Commentaries.
2 For the role of the ant-mound, see the note on II, 3, 4, and more especially VI, 100.
3 So according to Dārila, apāne dhamati; Keśava and Sāyana, in accordance with their more liberal construction, cause the blowing to be performed upon the particular opening in the body from which the excessive discharge flows (Sāyana, apānaśrīmanādvrama-mukhānām dhamanām). For apāna, a euphemism for 'rectum,' see Kausika, Introduction, p. lv, bottom.
double construction of this hymn as a battle-charm, and as a remedy against excessive discharges.—For the knowledge which imparts power and control, cf. VII, 12, 2; 76, 5, and elsewhere. Also Sat. Br. IX, 1, 1, 17, 'no damage comes from him who has been recognised and addressed.'

b. The earth as mother of the plants yields the shafts for the arrows.

Stanza 2.

a. Weber's translation 'Bogenschnur! schlinge dich um uns,' is not in accordance with the quotable uses of the verb pari nam. Sâyana, quite correctly, asmân parihritya... mâm vihâya anyatra saram praraya. Cf. II, 13, 4 b; Tait. S. IV, 6, 6, 4.

c. Sâyana, who throughout this hymn identifies Parga-nya and Indra (cf. Bühler, Orient und Occident, I, p. 229; Bergaigne, III, p. 25), refers vidûk to Indra. But it refers to the bowstring; cf. vidâ âyudhâ, RV. I, 39, 2; and similarly, RV. VI, 47, 26.

Stanza 3.

a. Literally, 'when the cows embracing the tree.' The singular or plural of the stem go for 'sinew,' and some word for tree in the sense of 'bow,' occur also RV. VI, 47, 26; 75, 11; X, 27, 22.

b. Sâyana, anusphuram pratisphuranam, sphur samka-lane... arêanti... prarayanti.

Stanza 4.

d. Cf. with this the tying of the amulet in the practices of the Sûtra. Sâyana, muûgshikâ-nirmitâ ragrûk. Cf. the introduction to I, 12.

I, 3. Commentary to page 10.

The Kausika prescribes this hymn against retention of urine and constipation; the stanzas themselves seem to refer to difficulties in micturation only, and very possibly, the Sûtra adds the other feature. The hymn is the pendant
to I, 2, which aims to obviate the opposite difficulties. The practices in Kaus. 25, 10–19 are as follows: 10. ‘While reciting AV. 1, 3 (the practitioner) ties on (as an amulet upon the patient) a substance promoting micturation.' 11. He gives him to drink a solution of earth from a molehill, of pūtika (a stinking plant, guilandina bonduc), of pulverised, dried pramanda, each mixed with (wood-) shavings. 12. While reciting the last two stanzas of the hymn, he gives him an enema. 13. He makes him take a ride in a vehicle. 14. He shoots off an arrow. 15. He opens the urethra. 16. He probes the bladder. 17. Having poured twenty-one barley-grains with water into a milk-pail, placing an axe behind (the patient), he pours the water from the grain (upon the suffering part). 18. He gives him to drink a decoction of āla, lotus-root, and ula. 19. The same treatment is prescribed for one suffering from constipation.' The performances are in part therapeutic, in part symbolic (the shooting of the arrow). Cf. Wise, Hindu System of Medicine, pp. 364 ff.


Stanza 1.

Cf. I, 2, 1 above. The expression satāvrishnya refers to the abundant semen (rain) of Parganya; cf. especially

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1 According to the commentators, harītakī, 'gall-nut,' and karṇūra, 'camphor,' are such substances.
2 Dārila, at Kaus. 8, 17, glosses this with induka.
3 The sense and the construction of the long compound in this Śūtra are not altogether clear. Cf. Kausika, Introduction, p. lxii ff.
4 According to Sāyana, in the introduction, he probes the bladder with a copper instrument. So also Kesava.
5 The text, phalato: this seems to refer to the twenty-one barley-grains.
6 'Apparently a kind of creeper or weed in grain-fields.' Dārila, godhūmavyādhi; Kesava, yavagodhūmavallī. See Kausika, Introduction, p. xlvii.
7 Dārila, kasturikāsāka, 'musk,' Kesava, pāvikā.
RV. VI, 75, 15. Hence the repetition of the same expression with four other gods is secondary and mechanical. The medicine man wants to make sure that he does not neglect and offend. Sāyana justifies the mention of Mitra and Varuṇa by a reference to Tait. S. II, 4, 10, 2; of Kandra by saying, asya oshadhīsatvāt sarasya pitṛtvena vyapadētāḥ; and of Sūrya by relying again upon Tait. S. II, 4, 10, 2.

Stanza 6.
a. Sāyana explains gāvinyor by, āntrebyo vinirgatasya mūtrasya mūtrāsayaprāptisādhane pārsvadvayasthe nādyau gavinyau ity uṣṭaye. The urethra and the ureter? Cf. the dual gavīnyau in Tait. S. III, 3, 10, 1; and gavīnieke, AV. I, 11, 5; IX, 8, 7.

b. The majority of the MSS. read sāmsrutam; but one of Shankar Pandit’s MSS. has sāmsrutam. For the root sru, ‘flow,’ see Bloomfield and Spieker, Proc. Aimer. Or. Soc., May, 1886 (Journal, vol. xiii, p. cxx). For years I have had sāmsritam written as a possible emendation on the margin of my copy of the text, and now Sāyana persistently (three times) comments upon the same reading.

Stanza 7.
b. The MSS. are divided between the readings vārtram and vārtam. Sāyana comments upon the latter, vartate pravahati galam atre†ti varto mārgakah, and some of the MSS. of Kaus. 25, 16, a Sūtra coined with evident reference to this stanza (vartim bibhetti, see the translation above), also read vartam. Dārila comments, vartam mūtrabilam. I do not feel certain that this is not the correct word for the text: ‘like the outlet of a lake.’ For vārtra, see Tait. S. I, 6, 8, 1; Maitr. S. I, 4, 10.

I, 7. COMMENTARY TO PAGE 64.

This and the following hymn are directed chiefly against the species of beings called yātudhāna, a term which oscillates between the meaning ‘human sorcerer’ and ‘hostile
The entire tradition, Sûtras and Commentaries, give the word the latter bent, but we can see from RV. V, 12, 2; VII, 104, 15, 16, that men might practise yâtû, and, therefore, be yâtudhâna. Both hymns are catalogued in a series (gana) called kâtana, 'driving away (demons, &c.),' in Kaus. 8, 25, and the Gânamâlâ, Ath. Paris. 32, 3 (kâtanagana): for their employment, see Kausika, Index B, under kâtanâni, and Sântikalpa 16. With the subject-matter of these hymns cf. in general RV. VII, 104, and III, 30, 14 ff. Both hymns have been rendered by Weber, Indische Studien, IV, 398 ff.; Ludwig, Der Rigveda, III, 523; cf. also Bergaigne et Henry, Manuel Védique, p. 131 ff.

Stanza 1.

Throughout this and the next hymn Sâyana takes the root stu in its ordinary holy sense of 'praise,' a mistake which leads to the most contorted renderings, and to an utter disregard of grammatical construction, excused by assuming interchanges of inflections (vibhaktivâtyaya). He seems to be shy to attach any sinister sense to the root, or to connect it in any way with evil beings. For kimîdin, see the note on IV, 20, 5.

Stanza 2.

c. tailâsyâ in the vulgata is an emendation of the MS. reading taulâsyâ (Sâyana, tulâvat hûyamâna-drayasyasa).

d. ví lâpayâ, 'make howl,' obviously includes as a double entente the other possible sense of the word 'annihilate,' as causative from the root li.

Stanzas 4, 5.

A great deal of stress is laid in these hymns upon the confession of the yâtudhâna himself. Half the battle is won when their true nature is made apparent. Cf. I, 8, 4 and the note on I, 2, 1. Hence the neat difference between the active prá brûhi in 5 b, said of Agni (cf. RV. X, 87, 8 =AV. VIII, 3, 8), and the middle prabruvânak in 5 d, said of the yâtudhâna. Stanzas 5–7 are perhaps of a later
hand, since the hymns of the first book ordinarily present only four stanzas; cf. the introduction to I, 12.

I, 8. Commentary to page 65.

For the employment of this hymn in the Atharvānic practices, and previous translations, see the introduction to the preceding hymn.

Stanza 4.

c. In order to obtain a tristubh line we may either resolve both tāms or tvām, or insert gahi after tvām.


The hymn has been translated by Ludwig, Der Rigveda, III, 456, and entitled rāgabhishkeke, 'at the coronation of a king.' Zimmer, Altindisches Leben, p. 163, renders it in the same spirit. The Kausika, however, in its description of the coronation (chapter 17), does not rubricate this hymn, but rather IV, 8 (cf. also Vait. Sū. 36, 7), and the Gavamālā, Ath. Paris. 32, 30, again only counts IV, 8 as the abhishekagana (see Kaus. 17, 1 note). Weber, Ind. Stud. IV, 401, entitles it 'Segensspruch für einen Fürsten,' but this also seems to be too narrow: the Sūtra, advisedly no doubt, employs it in practices designed to confer glory, lustre upon any one at all.

At Kaus. 11, 19. 20, the hymn is employed along with I, 35 and V, 28 in a practice designed to make one successful (sampatkarma), to wit: 'an amulet made of a pair of krishnala-berries (abrus precatorius linnaeus)¹, which has

¹ Or the weight of two krishnala in gold? All the commentators explain yugmakrishnalam as 'gold.' Dārila, raktikeśū (see Pet. L ex.) prasiddhābhidhanā ayam ka sauvarnamaniḥ; Kesava, suvarnamaniḥ, hiranyamaniḥ (here, and at Kaus. 52, 20). Cf. the word hiranya in I, 9, 2; 35, 1; V, 28, 6. A very similar performance undertaken with the same three hymns is stated at Kaus. 52, 20. 21, being a rite which bestows long life (āyushyakarma). See also
been steeped (in honey during certain three days, Kaus. 7, 19), is tied on. Then a mess of porridge, cooked in the milk of a cow with a calf of the same colour, is shaped in the figure of a man, enriched during twelve days with the dregs of ghee, and consumed with averted face.

Further, at Kaus. 16, 27, 28, the hymn is associated with a practice intended to restore the loyalty of a disaffected people: the king is given to eat a porridge prepared from an after-growth of rice, cooked in the milk of a cow with a calf of the same colour, upon a fire of kämpila-branches (crinum amaryllaceae), which have grown out where they have been previously cut. A neat bit of symbolism: the milk of the cow with a calf of the same colour represents complete harmony; the after-growth of rice and kämpila represents the resumption of the sharply interrupted relations between the king and his people.

Once more the hymn is recited for obvious reasons at Kaus. 55, 17, along with a list of others at the investiture of the young 'twice-born' (cf. also the scholiast at 17, 31), and it figures in one of the two varkasyaganas, 'series of hymns which confer lustre,' in the Ganamālā, Ath. Paris. 32, 10 (see Kaus. 13, 1 note).

Stanza 2.

The abrupt change of person in Pāda c suggests the possibility of emending asmāt to asmāt, 'inferior to him.' But cf. the same formula in st. 4 c.


1 As the porridge-man drips with ghee, thus the real man shall live in abundance.

2 rāsh/rāvagamanam. Dārila, ganapadah tasyā vagamanakaram ... anurāgakaram. Sāyana, 'a performance designed to restore a king, driven from his kingdom by an enemy.' Cf. the hymns III, 3 and 4.

3 The commentators state explicitly that rice which has grown anew upon the place, where it has previously been cut, is to be used. See Dārila, Kerava, and Sāyana (lūnapunaratthitagam odanam).
Stanza 3.

Allusion seems to be made here to the rape of the soma in Indra’s behalf by Agni, the heavenly eagle (syena). According to our interpretation, in Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 1 ff., this Agni, the eagle, is the lightning.

I, 10. COMMENTARY TO PAGE 11.

Varuna punishes crime, especially falsehood (cf. AV. IV, 16; Tait. Br. I, 7, 2, 6, &c.), with his disease, the ‘water-belly,’ dropsy. The performance of the Kausika is purely symbolic: 25, 37. ‘While reciting the hymn (the priest) sprinkles the patient over the head (with water) by means of twenty-one tufts of darbha-grass together with reeds taken from the thatch of a house.’ The water in the body is supposed to be washed out by the water sprinkled upon it (attractio similium).

The hymn has been translated by Weber, Ind. Stud. IV, 403-4; Ludwig, Der Rigveda, III, 445; cf. also Bergaigne et Henry, Manuel Védique, p. 133.

Stanza 1.

b. Weber regards varâ as fem. sing.; Whitney, in the Index Verborum, as nom. plur. masc.; Sâyana, as neut. plur., varâ vasâni. Varuna and Asura are, of course, the same divinity.


Stanza 2.

c, d. The passage is a reverberation from the legend of Sunaksepa; cf. Ait. Br. VII, 15.

Varuna is the lord of the waters (see the note on IV, 16, 3): the dropsy is therefore conceived to be due to his infliction.
d. For tává-yám, cf. VIII, 2, 20 d. Ludwig suggests that the sufferer, being a kshatriya, is said to be the man of Varúña, the king (kshatriya). Weber construes it as though it were an ethical dative, ‘dieser lebe dir (i.e. durch deine gnade) hundert Herbste.’ Sāyāṇa, identically the same way, tava anugrahāt.

Stanza 4.

a, b. Ludwig, rendering ‘von dem grossen meere Vaisvānara,’ thinks that the lower regions are alluded to, since death overtakes him that has been seized by Varúña. Sāyāṇa over-ingeniously connects vaisvānara with the digestive fire (gatharāgni), i.e. in this connection, digestive disturbance. But AV. VIII, 2, 27 shows that nothing more is intended than the funeral fire. Cf. for the entire stanza, Vait. Sū. 38, 1.

I, 11. COMMENTARY TO PAGE 99.

The ceremonies connected with this hymn are described in Kaus. 33, 1 ff. They are in part intended to procure easy and natural parturition, but the attention of the sūtra-kāra seems to be engrossed even more by certain oracles which shall tell whether the woman is in danger, and whether or not she will give birth to a male child. As the practices, in spite of their unusual length, do not exhibit any very close connection with the hymn, we may only present the first six Sūtras, as follows: 1. ‘While reciting AV. I, 11, four portions of the dregs of ghee are poured into a water-pail, and four muñga-reeds are plucked (and placed) eastward upon the head (of the pregnant woman’). 2. The sheaths (of the muñga-reeds) are placed westward. 3. If (these reeds and stalks) should break, there is danger. 4. (The practitioner) washes her with warm water, beginning with the braid of hair to the right.

1 Cf. the four directions mentioned in the second stanza of the hymn.
5. The joints of the house are loosened. 6. On both sides of her a cord and a wagon-ropes is fastened.' The remaining Sūtras are not all of them clear; they seem to be devoted wholly to oracles for finding out whether it is to be a boy or not.


The hymn has been treated by Roth, Ueber den Atharvaveda (Tübingen, 1856), pp. 15 ff.; Weber, Indische Studien, IV, 404-5; Ludwig, Der Rigveda, III, 478.

**Stanza 1.**

**a, b.** The point of the first hemistich is the punning comparison of the birth (sūti) with the act of pressing the soma. This makes of it a sacrifice; Aryaman, as the hotār-priest, utters the vashat-call for Pûshan who is, as it were, the adhvaryu-priest; cf. Ind. Stud. X, 324. Ludwig's surmise that Sûshan is to be read for Pûshan (cf. stanza 3) is untenable. The association of the two in matters connected with marriage (RV. X, 85, 36, 37) is well known. For hōtā vedhāḥ, see Ludwig, Der Rigveda, III, pp. 223-4; vedhāḥ, however, is not derivable from the root vidh, but is equal to Avestan vazdaŋh (Geldner, Studien zum Avesta, p. 58).

**c.** The Pāda is very difficult. Roth emends freely, sīsrītām nāry rītāpragāto, 'a child) begotten at the proper time shall detach itself, O woman!' He compares, for this use of sīsrītam, Vāg. S. VIII, 28, evāsyaṁ dāsamāsyo asrat,

1 Symbolic action calculated to loosen the foetus; cf. in general AV. IX, 3.
2 The mantra quoted in Kauś. 33, 7 is also based upon the same hymn, RV. X, 85, 40 (the sūrya-sūkta).
where asrat is, however, to be derived from sramś, ‘fall.’ Weber regards nāry ríta-pragātā as parenthetic, and combines sísratām with párvaṇi, ‘lass nachgeben—möge die frau richtig gebaut sein!—lass weichen die glieder!’ Ludwig, ‘es löse sich die frau als eine richtig gebärende.’ We have adhered closely to the text, but sísratām as a third singular middle imperative is problematic, and perhaps Roth’s emendation (sísritam) is to be adopted. Possibly some derivative of sramś stood in place of the word (sírsat, ‘may she cause the child to fall’?).

Stanza 2.

d. The editio princeps reads tám vyūrnuvantu svítave; Shankar Pandit, following the minority of his MSS. and Sáyana, reads tám, which was also proposed by Roth, l.c., p. 155, and adopted by Weber, l.c., p. 405. I have translated tám, because the womb and not the foetus (cf. AV. IV, 2, 8) is opened at birth.

Stanza 3.

a. We shall, in all probability, never be able to unravel the tangle of mixed, punning notions which have given rise here to the śat. ve, the proper name Sūshan. Ludwig is impressed with it so much as to endow the entire hymn with the title Sūshan. In the first place it is a modification of Pūshan, suggesting the future or desiderative of the root sū, ‘beget;’ cf. sūshyanti, RV. V, 78, 5. Then, there is surely an allusion to ushā (h) vyūrningati in RV. I, 92, 11, that is, ushā is dimly felt to be su + ushā, ‘beautiful Ushas;’ cf. Tait. S. IV, 7, 3, 2. Sáyana plainly and mechanically offers this as one of three explanations, sobhanā ushāk sūshā. And again the words su ‘well’ and san ‘obtain’ may also have flitted before the eyes of the versifex, cf. sūshaze in Pāda c. Sáyana offers two explanations in addition to the above, sūshā savitṛ praganayitṛ devatā, and suvam sanoti-ti sūshā. The Pāda is catalectic, but scarcely stands in need of emendation; cf. Oldenberg, Die Hymnen des Rigveda, pp. 34 ff.

c. Sūshane (āpt. λεγ. as sūshā in Pāda a) may be a vocative from either sūshani or sūshanā. Sāyana, he sūshane, suvam sanoti prayakkhati ... sukhaprasavakārinī devatā.

d. Still more problematic is bishkale. Sāyana explains it as either from bishka, an imitative word, and the root lā 'take' or 'make,' or else from a combination of the roots vish 'permeate' and kal 'go!' According to the Sabda-kalpadruma, bishkalā is the domestic sow (grāmyasūkaraḥ) called bahv-apatya, 'having abundant offspring,' on account of its prolificness.

Stanza 4.

Cf. Pār. Grih. I, 16, 2; Hir. Grih. II, 3, 3. Sāyana, supported by some MS. authority, reads māṃsena, as does Pāraskara. Sāyana quotes from an unquotable Vedic text (nigamāntaram) another form of this mantra, svāvity(l) avapadyasva na māṃseshu na snāvasu na baddham asi maggasu.

e. Ševelam is problematic. The scholiast to Pāraskara renders it 'moist, slimy,' and the Petersbug lexicon's suspicion that this is a purely etymological rendering based upon the name of the water-plant saivāla is fully borne out by Sāyana's statement, sevalam galasyoparisthitasaivālavaḥ āntarāvayavasambaddham. Roth, l. c., p. 16, suggests kevalam, 'alone;' cf. for the interchange between s and k, Bloomfield and Speker in the Proc. Amer. Or. Soc. for May, 1886 (Journ., vol. xiii, p. cxxi).

Stanza 5.


Stanza 6.

I, 12. **Commentary to page 7.**

The history of the interpretation of this hymn is of uncommon interest, because it illustrates forcibly the particular closeness of relation between the hymns of the Atharvan and the practices reported in connection with them. Professor Weber, Indische Studien, IV, p. 405, translated the hymn under the caption 'Gegen hitziger fieber,' and, guided especially by the more immediate meaning of *garâyugâh,* 'the product of the placenta, after-birth,' he thought that the hymn referred to puerperal fever, or the fever of a child. Ludwig, Der Rigveda, III, p. 343, surmised that the hymn was directed against inflammation, and Zimmer, Altdindisches Leben, p. 390, refers to it in connection with the word vâta in the first stanza, which he would translate by 'wound;' he also identifies vâta with 'wound' etymologically. The compound vâtabhrâgâs in the first stanza, as he understands, means 'suffering from wound-fever.' But Zimmer's theory that the word vâta ever means 'wound' has not sustained itself: vâta is 'wind in the body;' vâtikrîtanâsâni (VI, 44, 31) is 'destroyer of the disease which comes from wind (of the body);' cf. bâta byádhi (vâtavyádhi), 'diseases produced by wind (in the body),' in Wise's Hindu System of Medicine, p. 250, and see Contributions, Fourth Series, Amer. Journ. Phil. XII, p. 427.

In Seven Hymns of the Atharva-veda, l. c., VII, pp. 469 ff., I presented a full discussion of the hymn, and, aided by the indications of the Kausika-sûtra, showed that the hymn referred to lightning, which is regarded as productive of certain diseases mentioned in the context, to wit, fever (cf. the word sokîsâ in st. 2), headache, and cough. The pivotal word in the hymn is *garâyugâh,* and it is interesting to note why it is especially misleading. The first book of the Atharvan is a miscellaneous collec-

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1 Cf. the note there, at VI, 109, 3, and IX, 8, 20.
tion of hymns containing for the most part, though not unsailingly, four stanzas each (cf. AV. XIX, 23, 1; Atharvānukramāṇi I, 1, 13; Ath. Paris. 48, 9 and 10; Gop. Br. I, 1, 8; Ind. Stud. IV, 433; XVII, 178). There is no definite order in the arrangement of the hymns within the book, but there appears a marked tendency to group together two or even three having the same or a similar subject. This concerns especially hymns 11–13. The eleventh is a charm for easy delivery in childbirth. The last three stanzas end with the refrain, āva ḫāyuyu padyatāṁ, ‘may the placenta come down;’ in addition to this the word ḫāyuyu occurs thrice more in the course of the last three verses. Now, there can be no doubt that the redactor placed our hymn (I, 12) after I, 11 simply because it begins with the word ḫāyuyugāk. This does not argue that he misunderstood the true nature of the hymn; on the contrary it is quite clear that he recognised its association with lightning, because he has placed after it I, 13, a hymn which is evidently a prayer to lightning (nāmas te vidyūte, &c.). He placed I, 12 after I, 11 simply because the word ḫāyuyugāk offered as good a point of linkage as any other at hand, the fundamental difference in its value notwithstanding. But it is natural that European readers should have seized upon this erroneous suggestion, so as to be influenced by it in deciding the purpose of the hymn.

The native treatment of the hymn exhibits considerable divergence, owing to its duplex character. It is a hymn to lightning; and, on the other hand, the diseases attributed to lightning present even more salient and practical points, destined to be prominent in its designation and ritual application. So the Anukramāṇi describes it as a yakṣa-
manāṣānam sūktam, ‘a hymn which cures consumption’ (cf. the word kāsās ‘from cough’ in st. 3); in the Ga
mālā, Ath. Paris. 32, 7, it is one of the takmanāṣānagna,

1 Note the words stāṇāḥ and stanayitnur respectively, in VII, 10 and VII, 11, as the probable, and even more inane reason for the juxtaposition of the two hymns in the redaction.
a group of hymns designed to cure takman, fever' (cf. Kaus. 26, 1, note). Kausika employs it twice, presenting its two main characteristics. In 38, 1-7 it is used in a charm against thunderstorms, preceding the employment in a similar charm of AV. I, 13 and VII, 11, both of which are palpably hymns addressed to lightning. But in 26, 1-9 it is employed further in a performance which is distinctly described by Dărila as a sırorogabhaishagyaṃ, 'cure for headache' (cf. muḥkā sirshaktyā in st. 3 a), and by Kesava as, atikāse sirshaktisirovedanāyām ka karmāni, 'rites against excessive cough and pains in the head.'

The latter practice is as follows: 1. 'While reciting AV. I, 12 (the priest) lets (the patient) drink of fat 1, honey, ghee, and sesame-oil. 2. (The patient), his head covered with a turban made of muṅga-grass 2 (saccharum munja roxburgiense), goes along carrying in his left hand parched grain 3 in a sieve, from which he scatters it with his left hand. 3. (The patient then goes on, carrying) in his left hand the sieve and the turban, in his right hand a bowstring and an axe. 4. The (patient goes) in front of the priest who gives the orders 4. 5. On the spot where the disease seizes upon him he puts down the sieve and the turban. 6. And (also) the bowstring. 7. He returns home 5. 8. (The patient) puts ghee up his nose. 9. (The priest) while supporting the patient's head with a staff (of bamboo) having five knots mutters (the hymn). The sense of these practices, obscure though they are in many

1 Kesava, māmsamedāḥ.
2 Kaus. mauṅga-prasna; Dărila, prasna ushñīsham; Kesava, mauṅga-induka (cf. indva in the Pet. Lex., and especially in Kaus. 26, 30).
3 Kaus. pūlyāni; Kes. lāgān. Symbolic scattering of the fever.
4 Kesava here is the least obscure of the commentators, vyādhitam agre kṛtvā.
5 The text of the Sūtra is very obscure. One MS. of the text reads āvraganam; the rest, āvragatam. Dărila has āvragam twice (see notes 7 and 10 on p. 71 of the edition); this may be for the participle āvragan, and has served as the basis of the translation.
details, is clearly a symbolic act of drawing the disease out of the head, and depositing it where it is supposed to have come from; cf. the introduction to VI, 26. One is tempted, at first sight, to accuse the medicine man of the banalité of employing muñga-grass simply because it puns with muñka, 'release,' and this would be no more than Atharvan-esque. Possibly, however, there is a little more contained in the practice. In Sat. Br. VI, 3, 1, 26 we have the following legend: 'Agni went away from the gods, he entered the muñga-grass. Therefore that is hollow, and for that very reason it is as if it were disfigured by smoke. The muñga is the womb here of Agni.' In that case we have here the usual attractio simillium. The muñga is employed in drawing off the effect of lightning, because it is the natural home of fire (lightning). Cf. also Sat. Br. VI, 6, 1, 23.

Uncanny is the rite which the Kausika prescribes in connection with the hymn at 38, 1-7. It is directed against stormy weather, durdina, the relation of which to lightning, of itself obvious, is stated explicitly in the Harivamśa 9609, tumulam durdinaṁ kāṣṭiṣid vidyutstanaṁyatnumat, 'and there arose a crashing storm accompanied by lightning and thunder.' The passage of the Sūtra may be translated as follows: 1. 'When one goes against a storm he faces it while reciting AV. I, 12. 2. Stanza by stanza (he faces the storm hurling) jets of water (against it). 3. (And he faces it) with a sword, a firebrand, and a club. 4. (And he faces it) naked while wiping his forehead. 5. Into a coal-pan which he has removed outside (of the house) he makes an oblation of (the leaves of) the horse-radish

1 Kesava, durdinaṁ abhimukham upatishthate.
2 udavastraḥ: the Brāhmaṇas have innumerable times the expression vagro vā ṣapah, e.g. Sat. Br. VII, 2, 1, 17.
3 kishkuru (with variants) is unknown elsewhere, but Kesava in glossing it with lakuṣa = laguda is clearly well-informed. The word is doubtless identical with kishku, which the scholiast at Paśk. Br. VI, 5, 12 glosses with danda.
tree and pebbles. 6. He puts on (fagots of) the kerā and arka (calotropis gigantea) plants. 7. Beaten by the rain, with dishevelled hair, going thrice around a pit he quickly buries into it the arka-wood. The symbolism of this performance is not altogether transparent; the use of the arka is doubtless founded upon a double entente: arka is 'flash of lightning;' and its cessation is coaxed by burying the arka-wood in the pit.

Stanza 1.

a. For garāyu-gā, 'born of the (cloud-)womb,' cf. abhra-gā in st. 3, and such expressions as vidyūn meghāsakhā, 'the lightning whose companion is the cloud,' in the Suparnākhyāna 3, 2. The more literal meaning of the word is 'placenta-born,' an idea thoroughly Indic. Cf. Sat. Br. VI, 5, 3, 5, trivrid dhi praģātiḥ pitā mátā putro-tho garbha ulbam garāyu. Cf. also VI, 6, 1, 24. Professor Kern some years ago was good enough to impart to me his own somewhat different view: 'As to garāyu-gā-, I think that is what the Norse skalds called a kenning, an oratorical periphrasis of vatsa, and this is a veiled expression for lightning; cf. apām vatsa as denoting the fire of lightning, and the srivatsa, the lightning figure on the breast of Vishnu.' (Letter of May 10, 1887)—For the epithet vṛṣhan as applied to lightning see now my article on sūṣma, Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft, XLVIII, 565 ff. The entire passage has a good parallel in RV. IX, 74, 3, ḍe yó vṛṣhtēr itā usriyo vṛṣhā apām netā yā itātīr rigmīyāk, where Soma is obviously compared with lightning.

b. The edition reads vātabhragāḥ, but the text is not absolutely certain, as Sāyana comments upon vātabhragāḥ.

1 Dārila, sigrupatrāni.
2 Dārila, kerāparniitī yā surāshtre pumdarikeitī; Kesava, pater-akasamidhāh.
3 prātilomakashitas is explained in the light of keśeshu karshitā in the Mṛīkhakaśikā 16, 25.
4 Sāyana refers the entire stanza to āditya, 'the sun.'
Both readings are worthless; I have substituted in my article on the Seven Hymns, vāta-abhra-gāh. It is refreshing to see for once an emendation rendered absolutely certain by a later discovery. The entire Pāda presents the stereotyped four component parts of a storm, vāta, abhra, stanayitnu, and vrīshī; in this way they are catalogued in a variety of Vedic texts; see the article on sūshma just quoted, l.c., pp. 569-70.

c. Read tānvār-vugō with crasis of sandhi-hiatus. The juxtaposition of rīgugō and rugān is of the punning order.

d. Read trayadhā.——Cf. the statements about Vishnu, who himself single passes through three regions, e.g. RV. VIII, 29, 7, trīṇy ēka urugāyō vi kakrame. Resting upon this parallelism I have taken ēkam ógas as in apposition with the subject of the clause.

Stanza 2.

a. sokis, the salient symptom of fever, AV. I, 25, 2, 4; V, 22, 2; VI, 20, 3.

b. I have translated aṅkā as ‘crook’ and sāmaṅkā synonymically as ‘hook.’ Both translations are purely tentative; aṅkā may mean ‘hook,’ and at present any rendering of sāmaṅkā is an enfant perdu. The word occurs once more in the Atharvan, VI, 50, 1, apparently as the name of some pestiferous insect, or animal which destroys grain. I do not know how to mediate between the two uses of the word. Sāyana, aṅkān aṅkanaśilān sūryasya anukarān sāmaṅkān sāmaṅkanaśilān samīpe vartamānān antaraṅgān api parivārabhūtān devān.

c. The text of the Samhitā reads asyā, the Padapātha, asya. If the latter is correct in its interpretation, this is the only instance in the Rig and Atharvan-vedas of asyā as a masculine. Looked at purely by itself asyā grābhītā may stand for asyā(h) grābhītā, and this opens out the

1 Cf. my article, On certain irregular Vedic subjunctives or imperatives, Amer. Journ. Phil. V, p. 27 (12 of the reprint).
possibility that the stanza stood originally in some other connection where a feminine was appropriate.

**Stanza 3.**

The stanza, in accordance with its context, is employed in Kaus. 27, 34, along with the so-called mrigāra-sūktāni, in a more general remedial charm, designated by Dārila as a sarvabhaishagyaṃ.

a. śirshaktī, probably for śirhasaktī with haplology; see Proceedings of the American Oriental Society, 1893 (Journal, vol. xvi), p. xxxv. The poet puns upon the word in Pāda d with saṅatām, although sakti is more likely to come from saṅg, rather than saṅ.

b. The masculine yó is difficult. I have referred it to the lightning (usrīyo vrīshā, or sūshmaḥ), which involves a considerable ellipsis, indicated by the parenthesis in the translation. But it seems to me possible to refer yó to kāsā(ḥ) in Pāda a, and to translate more simply, 'Release him from headache, and also from cough, which has entered every joint of him.' Namely kās, feminine, jostles with its thematic pendant kāsā, masculine, in AV. V, 22, 10 and 11 (kāsā, instrumental feminine in 10; but kāsam, accusative masculine in 11). It requires no violent stretch of the grammatical imagination to suppose that the poet unconsciously has shifted his position from the feminine in Pāda a to its masculine doublet kāsā in Pāda b. The masculine form prevails in the classical period.

c. For sūshmo, see the article on the word, cited above, where several close parallels to this passage are assembled.

I, 14. **Commentary to page 107.**

The history of the interpretation of this hymn is of interest. Weber, Ind. Stud. IV, 408 (cf. also V, 218); Ludwig, Der Rigveda, III, 459; and Zimmer, Altindisches Leben, p. 314, translated and interpreted the hymn as a marriage-hymn. Zimmer thought that the stanzas were spoken at the end of the ceremony, as the bridegroom
assumed charge of the bride. The present writer, following the indications of the practices connected with the hymn in the Kausika (36, 15–17), thought that it was a charm of a woman against a rival, and dealt with the hymn and the ritual in this sense in an article devoted to the subject in Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, pp. 473–6. It is of interest to find now that Sāyana construes the hymn in the very same spirit.

The proceedings in the Kaus. are somewhat as follows: 36, 15. ‘While reciting AV. I, 14, the wreath, pillow (?), tooth-brush, and hair (of the woman against whom the charm is undertaken are placed) into the skin of a cow slain by Rudra, or of a funeral cow, and buried in the cavity of a mortar under a pile of three stones

1. 16. The hymn is recited while the wreath is being ground up. 17. Three tufts of hair are tied (each) with a black thread (and buried under) a pile of three stones, the stones each alternately above (each tuft).’ Then follows in Sūtra 18 a subsidiary rite for digging the ‘fortune’ up again (Kesava), saubhāgyakaranam: ‘Then one digs her fortune up with the formula, “That fortune of thine which they have buried into a pile of three stones, or four stones, that we now dig up, along with offspring and wealth.”’

Throughout the hymn and the ritual the spirit of fierce hatred manifests itself in allusions to the burial rites. Thus in the ritual the anustaraṇī; in stanzas 1, 3, the word pitrīśu, translated above ‘with her relatives,’ may also mean (with

1 The Sūtra bristles with difficulties; nishpramanda has been translated by ‘pillow,’ because Sāyana says, tadupabhuktamāl ya- kandu kadantadhavanakesānām . . . (ni)khanaṇādikarmāṇi. But the word nishpramanda is none too certain; some MSS. and Kesava read nipramanda, and Dārila’s comment on the word is unintelligible (krīḍāyavargāgendukaḥ; cf. pramanda=indukaḥ, Kaus. 8, 17; 25, 11; 32, 29, and Kausika, Introduction, p. lii). I translate kora by ‘skin,’ because Kesava says, tānahaṭā tasyāh karanāavyeṣṭya (the passage is not extracted in the edition). But cf. the word antahkoriṁ in st. 4 c. Both Dārila and Kesava explain tānahaṭā, ‘slain by Rudra,’ as=gvarahaṭā, ‘killed by fever.’
double entente) 'among the Fathers or manes.' The first
hemistich of the third stanza, considered by itself, might be
readily interpreted as being uttered at the funeral of a
maiden; indeed, it seems possible that material of this
sort has been worked over for the occasion. The secondary
employment of stanzas, composed primarily for the burial
service, is possibly to be assumed for stanzas 2-4 of RV.
VII, 55 (see Aufrecht, Ind. Stud. IV, 342), and for AV. II,
12, 7-8 (q.v.). The Anukramaṇi makes the following curious
statement in regard to our hymn: nāmas te astu (I, 13),
bhagam asyā (I, 14), iti sūkте vaidyute dve ānushūbhе,
prathamam vaidyutam param vārunam vo vā yāmyam vā,
prathamena vidyutam astaud, dvitiyena tadartham yamam.
There seems to be no reason for associating these hymns,
nor for regarding I, 14 as having any relation to lightning

Stanza 1.

Pādas a and o, apparently each hypermetric, may be
restored by reading, with elision and crasis, bhāgasyā, and
mahābuddheva.

d. pitṛśhu, 'with her relatives,' as stated more explicitly
in st. 2. So also Sāyana. Cf. the words pitṛśhād and
amāgūr in the lexicons. But there seems to be intended,
too, an allusion to the manes, i.e. to death; cf. the intro-
duction.

Stanza 2.

a, b. Sāyana, here and in the next stanza, refers rāgan to
Soma, supporting his hypothesis by a reference to RV. X,
85, 40, where Soma is said to have been the first to woo
the maiden, being followed by Gandharva, Agni, and man.
Cf. also Vas. Dharm. XXVIII, 5.

o, d. It depends upon circumstances whether the girl
lives with her (widowed) mother, or her father, or, after
the decease of her parents, with her brother; cf. for the latter
contingency, AV. I, 17, 1.

1 Unless the word īrānahatā, Kauś. 36, 15, has misled the author
of that very late and bungling performance.
Stanza 3.

a. Sāyana comments upon kulapā instead of kulapā(h) of the Samhitā and Padapātha.

d. The MSS. unanimously have this Pāda in the form ā sūrshnāḥ samópyāt (Padap., sam ópyāt). Sāyana emends to samópyāt, commenting, sirasāh samvapanāt bhūmau sampatanāt, 'until her head sinks to the ground.' This coincides with the reading of the Paippalāda, and is accepted by Shankar Pandit and Whitney; see Festgruss an Rudolf von Roth, p. 90. For the interchange between s and s, see our article in the Proc. Amer. Or. Soc., May, 1886 (Journal, vol. xiii, p. cxx). The text in this form might mean 'until she scatters from her head,' i.e. 'until she becomes bald.' Even after the authority of the Paippalāda I venture to repeat, very hesitatingly, my suggestion (Amer. Journ. Phil. VII, p. 476), that ā sūrshnāḥ kētam ópyāt may have been the original text of the Saunakiya-sākhā. 'Let her scatter her hair from her head,' or 'let her scatter the hair of her head,' either by growing bald, or as a sign of mourning (cf. Contributions, Second Series, Amer. Journ. Phil. XI, pp. 336 ff.). Ópya as a noun is very strange, and sam + ā + upyāt (precative) would seem to require an expressed object in the accusative. We are reminded, too, of the expression kēsāṃ prā vapanti, 'they let down their hair,' AV. XIX, 32, 2, as a sign of mourning.

Stanza 4.

a, b. The juxtaposition of Kasyapa and Gaya reminds one of Kasyapa of Gayâ, who plays a conspicuous part in the Buddha legend. Asita is another worthy in the same narrative. See the words in the Pet. Lex., and cf. our note on IV, 20, 7.

c. gâmil, in the broader sense of the word in the later language, 'female relatives of the householder.' Sāyana, striyāḥ; cf. Nirukta III, 6.

The Kausika, 47, 23–4, presents this hymn in the sixth book, devoted to the witchcraft practices (abhicārikāni), as follows: 23. 'While reciting AV. 1, 16 he who performs the practice collects ground lead, and puts it into the food (of his enemy), or upon the ornaments (upon his person). 24. With a staff, made from a decayed bamboo-reed, as long as an arm, and ornamented 1, he strikes (the enemy).'

According to the Paribhāṣā-sūtra, Kaus. 8, 18, the word 'lead' in these practices is to be construed very broadly, including both lead itself, 'river-lead' (i.e. according to the commentators, river-foam), iron-filings, and the head of a lizard. In Contributions, Third Series, Journ. Amer. Or. Soc. XV, pp. 157 ff., I have endeavoured to show that this class of practices is founded upon the famous legend of Indra and Namūki, in which Indra slays Namūki with the 'foam of the waters.' The other substances seem to be substituted for practical reasons, being more easily obtained and more readily handled. They may, of course, have been regarded as available for this purpose for other reasons, that escape us.

The hymn has been translated by Weber, Ind. Stud. IV, 409; Grill 2, pp. 1, 75. The Anukramani describes the hymn as kātanam, 'charm to chase away with,' and accordingly it figures in the series called kātanagana in the Gānamālā, Ath. Paris. 32, 3; see Kaus. 8, 25 note.

Stanza 1.

a. In Āpastamba's Dharmasūtra I, 11, 31, 21 we have: 'During the day the sun protects the creatures, during the night the moon. Therefore let him eagerly strive to protect himself on the night of the new-moon by purity, con-

1 The term alamkṛita here seems to mean technically 'anointed (with ghee);' see Dārila at Kaus. 48, 3, and cf. Kaus. 47, 40. 44.
tinence, and rites adapted to the season.' Cf. also AV. IV, 36, 3; Tait. S. II, 2, 2, 2; Maitr. S. II, 1, 11. The accusative rātrim is not favoured by the metre, and we should expect rātryām. Sāyana, sarvasyām rātrau udasthuḥ uttish-
thanti.

b. Sāyana reads bhṛgām for vrāgām, to wit: rātrim raganīṃ bhṛgām bhṛgāmānām; or again, bhṛgāmānām . . . purusham himsitum udasthuḥ. He repeats this reading when quoting the stanza in his comment on II, 9, 1. Cf. also the note on vātābhṛragāḥ, I, 12, 1².

c. Sāyana takes turfyā in the sense of 'fourth,' as alluding to the well-known legend of the three older brothers of Agni who were worn out in the sacrificial service before the present Agni; see RV. X, 51 and 52; Sat. Br. I, 2, 3, 1; Tait. S. II, 6, 6; Mahābh. III, 222, 7=14214, &c. (cf. Ludwig, Der Rigveda, V, 504-5). But turfyā is the equivalent of turā, e. g. RV. VIII, 52, 7.

Stanza 2.

For the uses of lead in the ritualistic texts, see Weber, l. c., p. 410, and our article on Indra and Namūki, quoted above in the introduction.

Stanza 3.

For a full discussion of vīshkandha, either some disease, or, as seems to us more likely, a kind of demon, see the note on II, 4, 1.

I, 17. Commentary to Page 22.

This charm against flow of blood is the only one of the kind in the Atharvan. Kesava specifies that it is employed against internal and external flow of blood and (excessive) menstruation, atha lohitam vahati sarīramadhye bahīs ka . . . rūdhiraṃvane . . . strīragosotiprāvantane bhāshagyaṃ rudhiraprauvāhe ka. The Kausika attaches to it the following performances at 26, 10-13: 'While reciting AV. I, 17 (the practitioner) strews dust and sand around (the wound) with a bamboo-staff containing five joints (accord-
ing to Kesava he places the staff upon the wound [cf. Kaus. 26, 9, samstabhya], and then strews the dust and sand ¹).

11. He ties on mud from a marsh ². 12. He gives (the patient a solution of it) to drink. 13. He (also) gives (him) to drink a mixture of curds and ground sesame, along with four tips of millet-grass. The chief point of relation between the practices and the hymn is the application of a bandage or poultice of dust and sand which seems indicated in the fourth stanza with the words sīkatāvati dhanūr.

The first stanza of the hymn is quoted with variants in Yāska's Nirukta, III, 4, from an unknown source; the Anukramanī designates the hymn as yoshiddevatyām. Previous translations by Weber, Ind. Stud. IV, 441; Ludwig, Der Rigveda, III, 508; Grill ³, pp. 16, 76; cf. also Hillebrandt's Vedachrestomathie, p. 46.

**Stanza 1.**

In Yāska's Nirukta, III, 4, the stanza occurs in the following version: amūr yā yanti gāmayaḥ sarvā lohitavāsasakah: abhrātara iva yoshās tīshthanti (Durga, tīshthantu) hatavartmanah. Durga declares this to be an Atharvan-stanza, and says that the women are the blood-vessels (nādyāḥ) which shall stand still, like brotherless maidens, debared

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¹ The word pāmsusikatābhīḥ, which I have translated as a copulative compound, 'dust and sand,' is regarded by the commentators as a descriptive. Dārila, pāmsuvat slakshmadhūliḥ sīkatā-vālukā; Kesava, rathyāyāḥ pāmsūn.

² It is not quite clear whether the armakapālikā is tied on as an amulet or as a bandage upon the wound: usually badhnāti is the terminus technicus for the tying on of an amulet. Nor are the commentators agreed as to the meaning of the word; Kes. kedāramritikā, and pānkamritikā. But the word occurs also in Tait. Ār. V, 2, 13 (cf. also Tait. S. V, 1, 6, 2), and in the commentary on the Tait. Ār., p. 394, it is explained as 'potsherds deposited in the decayed portion of the village,' kīrmtane gīrnagrāmandere avasthitā bhāndāṃstāḥ. Sāyana to our passage, sushkapānkamrītikā kedāramrītikā và.
from the samtánakarma and the pindadána (ancestral rites) practised by the family of their husband. In AV. I, 14, 2 the girl who has lost her father and mother is depicted as living in the house of her brother. Cf. Roth's comment, p. 25, and Zimmer, p. 328. The exact point of the comparison is not quite clear, and Zimmer's translation of hatávárkaas as 'deprived of support or protection' seems to import an occidental idea not in the text. See RV. I, 124, 7; IV, 5, 5, and especially the statement, náabhátrím upayakheta, 'one may not marry a brotherless girl,' in the commentary on Nirukta III, 5; Manu III, 11; Yāgñavalkya I, 53; Vasishtha XVII, 16; Gautama XXVIII, 20.

b. lohita, with double entente, 'red' and 'blood.'

c. Read abhrátaureka; the Anukramani, upon the strength of the apparently additional syllable, designates the stanza as a bhurig.

Stanza 3.

b. Ludwig rather whimsically translates sahásrasya hirá-námk 'von den tausend gelben.' It would seem as though the stanza intends to bring out a distinction between hirá and dhamáni, the former being the smaller and the latter the larger blood-vessels. Accordingly, 'veins' and 'arteries.' And yet in VII, 35, 2 (see the note there) both hirá and dhamáni apparently have the more general sense of 'interior canals,' such as entrails, vaginal passage, and the like. Naturally, the knowledge of internal physiology is of the vaguest sort. For hirá, see Aufrecht in Kuhn's Zeitschrift, III, 199; Weber, Omina und Portenta, p. 346.

Stanza 4.

Our translation of this stanza derives its main support from the practices above, which seem to imply that sand is put upon or about the wound. Sáyana gives the passage a totally different bent; he takes srikatávatí dhanúr bríhatī as the designation of one of the canals in the body which contains the sand that results in calculi in the bladder, srikatá ragámsi tadvatí nádī, 'sikatá, i.e. sand, the canal containing that.' He says, further, that it is the canal
(nâḍī) which generates calculi (asmari), and finally describes it more explicitly as a ‘kind of canal crooked like a bow, and the seat of the urine,’ dhanûr dhanurvad vakro mûtrâ-sayo nâḍîviseshah. And he quotes a similar statement from a Smṛti, mûtrâ-sayo dhanur vakro vastir ity abhidhiyate. It would seem accordingly that he imagines the bladder, or some similar vessel, capable as it is of producing sand or calculi, a fitting agent to stop the flow of blood—an interesting conceit at any rate! Grill thinks that the entire stanza is a later addition. But Kausika, at any rate, found it where it is, and the original diaskeuasis of the AV. postulates four or more stanzas for each hymn of the first book; see Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 470 ff. Against this, there is only the deviation in the metre.

o. The Pâda is a formula; see RV. I, 191, 6.


Sāyana, in the introduction to the hymn, describes the practices associated with it at Kaus. 42, 19–21 as designed to remove the blemishes of a woman afflicted with the evil characteristics mentioned in the sâmudrika-treatises. These blemishes are supposed to be on her face, hands, feet, and other members, mukhahastapâdaḍâdyâṅgeshu sâmudrikotadurlakshanayuktâyâḥ striyâs taddoshanivrîttaye. The sâmudrika-books (treatises on chiromancy) treat of both good and evil characteristics, for in his comment on st. 1 c he says, yâni sâmudrikarâstrâstraprasiddhâni . . . saubhâgyakarâni khînâni santi. Cf. Pet. Lex. under 2. sâmudra, and Kesava to Kaus. 42, 19, sâmudrike strîlakshanam vyâkhyâtam, and note also Kaus. 18, 38, samudra ity âkakshate karma.

The practices of the Kausika are as follows: 42, 19. ‘While reciting AV. I, 18, the face of the woman afflicted

1 Cf. with these statements Sāyana’s comment on vastî, I, 3, 6, dhanurâkâro mûtrâ-sayo vastir ukyate.
with evil characteristics is sprinkled after each verse, commencing at the braid of hair at the right. 20. Having made an offering of chaff from a vessel made of the wood of a palás-a-tree (butea frondosa), he pours the rest (of the chaff) after (the first oblation). 21. Chaff, husks, refuse of grain, and shavings are placed upon the heel of her left foot.

There are good and evil characteristics (lakshmī = lakṣhāna, cf. AV. VII, 115), and the main point of the practices is their removal by washing, and by placing all kinds of offal where it will easily drop from the person under treatment, and cause symbolically the removal of the bad points.

The hymn has been translated by Weber, Ind. Stud. IV, 411 ff.; Ludwig, Der Rigveda, III, 498 (cf. also 338); and Geldner, Vedische Studien, I, pp. 313 ff., where the charm is interpreted erroneously as directed against the house-cat. Cf. our brief criticism in the Journ. Am. Or. Soc. XV, 153, note.

Stanza 1.

a. Sāyana reads lakṣhmam for lakṣhmyām, commenting, asaubhāgyakaram kihnām. To lalámyām he remarks, lalāme bhavam tilakasthānagatam.

d. The Pāda is hypermetric, unless we read pragāyārātīm with double sandhi. Ludwig would cure the passage by substituting nir for pragāyai, but the latter word seems guaranteed by AV. V, 25, 8, pragāyai tvā (tvā ā) nayahām, and possibly this is the original reading (cf. Geldner, l.c., 314). In adhering to the traditional text I have supposed the meaning to be that she who has the character of an Arāti is rendered fit for marriage and child-birth by the charm. Very problematic this is, to be sure. Sāyana takes pragāyai with Pāda c, yāni ... saubhaḥgyāṇi kihnāni ... tāni ... asmākam pragāyai ... bhavantu, ... yāni pūr-vam niksāritāni asaubhāgyakarāṇi kihnāni ... arātim satrum ... prāpayāmaḥ!
Stanza 2.

a. áramim is ṛṣ. leγ., reminding us of árana, ‘strange,’ áranya, ‘waste, forest,’ and aranyān (¬mi), the personified goddess of the forest, RV. X, 146. Sāyana reads áramim, commenting, aramanim alakshim daurbhāgyakaram kihnam . . . yadvā aramanim sarvadā paryatanakārinim ārtikarim vā alakshim. Shankar Pandit retains the reading of the MSS., sāvishak (for sāvishat in our edition), but Sāyana reads sāvishat. Cf. the Vāgr. S. in the Kāuvasa-khā X, 2, 1; XX, 1, 1 (= IX, 5; XVIII, 30 of the Mādhyaminda-sākhā), and Weber, Ind. Stud. IV, 248, 412; XIII, 108. See also Āpast. Sr. XIII, 7, 13.

Stanza 4.

Sāyana treats all these epithets as referring directly to a woman; we prefer to regard them as personifications of evil qualities, imagined as dwelling within the person whose characteristics are foul. Sāyana, vrishashye-va dantā yasyāh sā vrishadati sthūladantā nāri . . . gaur iva sedhati gākkhati- ti gosedhā stri . . . vikri tam dhamati sabdāyate iti vidhamā, phūtkārādīvividhasabdakārini . . . lalāmyam lalāmasthāne lalātaprānte bhavam . . . vilidhyam viseshena lidham vilidham, vilidham iva sthitam kesānām prātilo-myarūpam. Our rendering of vilidhyām is not at all certain.

I, 19. COMMENTARY TO PAGE 120.

The hymn is one of a list of battle-charms, sāmgrami-kāni (sc. sūktāni), rubricated in Kaus. 14, 7, and associated with ceremonies of a general character, preparatory to going to battle. The Gazamāla, Ath. Paris. 32, 13, has a similar list, somewhat more extensive, which is entitled aparāgitagava: see the note at Kaus. 14, 7, and cf. the introduction to I, 2. The hymn is also employed against certain portentous occurrences, as when Brāhmaivas carry arms (Kaus. 104, 3), when images of the gods dance, shake, laugh, sing, or indulge in other freaks (Kaus. 105, 1), or
when a bull sucks a cow (Kaus. 113, 3). Cf. also Ath. Paris. 17, 2. The hymn has been translated by Weber, Indische Studien, IV, 413; cf. also Bergaigne et Henry, Manuel Védique, p. 134.

**Stanzas 3, 4.**

These two stanzas are an expanded version of RV. VI, 75, 19. The latter part of that hymn contains suggestions which have been freely utilised in the battle-charms of the Atharvan.

**I, 22. COMMENTARY TO PAGE 7.**

The proceedings of the practitioner, Kaus. 26, 14–21, are entirely symbolic; the main effort is to banish the yellow colour to yellow creatures and objects (the sun), where it properly belongs, and to derive for the patient redness from that quarter where it is peculiarly at home, namely a red bull; cf. RV. I, 62, 9, and Aufrecht in the introduction to his edition of the Rig-veda, vol. ii, p. xvii. The practices are as follows:

26, 14. 'While reciting AV. I, 22 (the priest) gives (the patient water) to sip, which is mixed with hair from (a red bull) the object mentioned in the mantra (st. 1). 15. And having poured (water) upon the back of the bull (he lets the patient drink it). 16. He ties on as an amulet upon the (patient) sitting upon the skin of a bull (the piece of skin) pierced by the peg with which it is fastened (when it is spread out)¹, after having steeped it in cow's milk and anointed it with the dregs of ghee². 17. He gives (the patient the milk) to drink. 18. He feeds (the patient) with

¹ The words 'the piece of skin,' &c. are all of them a tentative rendering of saṅkudhānam, to which Dārila, karmavo vistārasya kilakabandhab saṅkusthāpanam. Sāyana, in the introduction to the hymn, raktagokarmaḥḥidramasyim . . . tanmanvibandhanam. Kesava, go raktagokarmaḥḥidramasyim. Cf. also Kaus. 27, 29, to AV. III, 7, 1.

² Cf. Kaus. 7, 15.
porridge made of haridra (turmeric, or curcuma, a yellow plant), daubs him from head to foot both with the remnants of the porridge and (additional porridge) from which he has not eaten, (places him upon a couch), ties the (three birds) mentioned in the mantra ¹ by their left legs to the foot of the couch, and washes (the patient) off (upon the birds). 19. He makes the patient step forward (after having first given him a stirred drink, mantra, in accordance with the paribhāṣā at Kauś. 7, 18). 20. He makes (the patient) address (with the hymn) the chattering (birds). 21. Having glued together with lac the hairs from the breast (of the red bull) and getting them covered with gold (the patient ties that on as an amulet).

Sāyana in his introduction defines the purpose of the hymn as against heart-disease and jaundice, hṛidrogakāmilādirogopasāntaye; Kesava advances a broader construction, according to which it cures in addition epilepsy and fainting (vismaya ?), apasmāra-vismaya-hṛidroga-kāma-lakaroḥīnakāni bhaishagyāni. Adalbert Kuhn, in Kuhn’s Zeitschrift, XIII, 113 ff., has assembled from Greek, Roman, and Teutonic sources notions and practices analogous to those elaborated by Kauśika. The principle that the yellow disease belongs by right to yellow objects, birds, and plants, is there again applied practically, with a touch, here and there, of similia similibus curantur. In addition to Kuhn’s translation we note Weber’s, Ind. Stud. IV, 415 ff.; cf. also Ludwig, Der Rigveda, III, 343; Bergaigne et Henry, Manuel Védique, pp. 134–5; Zimmer, Altindisches Leben, p. 388; Wise, Hindu System of Medicine, 247 ff. (espe-

¹ The suka, ropanākā, and hāridrava mentioned in st. 4. Sāyana, in his introduction, sukakāsh/hasukagopītanakākhyanām pakshinām. Dārila defines hāridravāḥ by haridravarnās kitakāh. Kesava, sukāh kāshiḥ/ma(su)kam (l) ka gopūlakām ka. They seem to refer respectively to the parrot, the thrush, and the yellow wagtail, all doubtless birds prevailingly yellow. The yellow jaundice of the patient, accentuated by his coat of yellow curcuma, is washed down upon the yellow birds, where it belongs. Cf. the notes on st. 4, and the introduction to VII, 116.
cially 249, where turmeric still appears prominent among the curative agencies). Stanzas similar to I, 22 occur, RV. I, 50, 11-12; Tait. Br. III, 7, 6, 22-23; Ápast. Sr. IV, 15, 1.

Stanza 1.

b. For hríddyotá the RV., Tait. Br., and Ápast. Sr. have hrídrogá (cf. Ridraga, Wise 321); see also AV. V, 20, 12; VI, 24, 1. Still another name is hrídayámayá, AV. V, 30, 9; VI, 14, 1; 127, 3. For the root dyut, cf. AV. IV, 12, 2; XII, 3, 22: hríd-dyotá literally means 'heart-break;' Sáyana takes it as 'heart-burning.' hrídayam samtápayaúti (cf. Lat. splendida bilis).

c. The Vedic Hindu is deeply impressed with the redness of the cow, which is contrasted with its white milk, RV. I, 62, 9, &c. 'O sage mir wie geht es zu, gibt weisse milch die rothe kuh.' Perhaps we have here, too, an allusion to the divine Rohita in the thirteenth book of the AV.; see Henry, Les Hymnes Rohitas, and our Contributions, Fourth Series, Amer. Journ. Phil. XII, 429 ff.

Stanza 2.

The anacoluthon in Pádas c, d, seems to be occasioned by ayám, which is a sort of vox media fit for both second and third persons singular.

Stanza 3.

a. I have followed Bergaigne and Henry, Manuel Védique, p. 135 note, in emending the unintelligible róhíñir devatá(h) to róhíñidevatá(h), 'the cows whose divinity is Rohini.' I differ from these scholars in co-ordinating it with gávo, rather than supplying ríkah; see the above-mentioned Contributions, p. 437. Rohini is the female of Rohita, a personification of the red, ascending (ruh), ruling sun. The stanzas devoted to Rohini occur AV. XIII, 1, 22 ff. Sáyana's comment on Pádas a, b, is, devatá(h) devatásu bhaváh ... uktavarná (sc. rohínik) yáh ká-madhenvádayo gávah santi, uta api yáh manushyasam-
bandhinyo rohinik rohinyah lohitavarnâ gâvah santi tábbhik ubhayavidhâbhir gobhikh.

Stanza 4.

b. ropanâkâ is glossed by Sâyana at RV. I, 50, 12 by sârikâ, 'thrush;' Sâyana on our hymn, twice, kâshthasuka (harit pakshî: the word is not in the lexicons). Dârila at Kaus. 26, 20. haridravarnâs kitakâh (not in the lexicons; cf. kikkika, RV. X, 146, 2). Kesava, kâshthâ(mu)sukam (!), and kâshthasu(sh)kakandana (! a kind of sandal). The commentators seem therefore to waver between a bird and a plant.

c. hâridrava is glossed by Sâyana at RV. VIII, 35, 7 by pakshin, but the same work at I, 50, 12, as also the scholiast at Tait. Br. III, 7, 6, 22, has haritâladrumeshu (a kind of tree!). Sâyana on our hymn, twice, gopitanâkâkhyaâ haridvarnâh pakshinah (gopitanaka is not in the lexicons, but gopitâ is 'wagtail'); Dârila, ib., pîtâs kitakâh; Kesava, twice, gopitilakâ.

I, 23. Commentary to page 16.

The practices connected with this and the next hymn are defined by the commentators as a cure for white leprosy, svetakushthâpanoḍanâya (Sâyana), svetakushtha-bhaishagyâni (Kesava). They are stated at Kaus. 26, 22–24, as follows: 22. 'While reciting AV. I, 23 and I, 24 (the priest) having rubbed dung (upon the sores) until they are red, smears upon them the substances, mentioned in the mantras. 23. He cuts off the white (scurf). 24. (The patient?), having been covered, performs the rites to the Maruts.' The latter, described at Kaus. 41, 1–7, are

1 Kesava and Sâyana mention bhûrÎîgarâga (eclipta prostata; note the pun between râga and râgani, &c. in I, 23, 1), haridra (yellow sandal, or yellow turmeric), indrâvâruṇi (colocynth), and nišikâ. Dârila has a somewhat different statement, too corrupt to be reported here.
primarily designed to produce rain, and their employment here, secondarily, may be intended to put the patient into a sweat. The point is problematic and not cleared up by the scholiasts.

The entire hymn is repeated with variants at Tait. Br. II, 4, 4, 1, 2. The third stanza of the next hymn is there added to the charm.


Stanza 1.

Sāyana refers the adjectives dark, &c., to the plants, indicated by Kausika's commentators. The word rāgānī (as well as all others designating night) has also the meaning 'curcuma longa.' Cf. the scholiast at Tait. Br. II, 4, 4, 1, rāgānakshame oshadhe...atra haridrā raganīti kekit. The two meanings are blended with the idea of 'rich in colour,' by virtue of which the word puns with ragaya.

Stanza 2.

b. A considerable number of MSS., here as well as in 3 d, followed by Sāyana, read prīthak for prīshat, which also makes good sense. The Tait. Br. also reads prīshat.

c. This seems to be addressed to the patient: his natural colour shall return to him. Grill takes offence at the parenthesis and proposes to refer svāk to the plant; cf. also Ludwig, and Bergaigne et Henry, l.c., note. But the plants are of a colour different from the leper's spots (hence their virtue), and svāk is inappropriate. Sāyana, as in our translation, he rugna...svakiya k prāg avasthito varnah.

1 Cf. Aufrecht, Festgruss an Otto von Böhltingk, p. 3.
And still more explicitly the scholiast at Tait. Br., dehasya svakiyah pūrvasiddho varnāh.

I, 24. Commentary to page 16.

For the application of the hymn in the ritual, and previous translations, cf. the introduction to I, 23. Stanza 3 is repeated at Tait. Br. II, 4, 4, 2.

Stanza 1.

Sāyana states the little legend (ākhuyāyikā) as follows: The dark plant here in question was the gall (pitta, dosha) of the primordial bird suparna (garutmān). The Āsuri (asurāvām māyā kākana stri) engaged in battle with him and conquered. The gall captured in the battle she embodied into the form of trees (nīlī, and so forth). This neat story would commend itself at once but for the word gitā, which does not mean ‘she conquered’ (Sāy., gitavati), but ‘she was conquered.’ The story is so pat as to tempt to the emendation gitvā, or (as Ludwig suggests) gitām. In general, of course, asura in the Atharvan, as elsewhere, stands for the hostile powers conquered by the Devas, e.g. AV. II, 27, 3, 4; IV, 19, 4; VI, 7, 2; VIII, 5, 3; IX, 2, 17, 18; X, 3, 11; 6, 22–8; XI, 5, 7; 10, 10, 15; XII, 1, 15. But a different tone prevails occasionally. In VI, 108, 3 the Asuras are said to know wisdom; in VI, 100, 3 the ant (upagīkā), which is employed as an antidote against poison, is called the daughter of the Asuras; in II, 3, 3; VI, 109, 3 they dig remedies into the ground, and finally, in VII, 38, 2, the Āsuri attracts to herself Indra from the company of the gods, so that, according to Kāthk. S. XIII, 5, he lives with the Asuras (cf. Ind. Stud. III, 479; V, 250, 453). The sense of Sāyana’s story is therefore not irrelevant. Note also that āsuri itself is the name of a magic plant (cf. Magoun, Āsuri-kalpa, Amer. Journ. Phil. X, 163 ff.). If, on the other hand, gitā of the text is retained, it is hard to see how she possessed herself of the gall of the suparnā, unless by way of revenge,
or theft. Hence we have, hesitatingly, adopted the emendation gitvā. A later transcriber, shocked by the imputation that the Āsurī was victorious, might easily have made the change.

Weber, l. c., p. 418, regards suparna as the sun and āsurī as the night, who, having been conquered by the sun, withdraws into the forest and assumes the form of trees: ‘Der vogel, der zuerst erstand, dessen gall’ du gewesen bist. Die Āsurī im kampf besiegte machte die bäum’ zu ihrer form.’ But there is scarcely any occasion here for a mythical eagle: the eagle and the boar naturally find plants, the one with his eye, the other with his snout (see II, 27, 2; V, 14, 1), and the legend must in some way rest upon this natural fact. This translation, too, establishes no connection between the first and second parts of the stanza. Very similarly Grill.

d. For vānaspātin the Paippalāda has vānaspātiḥ in accordance with the common usage of the Brāhmaṇas, e. g. asvo rūpam krītvā, Tait. Br. III, 8, 12, 2; Āpast. Sr. V, 2, 4; krīśaḥo rūpam krītvā, Tait. Br. III, 7, 4, 8. See Delbrück, Altindische Syntax, p. 103; Pet. Lex. s. v. rūpa (column 421); Ind. Stud. XIII, 111. This makes a decidedly better construction: ‘having assumed the form of a tree.’ Ludwig, translating the Saunakīya-text, ‘(die Āsurī) hat es zur farbe der bäume gemacht,’ and similarly Sāyārasayena labdham tat pittam rūpam kakre, oshadhhyātmamā sevyam ākāram akārṣit, tad eva rūpam āha, vanaspātin nīlyādin. I have followed their lead, though I am for my part unacquainted with any such construction of kar (with three accusatives; note also the middle, kakre).

Stanza 2.

a, b. Sāyāra treats idam as follows: idam suparna pittena nirmitaḥ nīlyādikam, which corresponds with his and our interpretation of st. 1. In the later literature āsurī is a branch of medicine; see the Pet. Lex. under āsurī 3) and mānuṣaḥ. The metre of the two Pādas is irregular: idām kilāsanāsanam seems to be a gloss.
Stanza 4.

a. The European edition reads sāmā, which Ludwig puts forth as the title of the hymn. The Paippalāda, as also two of Shankar Pandit’s MSS., have syāmā (cf. sāmāka = syāmāka, Kaus. 8, 11); this is undoubtedly correct, and corresponds with ragani in I, 23, 1.

I, 25. Commentary to page 3.

The practice which Kausika reports for this hymn is similar in character, but totally different in detail from those connected with AV. V, 22 and VI, 20. The practising priest, according to Sūtra 26, 25, has an axe heated; then the axe is quenched in water, and the water thus heated is poured upon the patient: yad agnir iti parasum gapams tāpayati kvāthayaty avasiṃkati. Dārila renders this quite clear, parasunā kvāthayaty udakam ... taptenodakenā *vasimkati roginam. The heated water is supposed doubtless to draw the heat of the fever out of the patient, as it flows from him (attractio similium). Kesava describes the performance as a gvarabhaishagyam, nityagvare velāgvare satatagvare ekāntaritagvare kāturthikagvare ka ritugvare ka; cf. stanza 4 c, d. Similarly Sāyana in the introduction, aikāhikādisitagvarasamtatagvaravelāgvarādīsāntaye. The hymn has been treated by Weber, Indische Studien, IV, 419 ff.; Grohmann, ib. IX, 384 ff.; Ludwig, Der Rigveda, III, 511; Zimmer, Altindisches Leben, pp. 381, 384; Bergaigne et Henry, Manuel Védique, p. 136. It is quoted also at Kaus. 26, 1 note, as one of the takmanā-sanagana of the Gavamālā, Ath. Paris. 32, 7.

Stanza 1.

The stanza is not quite clear. Sāyana refers to the practices in the Sūtra, which are, of course, themselves based upon suggestions derived from the mantra. ‘When Agni having entered the waters burned’ refers doubtless to the circle of well-known legends that deal with Agni’s escape to the waters. Two hymns of the Rig-veda, X, 51 and
52, deal with this subject, and it is one of the stock-legends, with protean variations, in the Brāhmaṇas (cf. Indische Studien, III, 467). e.g. Sat. Br. I, 2, 3, 1; 3, 3, 13-16; Tait. S. II, 6, 6, 1 ff.; VI, 2, 8, 4 ff. For later forms of the same legend, see Adolf Holtzmann's essay, Agni nach den Vorstellungen des Mahābhārata, p. 11, and especially Mahābh. III, 14214 ff. = 222, 7 ff. The basis of these legends is the plain observation that lightning comes from the clouds, that is, the waters (cf. Nīruka VII, 23), and perhaps, again, that it strikes the water upon earth, and disappears in it. This again connects the takmān with lightning, which is conceived as a cause of fever, &c. See our introductions to V, 22, and I, 12. It is perhaps not going too far to suppose that the connection of fever with lightning is another way of saying that fever is associated especially with the rainy season, and that indeed seems to be the purport of the stanza: the period of the lightning is the time when the takmān originates. Cf. Grohmann, l. c., p. 403; Zimmer, l.c., p. 384.

a. āpo, the nominative for the accusative, especially in the AV., as conversely apāḥ the accusative appears as nominative; see Whitney's Sanskrit Grammar, § 393 a. The expression āpo ... praviṣya, as in RV. X, 51, 1, pravivēṣithāḥ-pāḥ.

b. dharma-dhrṣṭak with alliteration. The expression does not refer to pious men, as is assumed by Weber, Grohmann, and Zimmer; and that too, although their translation would seem to receive support from RV. X, 51, 5, ēhi mānur devayūr yagaṁakāmaḥ, 'come (O Agni), pious men desire to sacrifice.' The meaning of the first two Pādas would according to this be as follows: When Agni hid himself in the waters, and men being thus deprived of the carrier of the sacrifice approached him humbly, with the purpose of inducing him to resume his functions ¹... But

¹ Weber, l.c., to be sure, quite differently, refers the humble attitude of the pious to the dread of the supposed consequence of Agni's action, namely, the fever.
dharma-dhritakā cannot refer to men, and Ludwig is quite
correct in his view, 'die erhalter der satzungen (die götter).'
The dhármân is upheld by the gods; so, e.g. Vishnu is
described as dhármâni dháráyan in RV. I, 22, 18; Indra
as dharma-kṛśt in VIII, 98, 1; cf. also the epithet dhritá-
vrata as applied to Varuna at AV. VII, 83, 1. Reference
is therefore made to the suppliant attitude of the gods, as
they induce Agni by promises to come forth from the
waters and attend to his business.

e. Weber translates tàtra . . . paramám ganítram ' dort is
hauptsächlich dein Entstehen,' and Grohmann and Zimmer
adopt this very pregnant rendering. Ludwig, on the other
hand, says, 'da war deine erste geburt.' It seems to me
that neither translation is correct. The Pāda is formulaic;
in RV. I, 163, 4 (the hymn to the horse, aśvastuti) we have,
yátrâ ta āhūḥ paramám ganítram, and Ludwig translates
(902), 'wo man sagt, dass dein höchster geburtsort.' Cf.
also paramé ganítre in X, 56, 1. The expression paramám
ganítram, moreover, is the equivalent of paramé gánman in
RV. II, 9, 3, which is contrasted with avaré sadhāste.
The former obviously refers to Agni, the lightning, and,
as the takmán is the effect of that Agni, the same origin
is assumed for him. Hence I have translated the expres-
sion by 'origin on high.'

Stanza 2.

b. Literally, 'or whether thy origin is a splinter-seeking
one,' a bold figure as applied to the takmán. But throughout
this hymn the parallelism between fire and the takmán is
uppermost in the mind of the pōet, and the phenomenon of
Agni's growth, as he eagerly licks the split wood, is meta-
phorically transferred to his disease. Weber translates
prettily, 'sei Splitterfeuer, zündelndes, dein geburtsort.'
Zimmer, less vividly, 'oder wenn deine geburtsstätte glim-
mend ist.' Ludwig does not comment upon his obscure
result, 'oder mag spitze stachel suchend (stechend) deine
geburt sein;' he, at any rate, unnecessarily abandons the
metaphor of the fire. Sāyana, sakalyam dāhyam kāśtha-
samūham ikhāti sakalyet agnih.
I, 25. COMMENTARY.

o. I have left the word hrūdu¹ untranslated, as I have not been able to discover any basis for the existing translation, 'cramp,' which Weber, l. c., p. 420, proposes, and Ludwig adopts. Weber's result is derived from etymological considerations of insufficient cogency, and the recorded symptoms of the takmán or the gvara fail to include cramps. The word occurs only in this hymn, in evident alliteration with haritasya, and I should not wonder if the word would yet turn out to have some connection with 'yellow.' For haritasya deva, see the note on V, 22, 2 a.

Stanza 3.

b. The takmán as a son of Varuna presents a snatch of that broader and deeper view of the origin of disease, according to which it is due to the violation of the laws of Varuna, who has in his charge the order of the universe, and punishes the sinner by his 'fetters' of disease, especially the dropsy; see, e.g. AV. IV, 16, 6, 7. In general, to be sure, the lower view prevails in the Atharvan: possession by demons, and the witchcraft of enemies, are the causes of sickness.

Stanza 4.

The metre is irregular: Pāda a, anushṭubh; b and c, tristubh; d, gagati.

b. For rūrá, see the note on V, 22, 10 a.

o. yó anyedyúr . . . abhyéti (see also VII, 116, 2) refers to a fever which attacks, or becomes highest, every twenty-four hours; cf. perhaps the velāgvara, mentioned by Kesava

¹ Some MSS., according to Weber, read hrūdu, and Whitney, Index Verborum, s. v., reports also hūdū, hrūdru, and rūdu. Sāyana reads rūdhuh (rohakah purushantarē utpādakah). Shankar Pandit notes still other variants.

² I prefer this view to another suggested by Grohmann, l. c., p. 406 ff., according to which the malarial takmán in marshy (i.e. watery) regions is especially pointed out. Varuna, being the god of the sea (water), this variety of takmán might thus be regarded as his son. This seems rather far-fetched.

[42] T
to Kaus. 26, 25. Such is the interpretation of all authorities (Grohmann, p. 387; Zimmer, p. 382), and Wise, p. 232, describes the Anyegyuka (Susruta's anyedyunarkha) as follows: 'If the paroxysm of fever recurs at the same hour daily, it is called Anyegyuka.' It is therefore equivalent to the rhythmus quotidianus. Sāyana, anyedyunah anyasmin paratine yah stāgvarah abhyeti.—yó . . . ubhayadyur abhyeti, 'he who returns for two successive days,' i.e. with the implication that the next day (as we should say, the third day) is free from fever.1 Grohmann, p. 388, and Zimmer, p. 382, identify this with the rhythmus quartanus complicatus, a form of the disease in which the attacks repeat themselves on two successive days, the third day being exempt. This would remind us of the ekāntarita mentioned by Kesava, l.c. But it seems to fit also the kāturthaka viparyaya. Wise, l.c., says, 'In Chāturthaka the paroxysms of this fever occur every fourth day. When the paroxysm continues for two days, the fever is that called Chāturthaka Bipargyaya.' None of these constructions, however, is certain. Sāyana here says, ubhayadyuḥ ubhayasmin dvitiyeśhāni . . . āyāti, and, still more explicitly at VII, 116, 2, āyat ka ubhayadyuḥ (!) ubhayor divasayok, atītayor iti seshah, abhyeti, kāturthikagvra ity arthaḥ. This means a kind of fever that omits two days and returns on the third day, and would thus be identical with the trātiyaka, according to the current construction (see Pāda d). But see the Pet. Lex. under ubhayadyuḥ and ubhayedyuḥ.

d. For trātiyaka, see the note on V, 22, 13a.

I, 34. COMMENTARY TO PAGE 99.

This hymn belongs to a quite extensive class of Atharvan charms, the object of which is either to generate love in a person of the opposite sex, or restore alienated affection. In general, charms of this class are rubricated in the second

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1 Cf. our not altogether certain interpretation of vitrātiyā, V, 22, 13a.
part of the fourth book of the Kausika (32, 28–36, 40). This is designated by the commentators as strikarmaṇi, ‘women’s rites,’ and presents the greatest variety of practices connected with the life of women and their relations to men; see Kausika, Introduction, p. lxv, and cf. the following hymns. Yet this particular hymn is not mentioned in the book in question, though it is otherwise worked up three times, Kaus. 38, 17; 76, 8, 9; 79, 10. In the first of these passages, 38, 17, the hymn is employed in a simple practice uttered by an intending disputant before entering upon a debate in the sabhā or parishad, the village assembly: ‘While reciting AV. I, 34 he approaches the assembly from the north-east, chewing licorice.’ The commentators do not quite agree as to the special purpose of the practice. Kesava says that it produces victory in dispute (vivāde gayakarmanāṁ vidhiḥ); Dārila, more mildly, says that it is an expiatory performance to wipe out the guilt incurred in defeating an opponent (in debate), pratyarthagayadoshasamanam prāyaskittam. Either of these manipulations of the hymn is reasonable if we regard kāmīṇī in stanza 5 as referring to the parishad or sabhā, and there is therefore no absolute guarantee that the hymn had originally anything to do with sexual love. Cf. however II, 30, 1.

In Kaus. 76, 8, 9 the bridegroom, while reciting this hymn, ties to his little finger an amulet of licorice-wood (madugha), fastening it with thread coloured red with lac,

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1 The MSS. have pratyarthagapa-, but this does not yield good sense. The correction was suggested by Professor Cowell in a kind note. Correct accordingly our treatment of the passage in Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 481 (p. 16 of the reprint).

2 There is, too, a bare possibility that the fifth stanza is of later origin, especially if we attach any weight to the tradition that the first book of the AV. consisted of hymns of four stanzas each; see the introduction to I, 12 (p. 247). The meaning of that tradition seems, however, rather to be that each hymn consisted of at least four stanzás, or more, since many of them, in fact, consist of more.
and placing it so that the amulet is on the outside of the finger, the knot within (the hand). In Sūtra 10 he leads the bride forth, and the amulet is, therefore, obviously intended to make him attractive to the bride. This involves the construction of the hymn which we have presented in our translation, i.e. the bridegroom, by means of the amulet, secures the love of the bride\(^1\).

Once more, in Kaus. 79, 10, at the consummation of the marriage, a ceremony, involving this hymn, is enacted by the married couple. The bridegroom takes hold of the amulet of licorice (which he has put on previously, Kaus. 76, 8. 9), puts it into bull’s grease, and while reciting the present hymn and AV. XIV, 2, 71. 72, they embrace one another. Kesava, more explicitly, states that the amulet is first ground up, madughamanim pishvā aukshe\(^2\) prakshipya abhimanyra parasparam varavadvau samālabhete. The purpose of the performance is not quite clear; it seems to be designed to render the affection mutual\(^3\). Cf. AV. II, 36, 7, and our discussion there.

The hymn has been translated by Weber, Ind. Stud. IV, 429 (cf. V, 218); Grill\(^4\), pp. 52, 78. The Anukramani designates it as madughamanisāktam, ‘the hymn of the amulet of licorice.’

\(^1\) Dr. Haas in the Indische Studien, V, 386, makes the bridegroom fasten the amulet upon the bride's finger. There is nothing to indicate this proceeding, which is contrary to the context of the hymn. Dr. Haas, to be sure, erroneously refers the pratīkā iyam virudh to AV. VII, 56, 2; hence he did not see that the bridegroom desires to make himself lovable in the sight of the woman (see I, 34. 5).

\(^2\) For aukshe, see our note on II, 36, 7.

\(^3\) Professor Weber in his translation of this passage, Ind. Stud. V, 401, takes madughamanī to mean ‘hymn,’ for reasons not apparent to me. I fancy that Kesava’s pishvā removes the possibility of such a construction, and the madughamaniprayāsākṣita quoted by the same scholar on p. 404, refers simply to the loss of the amulet here in question; this is restored by making another amulet from the pūtudāru (devadāru)-tree.
II, 3. COMMENTARY.

Stanza 1.

Honey is the symbol of personal agreeableness from earliest times. Cf. e.g. RV. X, 40, 6, 'From you, O Aśvins, the bee took honey in its mouth, as a woman goes (with honey in her mouth) to an assignation.' The digging of the plant with honey is not to be taken too literally, as Sāyana does, madhurāpam khanitrādinā, or madhureṇa prakāreṇa, but rather, 'with the influence of the sweetness of honey, prompting or supporting him who digs after the licorice-root.' Cf. AV. VII, 56, 2.

Stanza 2.

The second half is a formula, being repeated almost literally at III, 25, 5 and VI, 9, 2; Pāda d, at VI, 42, 3; 43, 3.

Stanza 4.

o, d. The passage contains an elliptic comparison, as indicated by the brackets in our translation. Without the ellipsis supplied there is no good sense: Weber, 'mich allein drum du lieben magst wie einen honigsüssen zweig;' Grill, 'so sei denn ich das liebste dir, gleich einem honigsüssen zweig.' But what human being regards a branch sweet as honey as the most precious possession?

Stanza 5.

a. The clinging sugar-cane is used here metaphorically for sweetness and attractiveness; no practice of this character is indicated anywhere.

c, d. The passage is a formula; see II, 30, 1; VI, 8, 1–3.

II, 3. COMMENTARY TO PAGE 9.

The hymn is joined with I, 2 at Kaus. 25, 6–9, in a charm against excessive discharges from the body; see the treatment at I, 2. The particular part of Kausika's practices, which is based on our hymn, is contained in Sūtra

1 A different interpretation is suggested by Bergaigne, La syntaxe des comparaisons védiques (Mélanges Renier, p. 89).
25, 7. It is founded upon the conception that ants are endowed with the faculty of producing water, and that, too, healing-water, wherever they appear, and consequently whenever they are applied as a remedy. Hence they are here given to the patient to be drunk in water. For fuller statements of this belief, see the introduction to VI, 100, and Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, pp. 482–4.

The hymn has been translated by Weber, Ind. Stud. XIII, 138 ff.; Ludwig, Der Rigveda, III, 507; Grill, pp. 17, 79 ff. The Anukramanī designates it as bhaishagyāyurdhānvantaridaivatam.

Stanza 1.

b. The difficult word here is avatkā. In the Paippalāda XIX, 8, 2 (see Böhtlingk's lexicon s.v.) occur the two hypermetric Pādas, avatakam mama bheshagam avatakam parivākanam. Here the metre suggests emendation to avatā, but at the same time shows clearly that the word is a derivative of avatā, 'spring.' Sāyana is very misleading. Having in mind the performances of the Śūtra, he identifies avatkā with muṅgasirāh in Kaus. 25, 6, and the mountain mentioned in the stanza with the Muṅgavat, to wit: atra parvatasabdena muṅgavān nāma parvato viva-kshitaḥ ... tasmāt adah viprakrishṭam yat prasiddham avatam vyādhiparihārena rakshakam muṅgasirāh avadhavati avaruhya bhūmāu dhāvati. This involves an impossible rendering of avadhāvati, and leaves out of sight the possibility that this hymn may have nothing to do with the muṅga-reed, being concerned rather with the healing water, procured by the ants; see the introduction.

c, d. The passage as it stands in the text, and our translation, can be sustained only on the supposition that the water is added to some other substance, not indicated in the stanza. Ludwig, feeling this difficulty, emends sūbheshagam to sūbhesago, 'so that you (the patient) may have a powerful remedy.' A simpler emendation is to change.

1 Cf. the note on V, 22, 5.
ásasi to ásati, 'that do I make into a remedy for you, so that it may contain goodly remedy.' But the next stanza, as it stands, seems also to point to a mixed remedy; hence I have adhered to the text. Sāyana comments against sense and grammar.

Stanza 2.

I have adhered to the unanimous reading of the MSS.; the Paippalāda offers no help, ád aṅgā skatam (!) yad bheṣhaṅāni-te sahasram và gha yāṇi te (cf. also VI, 44, 2). The sense of the passage, as it stands, seems to be that all the remedial substances which are combined with the avatkā are, after all, inferior in healing capacity to the avatkā itself. This is much as Sāyana construes it, tava sambandhini sāgātiyāni satam . . . yāṇi . . . bheṣhaṅāni teshām bheṣhaṅānām madhye tvam uttamam utkṛṣṭātam asi. Ludwig and Grill emend te to me 'dann wird's doch wohl geschehen, dass von meinen hundert Arzenei'n du selbst die allerbeste bist' (Grill). I am not convinced that this is right.

a. ád aṅgā, 'then surely;' kúvid aṅgā, 'yea, quite surely ;' the latter phrase is a rhetorical question ('art thou) surely?' Cf. Yāśka's Nigh. I, 3, and Nirukta IV, 15.

Stanza 3.

a. The Asuras, the demons, here either hide away the remedies by burying them deep in the ground (cf. VI, 109, 3), or they bury them for secure keeping, so that they may become available on occasion (cf. I, 24, 2). See in general the note on I, 24, 1.

b. aru(h)srānam is emended well by Ludwig to aru(h)-srānam, from root srā, 'cook.' The Dhātupāṭha, 22, 22, has srā (srāyati) pāke, and Sāyana also avails himself of this root in one explanation of the word, aruk srāyati pakvam bhavati anena ; and (under st. 5), arusho vraṇasya pākanam. That is 'a remedy which causes the wound to ripen or heal.' We seem to have here the very source for the root srā of the Dhātupāṭha. For the interchange of the sibilants, see Bloomfield and Spieker, Proc. Amer. Or.
Soc., May, 1886 (Journ., vol. xiii, pp. cxvii ff.). Possibly the word ásravá may have had something to do with the change of -srána to -srána.

d. Sáyana reads asismat for aninasat; cf. st. 4.

Stanza 4.

For upagíkáká, 'ants,' see the introduction to VI, 100. Sáyana, valmíkanishpádiká vamryák.

Stanza 6.

The stanza consists of 12 + 11 + 11 syllables; the last word rakshásám, obviously a gloss, is metrically superfluous. For Páda c, cf. I, 19, 1.

II, 4. COMMENTARY TO PAGE 37.

The plant called gaṅgidá illustrates very perfectly the absence of any boundary line between disease and demonology in the Atharvan. On the one hand it is employed against a variety of diseases, fever (takmán), internal sores (balása), and other minor manifestations, or symptoms, designated as gambhá, visará and visarika, ásarika, and prishyámayá (II, 4, 2 ; XIX, 34, 10), receiving therefore the epithet visvábhashága, 'all-healing,' XIX, 35, 5; it is moreover the specific against rheumatic troubles, if víshkandha and sámskandha (II, 4, 1 ff.; XIX, 34, 1, 5; 35, 1) shall turn out ultimately to have this meaning (see the note on st. 1 c). On the other hand it obviates all the dangers arising from hostile demons and sorceries, as is expressly stated in all the three hymns devoted to its praise (II, 4; XIX, 34 and 35). The plant is not mentioned outside of the Atharvan which, in lieu of description, indulges in the customary vague rhodomontades. The gods themselves have thrice produced the gaṅgidá, Indra has put strength into it, and (XIX, 34, 6) the seers of yore are said to have known it by the name of Áṅgiras—a very pretty conceit, but for the fact that it harbours nothing more than a stolid pun (gaṅgidás and áṅgirás). From the Kausika and its commentaries we learn at least one thing that it is a tree. In the Sútra, 8, 15, it occurs in a list of 'holy' (sántáh)
trees, as is expressly stated by Kesava, atha sàntavrikshà ukyante. Dàrila at 8, 15; 42, 23 describes it as a white tree growing in the Dekkhan, argunah aèala iti dàkshinàtyak; Kesava at 8, 15, and Sàyana at II, 4, 1 say that it is familiar in Benares, vârânasyàm prasiddhàk. Sàyana, in the introduction to our hymn, as also to AV. XIX, 34, has gaàgidadavriksha, and in the commentary at XIX, 34, 1 he places the home of the tree in the north, uttara desa prasiddhàk, all of which would seem to show that the tree is known in many parts of India.

The following is the literature on the gaàgida: Grohmann, Indische Studien, IX, 417 ff.; Weber, ib. XIII, 141; Zimmer, Altindisches Leben, p. 65.

The hymn II, 4 is employed, Kaus. 42, 23, in a practice which, according to Dàrila, is destined to drive away demons (pisàkaatana); according to Kesava—I state the text literally—it is, purushahave (cod. purusho have; cf. XIX, 34, 3) akàryakaràvaiena vighnasamanakarma; and further, krityàdushhanàrthe (cod. kritvà-) àpyàyati vighnasamanarakhàkaranàk vighnaàk viskandhe (!) yah (the latter passage is not printed in my extracts from that authority in the edition). The practice consists in tying on as an amulet the substance mentioned in the hymn: dìrghàyutvàye•ti mantroktam badhnàti. Dàrila says gaàgidadamanim, and Kesava more explicitly states that an amulet derived from the gaàgida be tied on with a thread of hemp, gaàgidadamanim sanasûtreva badhvà sampàtyà•bhimantrya badhnàti. The hemp refers to stanza 5, and it seems to me quite likely that Kesava is right in thus describing the association of the hemp with the gaàgida as altogether external. The hymn has been translated by Weber, Indische Studien, XIII, p. 140 ff.

**Stanza 1.**

This hymn, as many others, begins with an irregular stanza, two trishùbh and two anushùbh Pàdas; cf. RV. VII, 103; AV. IV, 12; VI, 111, &c.

b. Sàyana reads rakshamânak for dàkshamânak.
0. The meaning of vîshkandha, I regret to say, is not clear. Both ancients and moderns have etymologised upon the word, and in all instances have arrived at the conclusion that the word refers to some disease. But the results, though consistent in the one point of disease, betray their weakness in differing as to its special nature. The scholiast at Tait. S. VII, 3, 11, 1—the only known occurrence of the word outside of the Atharvan literature (cf. also Gop. Br. I, 5, 25)—explains it by virûpâ(h) skandhâdyavayavâ yasya tad vîshkandham (sc. sariram), 'the body whose members, shoulders, and so forth, are deformed is vîshkandha.' Sâyana, at AV. I, 16, 3 (and similarly here) says, gatipratibandhakam raksha/pisâkâdikritam vighnagâtam, 'a disease which hinders from walking, produced by Rakshas, Pisâkas, &c., instigated by (some hostile) disturbance.' The same fatuous authority, however, at XIX, 35, 5 says, vîshkandham vislishâskandham evamnamânânam vâtavisesham mahârogam, 'vîshkandha, a serious disease of that name, caused by wind (in the body), producing dislocation of the shoulders.' Professor Weber is the author of the modern interpretation of the word, 'drawing the shoulders apart, rheumatism' (see Indische Studien, IV, 410; XIII, 141; XVII, 215, and cf. the Pet. Lex.; Zimmer, l. c., 390; Grill², p. 75). I have been struck by the fact that both Dârila and Kesava in their comments upon Kaus. 42, 23; 43, 1, 2, the Sûtras which rubricate AV. II, 4 and III, 9, the principal sources of our knowledge of the vîshkandha, omit all mention of disease of any kind. To begin with, these passages of the Sûtra are not part of the bhaisagâyâni (Kaus. 25, 1-32, 27). Further, Dârila speaks only of pisâkanâsanam and pisâkâkâtanam, Kesava of vighnâsanam and vishkandhavignâsanam (maniḥ). Observation has taught me that the commentators' knowledge of the practices is superior to their knowledge of the meanings of words—all India is in this regard an easy prey to its perverse etymological habits¹—and I should think it

¹ I recommend a continuous reading of Yâska's Nirukta to any
more conservative for the present to hold that vīshkandha, as well as the opportunistic sāmskandha at AV. XIX, 34, 5, are designations of hostile demoniac forces. One may easily be convinced, by examining, with the aid of Whitney’s Index Verborum, all the passages in which the word occurs, that the latter meaning suits as well as the former. Of course the boundary-line between disease and possession by demons is an evanescent one in all Atharvan writings. The formation vīshkandha, moreover, suggests vyāmsa (RV. I, 32, 5, &c.) and vigriva (RV. VIII, 4, 24), both of them designations of demons (cf. Weber, Ind. Stud. IV, 410). Thus it has seemed best to leave the word untranslated for the present.

Stanza 2.

a. gambhā, ‘convulsions, cramps, or colic.’ The translation is reasonably certain. Weber, Ind. Stud. XIII, 142, describes the trouble as an infantile disease, perhaps teething; cf. also Zimmer, l. c., 392, and Henry, Le livre VII de l’Atharva-védā, p. 53. The etymology of the word, and the epithet sāmhanu, ‘shutting the jaws,’ at AV. VIII, 1, 16, seem to lend themselves at first sight to such an interpretation, but it is after all too narrow. Sāyana, gambhāt himsakāt krityādekh, yad vā gambha iti dantaviseshasya ākhyā, rākshasadantaviseshakrītat khādanāt. See, however, his very different interpretation at VIII, 1, 16. At Kaus. 32, 1; 35, 15 occurs the word gambhagrihitā. Dārila at 32, 1 defines it as gambho rakṣah, tena grihitāḥ; according to Kausika and Kesava, the patient is an infant which is put to the mother’s breast and fed with rice and fennel steeped in milk¹. All this would still pass readily as a cure of diseases connected with teething. But in Kaus. 35, 12–15 we have the following performance:

one who wishes to know how much grain may be found among the chaff. And Yāska is the high priest; how much worse are the epigonī!  

¹ Kaus. gambhagrihitāya (Kes. bālakāya) stanam prayakhati, priyaṅgutandulān abhyavadugdhān pāyayati.
... garbhadrimhanāṇi, gambhagrihitāya ... gyām trir ud-grathya badhnāti. loshtān anvrikam prāsayati. syāmasi-
katābhīḥ sayanam parikirati. The scene here is child-birth, the passage is part of the strikarmāṇi, 'women's rites' (32, 28–36, 40), and the gambhā has seized the baby or the foetus, either at the moment of birth, or prematurely. Hence the title of the ceremony, 'performances for steadying the womb or foetus.' According to Dārila, the woman herself receives the treatment, being tied about with a three-fold bowstring (gambhena grñhito garbho yasyā striyāh

tasyā gyām triguwām krītvā badhnāti), fed with lumps of earth (gambhagrihitām [!] prāsayati), and having her bed strewed about with black sand. Here gambhā seems to refer to some irregular behaviour of the foetus; cf. Wise, Hindu System of Medicine, pp. 423 (middle), and 421 (bottom), and the introduction to VI, 17. The word has at any rate no special connection with the teeth, as may be seen, too, from Tait. S. IV, 5, 11, 2.

Our translation of visarā by 'tearing pain' (Sāy. sarīravisaranaḥ) is of the etymologising sort. The Pet. Lex., more cautiously, regards it as the name of a demon. Cf. visarīka at XIX, 34, 10, which Sāyana glosses by viseshena himsakam.

**Stanza 5.**

I am quite agreed with Kesava and Sāyana (manibandhasūtrapakritibhūtāḥ) in not regarding the juxtaposition of the hemp with the gaṅgidā as due to some biological relationship, or therapeutic virtue (cf. Weber, Ind. Stud. XIII, 142). The hemp represents the thread with which the amulet of gaṅgidā was tied on. A thread, or rope of hemp is mentioned also at Kaus. 25, 28; 72, 15. See the introduction to the hymn. The hemp, of course, comes from the sap of the furrow; gaṅgidā, the tree, from the forest.

**Stanza 6.**

The same stanza with variants occurs at AV. XIX, 34, 4. The last Pāda is a formula, occurring in addition at IV, 10, 6; XII, 2, 13; XIV, 2, 67.
II, 7. COMMENTARY TO PAGE 91.

Sāyana (and similarly Kesava) define the purpose of this hymn as a charm to obviate curses, evil eye, and danger from the attack of demons: laukikavaidikākṣosayor brāhmaṇasāpe kṛurakakshupurushadrīshṭinipāte pisākaya-kshādibhaye. According to Kaus. 26, 35 the procedure consists in investing the person threatened with (an amulet made of) the substance mentioned in the mantra. The commentators define this as yavamani, 'an amulet of barley.' The word yāva is not mentioned in the hymn, the nearest approach to it is sapatha-yōpani, 'wiping out curses.' As o and a va have almost identical phonetic values in the Veda (cf. our statement of the facts, Amer. Journ. Phil. V, pp. 25 ff.), we must suppose that yāva has been read by the ritualists out of the syllable yō- of yōpani; cf. too, the synonym sapatha-yāvanī at IV, 17, 2, and the well-known formula yavo-si yāvayāsma dvesah, 'barley art thou, ward off hatred from us' (Tait. S. I, 3, 1, 1; Sat. Br. III, 6, 1, 11; Hiranyak. Sr. IV, 2, 42, in addition to the places mentioned in Kausikasūtra, index C). Upon this basis the word and the article yāva are suggested. The pun is so familiar as to leave no room for doubt in the mind of the Hindu acquainted with this style of literature. Cf. the introduction to VI, 91; and the note to IX, 2, 13.


Stanza 1.

At Ápast. Sr. VI, 20, 2 the stanza occurs in the following corrupt form: atharvvyuṣṭā devagūṭe vīḍu kḥapathagambhanīḥ: āpo malam iva prāṇigann asmatsu sapathān adhi. Cf. II, 25, 4. 5.

¹ Sāyana, however, commenting on virūḍh in st. 1, dūrva yavo vā.
² Cited erroneously by Sāyana as Nakshatralaka.
Stanza 2.

b. We may note Grill's ingenious emendation of gāmyāḥ to gāmyak, an adjective from gāmi. But no such form occurs. Cf. AV. II, 10, 1; RV. IV, 4, 5. Sāyana, gāmyāḥ gāmiḥ sahottpannā bhagini.

Stanza 3.

A number of the attributes stated in this and the preceding stanzas are repeated at VI, 43, 1, 2; XIX, 32, 1, 3, 7 in connection with the holy darbha-grass. The terms are too general and fabulous to permit definite conclusions as to the plant which the poet here has in mind.

Stanza 4.

a. The MSS. are divided between the readings pāri mām (so our edition) and pāri mām. I have followed Sāyana and Shankar Pandit in adopting the latter version.

e, d. The metre is irregular (Anukr. virād uparishṭādbri-hati): c is a catalectic Pāda; d has ten syllables, one of which may be suppressed by reading tārshur.

Stanza 5.

b. For the sentiment cf. Tait. Ār. II, 6, 2. Sāyana, yaḥ purushaḥ suḥārt ... tena suhṛdayena mitreṇa saha naḥ asmākam, suḥkam bhavatu iti seshah, 'we together with our friend shall be happy.' I am not convinced that this is correct. Are we to read, yaḥ suhārt tēna vayām sahā?

e. kākshurmantra, 'he who bewitches with his eye,' also in XIX, 45, 1. Sāyana separates kākshur from mantrasya, explaining the latter by guptam bhāshamānasya pisunasya, 'the calumniator who speaks secretly.' But cf. the 'thousand-eyed curse' at VI, 37, 1; amitraḥkshus at Kaus. 39, 11; and ghorām kākshus, 'evil eye,' at IV, 9, 6; XIX, 35, 3.

II, 8. COMMENTARY TO PAGE 13.

The word kṣhetriyā is interpreted by the Atharvedins quite unanimously as 'inherited disease.' Three hymns,
II, 8 and 10; III, 7 (cf. also IV, 18, 7; V, 30, 4), are designed to drive it out, and the Kausika rubricates all of them among the medical charms (bhaishagyañi), 26, 41–27, 4; 27, 7–8; 27, 20–31. Dārila at 26, 43 defines it as ‘family disease,’ kaulō vyādhikā; Kesava at 27, 41 as, pitriparyāgatah kṣhetriyārogaḥ kushihakshayarogaḥ grahamidosah sarvāsarirasphotakāraḥ; similarly Sāy. at II, 8, 1. The scholiast at Tait. Br. II, 5, 6, 3 (p. 628) has kṣetram garbhastham kṣetram tatrotpannavatā, i.e. ‘disease which has arisen while in the womb’ (rather differently at II, 5, 6, 1, pp. 626–7). The practices connected with these hymns are obscure in detail, and their application is remote.

Kaus. 26, 41–27, 4 deals with our hymn, to wit: 41. ‘While reciting AV. II, 8, 1 (the practitioner) washes the patient outside (of the house). 42. While reciting AV. II, 8, 2 (he washes him outside of the house) at dawn. 43. While reciting AV. II, 8, 3 he pulverises the plants mentioned in the stanza (see the translation), as also natural mud, and mud from an ant-hill, sews this up into the skin of a living animal1 (freshly slain), and fastens it (as an amulet upon the patient). 27, 1. While reciting II, 8, 4 he places a plough with its span of cattle over the head of the patient2 and pours water over it. 2. While reciting AV. II, 8, 5 he pours the dregs of ghee into (a vessel full of) water (placed) within an empty house. 3. He pours more (dregs of ghee) into an old ditch into which grass from the thatch of the house has been placed. 4. Placing the patient into this ditch he gives him of the water to drink, and rinses him with it.’ The symbolism of these practices is not clear, but they seem at any rate to be built up on the derivation of the word kṣetriyā from kṣētra in the sense of ‘field,’ rather than in the sense of ‘womb.’ See especially the last

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1 For gīvakoshani see Kausika, Introduction, p. 1. Other substances derived from living animals occur at KĀTY. Sr. IX, 2, 16; Pār. Grīh. III, 7, 2.

2 That is, he puts the patient under the plough with its span, vrishabhayuktasya halasya adhastād vyādhitam avasthāpya (Sāyana in the introduction to the hymn).
stages of the performance, Sûtra 27, 1 (the plough and the span of cattle), and Sûtras 27, 3, 4, which aim to wash off the illness into the very ground, whence (according to this conception) it has been derived. And the hymn itself is redolent of fields, plants, ploughing, &c., and calls upon (st. 5) 'the lord of the field.' Thus Professor Weber was led repeatedly to look upon this hymn as a charm to counteract injuries to fields; see Ind. Stud. V, 145 note; XIII, 149; Nakshatra II, 292. And yet, I think, all this is mere play upon the two meanings of kshêtra, 'field,' and 'womb;' the poet, thinking that the disease derives its name from the field, conjures with the properties of the field, or, perhaps, adapts secondarily stanzas constructed originally for practices in the field.

The hymn has been translated by Weber, Ind. Stud. XIII, 149 ff.; and Ludwig, Der Rigveda, III, 513. The Anukramani describes it as vânaspatyam yakshmanâsana-daivatyam.

Stanza 1.

The last three Pàdas are repeated at III, 7, 4; the first half in VI, 121, 3. The point in all these cases is the supposed etymology of the constellation vikriñtau (later mûlabâhrant, and mûla) from vi krit, 'loosen;' this enables the word to figure wherever there is question of the 'fetters' of disease. Cf. in general, Weber, Nakshatra II, 292, 310, 374, 389; Zimmer, pp. 356, 392. For an opposite construction of the function of the vikriñtau, see the note on VI, 110, 2.

1 See, however, the note on this expression below.
2 Cf. also Pâñini V, 2, 92, and commentaries; Ind. Stud. V, 145 note; XIII, 159 note; XVII, 208 note; Zimmer, 391 ff.
3 Note especially the passage from Kâth. S. cited by Weber, Ind. Stud. XIII, 150 note. The expression svakriñta irime does not prove that a field is in the view of a performer. A spot where there is a natural rift in the ground is frequently, in witchcraft, made the theatre of the performance, without any such special end in view. Cf. the passages in the Pet. Lex., and the paribhâshâ to the abhîkâra performances, Kaus. 49, 6.
Stanza 2.

a, b. I have translated ápa ukkatu transitively; cf. III, 7, 7; RV. I, 48, 8, &c. Weber and Ludwig, contrary to ordinary usage, take it intransitively: 'hinschwinden möge jetzt die nacht,' and 'weg geh mit ihrem liechte diese nacht.' Sāyana, in agreement with our version, 'the night at the time of dawn (ushā/ākālnā rātri) shall chase away (vivāsayatu).’ In Pāda b I read, for the same reason, with one of Shankar Pandit's MSS., ápokhatu for ápokkantu, making it govern abhikṛtvariḥ. Weber, 'die zauberspinnerinnen (mögen schwinden) hin;' Ludwig, 'weg gehn sollen die bezaubernden.' Sāyana, retaining the plural, forces, it seems to me, the meaning of abhikṛtvariḥ in translating it by abhitak rogāsāntim kurvānāh, 'working a cessation of disease all about.' And recognising the futility of the first, he also, alternatively, takes ápokkantu as an intransitive, . . . pisā- kyāh apagakahantu! Cf. the note on III, 7, 7.

Stanza 3.

a, b. According to our translation the words babhror árunakāndasya qualify yavasya; Kesava (and Sāyana who repeats Kesava's substance) make the two words represent an independent plant: argunakāśhākam yavabusaṁ tilapiṅgikām ka ekatra trīni baddhva. And Dārila also recognises three plants, the first of which he describes as babhruvārṣasyā sargunasya tasya kāndasesham (l for kāndavisesham). According to these constructions the first substance is a branch from the tree (Sāyana in commenting on the word in our stanza, argunākhyavyārṣaktivavīseshakāśhāsya) arguna (terminalia argunā). But the construction renders this extremely unlikely, and we prefer to render the text philologically.

b. The word te, 'thy,' would seem at first sight to refer to a field, and, as stated in the introduction, this would show that the poet here looks upon kshetriyā as a derivative of kshetra, 'field,' and that he therefore introduces the paraphernalia of the field in his incantation. But this cannot stand against the ordinary value of the word, nor is it
impossible to imagine the introduction of these substances simply on the ground of the supposed (etymological) derivation of the name of the disease. At any rate we have Kausika on our side.

Stanza 5.

a. sanisrasākshā is ḍaṇ. psy.; sanisrasā occurs once at AV. V, 6, 4 as a designation of the intercalary month (cf. AV. XIII, 3, 8; Weber, Nakshatra II, p. 336 note). Our translation is conjectural and etymological; the only support I find is in srastāksha (Susruta I, 115, 7), ‘with sunken eyes.’ Sāyana leans with his full weight on the Kausika’s employment of the stanza (27, 2; see the translation of it above), in which an ‘empty house’ figures, and he identifies the word with sūnyagṛhāṅk (sanisrasayamānāni atisayena visramsamānāni visiryaṃānāni akshāni gavākṣhādīdvārāni yeshām te sanisrasākshāh, sūnyagṛhā ity arthaḥ), i.e. in brief, ‘the decayed doors of the empty house.’ Credat Judaeus! Does ‘with sunken eyes’ refer to the demon of the disease?

b. The difficulty is much increased by the unintelligible samdesyēbhyaḥ which Sāyana, who reads samdesēbhyaḥ, again identifies with the garatkhāta, ‘the old ditch,’ in the Sūtra, 27, 3, 4: samu disyante tyāgyante tadgatamvidādānéna stī samdesāh garadgartāh! The word seems to refer to some kind of evil (pāpā) at AV. X, 1, 11. 12; in IV, 16, 8 (where it is contrasted with videryā, ‘foreign’) it refers to the ‘fetter of Varuna,’ i.e. disease. Weber, ‘den aufträng ausführenden verneigung sei;’ Ludwig, ‘anbetung den zu beauftragenden (sich fügenden).’ The entire stanza is highly problematic; its relation to the Sūtra very obscure.

II, 9. Commentary to page 34.

The disease which the hymn is designed to exorcise is, according to Dārila, possession by the kind of demons called Piśāca. Kesava (followed by Sāyana) describes it as due to brahmagraha, a word hitherto not quoted from any text, but reported by the lexicons as equal to brah-
marâkshasa. The practices connected with the hymn at Kaus. 27, 5, 6 are as follows: 5. 'While reciting AV. II, 9 a talisman consisting of splinters (from ten kinds of wood is fastened upon the patient). 6. Ten friends (of the patient) while muttering the hymn rub him down.' The commentators (cf. Kaus. 13, 5; 26, 40) understand the word sâkala to mean 'a talisman made of ten kinds of holy wood,' and these are derived from the list of holy trees catalogued at Kaus. 8, 15. Cf. also the splinters from the (holy) kâmpila-wood, Kaus. 27, 7 (see the introduction to II, 10), used against kshetriyâ (hereditary disease). For similar Germanic uses of nine kinds of wood to allay disease, see Wuttke, Der Deutsche Volksaberglaube der Gegenwart, §§ 121, 538; Mannhardt, Baumkultus der Germanen, p. 18.

The hymn has been translated by Weber, Ind. Stud. XIII, 153 ff.; Ludwig, Der Rigveda, III, 506; Grill, pp. 8, 82 ff.; cf. also the author in Amer. Journ. Phil. VII, 478, and Bergaigne et Henry, Manuel Védique, p. 137. The hymn figures in the takmanâsanagana of the Gaṇamâlâ, Ath. Paris. 32, 7 (see Kaus. 26, 1 note); the Anukramani describes it as vânaspatyam yakshmanâsanadâivatam. The Paippalâda presents the hymn, the stanzas arranged as follows: 1, 5, 4, 2, 3.

**Stanza 1.**

The metre is irregular, pañkti (Anukr., virât prastâra-pankti). The Paippalâda has the first half as follows: dasavrîksha muṅkemam ahimsro grâhyâs ka.

**Stanza 2.**

a. For ādhitr the Paippalâda reads adhitam. Sâyana, 'the Vedas, which he has read formerly, or their meaning, which is to be remembered, he has recalled!' Cf. Kḥând. Up. VI, 7. Ludwig emends adhîtâr, and translates 'from insensibleness he has come away;' but the translation conflicts with the meaning of adhi gâ; cf. RV. II, 4, 8.

o, d. The Sûtra embodies the indefinite large numbers 100 and 1000 in the amulet of ten kinds of wood, and the
ten friends (Brahmans according to the scholia) who attend the patient.

Stanza 4.

The word $\kappa t\tilde{\iota}m$ occurs only in this stanza, and is very problematic. The Pet. Lex. and Weber, 'sammeln;' Ludwig, 'pflückung;' Sāyana, 'covering.' We are connecting the word with $\kappa in\acute{o}t\acute{i}$ in the sense of 'arrange, build up,' having in mind the peculiar amulet or remedy dasa-vṛkṣa, 'consisting of ten woods,' in st. 1. The sense then would be that the gods have found out the magic arrangement of the woods, while the Brahman contribute the practical knowledge of the woods which are endowed with the healing property. Cf. Grill's similar exposition.

Stanza 5.

I have followed Sāyana who, relying alternatively upon RV. II, 33, 4, and Tait. S. IV, 5, 1, 2, makes $\dot{i}vr\acute{a}h, 'lord,' the subject of the sentence, $\dot{i}vra e$ va he $r\acute{u}gna$ tubhyam idāni$\tilde{m}$tanabhishagṛupeṇa bheshagāṇi karotu. But the text of Pāda d is awkward, and rendered somewhat doubtful by the Paippalāda, whose version of c, d is, sa eva tubhyam bheshagam kakāra bhishagāti $ka$. Upon the basis of this reading Grill suggests for Pāda d, $krinavad$ bhishagāti $ka$. Ludwig suggests $\acute{s}\ddot{u}k\dot{i}$, Vedic accus. plur. neut. in agreement with bheshagāṇi; Weber, bhishāgâm for bhishágâ. Sāyana thinks also of $\acute{s}\ddot{u}k\dot{i}n\ddot{a}$ for $\acute{s}\ddot{u}k\dot{i}h$. I have translated the unanimous text of the Saunakiya-school.

II, 10. Commentary to page 14.

The practice associated with this hymn at Kaus. 27, 7. 8 is colourless: 7. 'While reciting AV. II, 10 (the practitioner) fastens upon the limbs (of the patient who has been placed) upon a cross-road 1 splinters of kāmpila-wood (crinum amaryllacee), and washes him off with (water

1 The favourite place to divest oneself of evil influences; see the note in the introduction to VI, 111.
dipped out) by means of a bunch of grass. 8. (Or) he sprinkles (him in the same way).’ Cf. the practices under II, 8. A closely parallel mantra-passage occurs at Tait. Br. II, 5, 6, 1–3; this the commentator on the authority of Baudhāyana (see p. 628, bottom) connects with the ceremonies at the birth of a child (gātakarma). According to Baudh. Grīh. II, 1 and 7, the child is bathed with these stanzas, and this prescription is borne out by Hir. Grīh. II, 3, 10 ff., where the same stanzas are quoted. They occur also in Āpast. Mantrabr. II, 12, 6 (cf. Āpast. Grīh. VI, 15, 4). This usage does not really conflict with the Atharvanic employment of the hymn, since it aims to free the child from diseases and troubles derived from the womb of the mother. The conception borders closely on that of original sin. That the Atharvavedins regarded the kshe- triyā in this hymn as a disease may be gathered from the employment of the hymn among the bhaishāgyāni in the Kausika; it figures also in the takmanāsanagana, ‘the list of hymns destructive of fever,’ in the Gaṇamālā; see Kaus. 26, 1 note.

The hymn has been translated by Weber, Ind. Stud. XIII, 156 ff., and Ludwig, Der Rigveda, III, 513.

Stanza 1.

a. gāmisamsā is equivalent to gāmyāk sapāthak in II, 7, 2; the word recurs at AV. IX. 4, 15, and Tait. Br. II, 5, 6, 3 (where it is glossed by ālasyaprakhyāpakāt). Sāyana, bandhavo gāmayaḥ, aprāptābhilashitānāṁ teshāṁ samsanāt ākrosaganitāt pāpāt.

Stanza 3.

The sense of this and the following two stanzas is interrupted by the refrain; Pāda 3 b is in catenary construction with Pāda 4 a. The other version of the hymn (Tait. Br.) does not exhibit the refrain, and the connection of the passages appears undisturbed.

a. Sāyana reads vayodhāk for vāyo dhāk, glossing it by vayasaṁ pakshinām dhātā dhārayitā.
Stanza 8.

The stanza alludes to the well-known legend which makes the demon Svarbhānu smite with darkness (eclipse) the sun, who is then freed by Indra and Atri; see RV. V, 40, 5–9; Tait. S. II, 1, 2, 1; Kāth. S. XII, 13; Sat. Br. V, 3, 2, 2; Paṇḍ. Br. IV, 5, 1; XIV, 11, 14; XXIII, 16, 2; Sāṅkh. Br. XXIV, 3, 4. The moralising cause of the sun’s mishap, his énas (sin), is not expressed distinctly anywhere, nor is it to be taken au grand sérieux. By comparison it is treated as a disease, and, like disease or misfortune in general, ascribed to some moral delinquency, requiring expiation (prāyaskṛtti); cf. st. 1.

II, 12. COMMENTARY TO PAGE 89.

The essays on the interpretation of this hymn form an interesting chapter in the history of Vedic study, and we have devoted to the subject an article in the second series of our Contributions, Amer. Journ. Phil. XI, 330 ff., entitled ‘On the so-called fire-ordeal hymn, AV. II, 12.’ The hymn was first interpreted in the sense of a fire-ordeal by Emil Schlagintweit, in an address before the Royal Bavarian Academy in 1866, entitled ‘Die Gottesurtheile der Indier;’ this interpretation was adhered to by Weber, Ind. Stud. XIII, 164 ff.; Ludwig, Der Rigveda, III, 445; Zimmer, p. 183 ff.; cf. also Kaegi, ‘Alter und Herkunft des germanischen Gottesurtheils,’ Festchrift zur Begrüssung der XXXIX. Versammlung deutscher Philologen und Schulmänner in Zürich (1887), p. 51 1. The interpretation which is presented here is founded upon our above-mentioned article, where Kausika’s significant employment of the hymn was first brought forward; in essential agree-

1 See also Stenzler, ‘Die Indischen Gottesurtheile,’ Zeitschrift der Deutschen Morgenländischen Gesellschaft, IX, 661–82.
ment with it is the translation and exposition in Grill\textsuperscript{4}, pp. 47, 85 ff.

The hymn is employed in the sixth book of the Kausika which professes to deal with abhičāra, 'witchcraft.' At 47, 12 it is designated as the bharadvāgapapravaska, 'the hewer, or cleaver of Bharadvāga' (the reputed author; cf. II, 12, 2): 'With the cleaver of Bharadvāga one cuts a staff for practices pertaining to witchcraft.' A staff so procured is then employed variously in Kaus. 47, 14, 16, 18; 48, 22. The direct ritual application of the hymn is indicated in Kaus. 47, 25–29, to wit: 25. 'While reciting the hymn II, 12, one cuts the foot-print of an enemy, as he runs in a southerly\textsuperscript{1} direction with a leaf from a parasu-tree\textsuperscript{2}. 26. He cuts three (lines) along (the length of the foot-print of the running enemy), and three (lines) across (the same). 27. akshnayā samsthāpya\textsuperscript{3}. 28. He ties dust derived from the cut foot-print into a leaf of the palāsa-tree (butea frondosa), and throws it into a frying-pan. 29. If the dust crackles (in the pan) then (the enemy) has been overthrown.' The Sūtra then proceeds to prescribe still more elaborate and potent charms for the purpose of downing the enemy. Of any connection with the fire-ordeal the tradition makes no mention. There are points of contact between our hymn and RV. VI, 52; VII, 104. The Anukramanī describes the hymn as nānadevatyam, composed by Bharadvāga.

Stanza 1.

\textbf{d. Schlagintweit, 'may these be burned here, if I am burned.'} So also Weber, Luccig, and Zimmer. Grill correctly, 'die sollen glühen jetzt, wenn ich erglühe.' Cf.

\textsuperscript{1} South is the region of Yama and the departed, i.e. of death.

\textsuperscript{2} Or, with the blade of an axe. At any rate symbolically. The commentators differ as to the meaning of parasupalāsenā; see Kausika, Introd. p. li, bottom. Sāyana, as usual, follows Kevala. See also the note on Kaus. 30, 14 in the introduction to VI, 25.

\textsuperscript{3} The text of this Sūtra is not altogether secure, its meaning and the scholia are obscure.
RV. X, 34, 10; 95, 17; AV. XIX, 56, 5. Sāyana, mayi abhikārake tapyamāne dikshāniyamena upavāsādinā klisyamāne sati tapyantām samtaptā bhavantu. That is, heaven and earth shall participate in the consecration (dikshā) of the performer for the sorcery-practices against his enemy. The appeal to heaven and earth in Pāda a, and the misinterpreted fourth Pāda, are really the sole cause of the hypothesis of a fire-ordeal. An appeal to heaven and earth is in occidental minds associated inseparably with asseverations of innocence. A similar construction of it for India is apparently unwarranted.

**Stanza 2.**

b. For Bharadvāga, see IV, 29, 5; XVIII, 3, 16; XIX, 48, 6; and Ludwig, Der Rigveda, pp. 128 ff.

d. Schlagintweit, 'der diesen (unsfern) geist beschädigt (i.e. schwur bezweifelt).' Weber, 'wer diesen meinen sinn beschädigt, i.e. meinen schwur antastet, mein wort bezweifelt.' Ludwig, 'der diesen meinen sinn anklagt (verläumdet).' All these renderings are founded upon the theory of the fire-ordeal. Sāyana, pūrvam sanmārgaprauvṛttam manah mānasam hinasti. There is no lack of evidence that religious performances were at times the object of enmity and the butt of abuse; cf. stanza 6; RV. VI, 56, and Ludwig, Der Rigveda, IV, 219 ff.

**Stanza 3.**

a. The first Pāda is defective, but occurs in the same form in the Paippalāda. It may be corrected by reading somapāvan, somapāyin, somapā tvām, or the like. But Atharvan metres are so generally capable of improvement, that we are in danger of singing our own, rather than Atharvan hymns, when we apply ourselves to the task of improving them.

**Stanza 4.**

a. Professor Weber, l.c., pp. 167–8, has assembled some interesting statements in reference to the connection of the
II, 12. COMMENTARY. 297

number 80 with the fire-ritual. Sāyana attaches a certain significance to the number three, which he connects with the trīkas of the Sāma-saṃhitās. The number is solemn and formulary.

o. A clear instance of a Vedic parenthesis; cf. Aufrecht, Festgruss an Otto von Böhtlingk, pp. 2 ff. For ishrā-pūrtām, see Windisch, ib., pp. 115 ff. Cf. also RV. X, 14, 8; AV. III, 12, 8.

d. Schlagintweit supplies 'firebrand' in the last Pāda, and translates, 'nehme ich jenen (feuerbrand) an mich mit göttlicher inbrunst.' Weber, in still more direct adherence to the hypothesis of a fire-ordeal, supplies with amūm 'glühendes beil,' and translates, 'mit göttlicher gluth nehme ich diesen an mich.' Ludwig, 'jenen (den verläumder) erfasse ich mit der göttlichen glut.' Zimmer, 'halte ich jenen (?feuerbrand, ?axt) mit göttlichem griff.' Sāyana properly refers amūm to the enemy, and takes hāras in the sense of krodha (hāras etymologically = θέλος; cf. II, 2, 2).

Stanza 5.

a. didhīthām for didhiyāthām. Sāyana, ādīpte bhavatam.

Stanza 6.

Recurrents with variants at RV. VI, 52, 2; the connection there is less pregnant.

o. Sāyana differently, tapūṃshi tāpakāni tegāmsi āyu-dhāni vā vrīganāni vagakāni bādhakāni santu, i.e. 'may our zealous deeds or weapons be destructive to him.' Perhaps this is simpler.

Stanza 7.

This and the following stanza seem to be adapted from the funeral ritual (see Amer. Journ. Phil. VII, 476; XI, 335, 336 ff.). Such as they are they occur also in the same connection in the Paippalāda; cf. RV. X, 14, 13; 16, 2. Stanzas of this character lend themselves naturally to
imprecation and incantation. Here the poet takes the
offensive against the thwarting enemy.

Pandit, on the basis of a considerable number of his MSS.
(both Samhitā and Padapātha), reads manyāḥ for magnāḥ.
So also Sāyana, manyāḥ dhāmanyāḥ kānthagātā nāśi-
vēśah. The MSS. frequently write y for g, especially in
connection with nasals (anaymi and yunaymi for anagmi
and yunagmi); cf. Maitr. S. I, 3, 35 (p. 42, note 4), and
Ind. Stud. IV, 271 note. On general textual and exege-
tical grounds the reading magnāḥ is preferable.

Stanza 8.

Schlagintweit translates Pādas c, d, 'entweder' soll das
feuer in deinen leib einkehren, (oder) deine rede gehe zu
leben.' The sense he imagines to be: 'If the word of the
accuser is true, then he shall remain unharmed; if not he
shall be injured by fire.' Essentially in the same spirit are
Weber's, Zimmer's, and Kaegi's renderings. Cf. RV. X,
15, 14.

II, 14. COMMENTARY TO PAGE 66.

It is regretable that this textually and exegetically
difficult hymn is illumined but very little by its abundant
employment in the practices of the Atharvavedins. In its
more general aspects it figures as one of the kātanāni (sc.
sūktāni), 'hymns designed to chase away (demons and
diseases),' at Kaus. 8, 25; next, it occurs in another cycle
(gana) of hymns of a somewhat problematic character,
called mṛigrārasūktāni or mṛigarāni, 'purificatory hymns' (?),
at Kaus. 9, 1 (cf. 27, 34). In this sense it is employed
twice, Kaus. 72, 4; 82, 14, to purify the entrance to a house,
nissālām iti sālānivēsam samprokṣhya. If we could only
trust that punning juxtaposition of -sālām and sālā-, it
would remove one of the chief cruxes in its interpretation!

As regards its narrower application, it is associated dis-
tinctly with difficulty in bearing offspring: at Kaus. 34,
3–11 it is employed in a charm for preventing miscarriage;
at 44, 11 ff. it forms part of an elaborate practice to obviate sterility in cattle. The first of these practices is as follows: 34, 3. 'While reciting II, 14 (the practitioner) pours dregs of ghee into water (in tubs standing) in three huts which have doors to the east and doors to the west (cf. Kaus. 24, 3), in behalf of the woman afflicted with miscarriage, she being dressed in a black garment. 4. Additional (dregs of ghee he pours) upon lead placed into (the leaf of) a palasa-tree (butea frondosa). 5. Placing (the woman) over the lead he washes her (with the above-mentioned water). 6. Having deposited the black garment (where she has been washed) she goes. 7. The Brahman kindles the hut. 8. The same performances take place in the two easterly (huts) in connection with materials brought on separately (for each hut). 9. He performs the practices with the branches, mentioned (above, Sû. 1: he pours consecrated water over her head as she is seated upon branches of sim-sapa [dalbergia sisu; cf. Kaus. 8, 16] by the side of a body of water). 10. Having put down to the west of the fire two reeds upon a stalk (? kânde ishike), over the two doors (of the huts) he causes firewood derived from an udumbara-tree (ficus glomerata) to be put on the fire. 11. To the woman as she comes home last (of those returning?), cakes of rice, and ornaments of pramanda (cf. Kausika, Introduction, p. lii), anointed with the dregs of ghee, are given (cf. Kaus. 32, 29; 34, 1).'

At Kaus. 44, 1 ff. there is an elaborate practice of the expiatory kind (prâyaskîtta), in which a sterile cow is sacrificed to remove the blemish of sterility from the house. After the cow has been slain, '(the priest) while reciting II, 14 carries a firebrand (around her) thrice from right to left without moving (the firebrand) around himself' (Sû. 44, 21). Later on 'he stops her breath' while reciting II,

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1 Cf. AV. I, 16, and the practices connected with it.
2 The practices up to this point therefore have taken place in that one of the three huts furthest to the west.
14, 5 (Ṣū. 44, 15). All this is too general in character, and fails to cast light on the real difficulties of the hymn. Cf. also Ath. Paris. 17, 2. The Anukramani classifies it as sâlagnidevatyam uta mantroktadevatyam. For previous translations, see Weber, Ind. Stud. XIII, 175 ff.; Ludwig, Der Rigveda, III, 522; Grill², pp. 1, 89 ff.

Stanza 1.

a. The Pāda might have better been left untranslated: the text is certainly corrupt, and especially dhisāna, masculine, imbedded as it is in half a dozen feminines, is open to suspicion. The Paippalāda has nissālām dhishnyam dhishavam, and, since dhishnyā means 'seat of the priest,' the suggestion arises that nis is to be separated from sālām (≡ sālām, 'house')¹, and is to be taken with nāsrayāmah in Pāda d, making some such sense as the following: 'we drive out from the house, from the seat of the priest (dhish-nya), and from the fire-place (dhishavā)².' Cf. the use of the hymn in Kaus. 72, 4; 82, 14 above, and the Anukramaṇi, sâlagnidevatyam. But the construction of nir nāsrayāmah with the accusative of place from which is unheard of, and the change of all three words to ablatives would amount to an independent composition. Besides, the employment of the Kausika, and the statement of the Anukramaṇi, just mentioned, may be due to a more or less conscious, punning perversion of the syllables sālām, for the purpose of extracting sālā, 'house,' from them. Grill composes a new Pāda, nīs sālāvṛtikyām dharshānim, 'out (do we drive) the bold Sālāvṛtik.' Weber, 'die dreiste, zähe, ausspringende (?correcting to dhishanām);' Ludwig—who entitles the hymn, 'Gegen die Sālā?'—translates, 'die aus dem hause befindliche (die aus der sālā hölle gekommene?) freche verlangende,' or, alternatively, 'hinaus die sālā,' &c., and, once more, as a third possibility, 'aus dem haus hinaus die freche begerliche.' Sāyana knows nothing about it:

¹ Cf. I, 18, 1; VI, 14, 2.
nissálá is either the name of a female demon, or sála a kind of a tree (vṛkshavīreshaḥ, tato nirgatā nissálā).

b. Sāyana to ekavādyām, 'she who gives forth a single sound of gruff character.'

c. Kānda is the name of a demon, āit. āey. in RV. and AV., but frequently mentioned elsewhere, especially in connection with Marka; see Sat. Br. IV, 2, 1, 4. 9. 10. 14. 20. Sāyana, kruddhāsya ... pāpagrahasya.

d. sadānvā, 'female demon,' seems to be connected with dānu and dānavā. Sāyana follows Nirukta VI, 30 in explaining it as 'ever noisy,' sadā nonūyamānāḥ.

**Stanza 2.**

b. Sāyana takes áksha as 'gambling-house' (akshakrī-dasthāna, dyūtasaḷā), and upānasā either as 'granary' (anasak samipam upānasam dhānyagrīham) or as 'wagon full of grain' (dhānyapūrnam sakaṭam). RV. X, 105, 4 does not render the word clear.

c. Nothing is known of the āit. āey. magundī (Sāyana, kākana pisākī); cf. Weber's combinations, l. c., p. 177.

Read duhitro (as in the dialects), and cf. our note on VII, 12, 1; also Ait. Br. VII, 13, 8.

**Stanza 3.**

a, b. The word adharād, 'below,' alludes with double entente to hell (adhamā tāmāmsi). Sāyana, pāṭālaloko-sti; cf. Zimmer, p. 420. This class of writings are fond of conjuring diseases and misfortunes upon others, strangers and neighbours; cf. AV. V, 22, 4 ff.; RV. X, 155; and the common formulaic expression, anyāms te asmāt tapantu hetāyāḥ\(^1\) in the Yagus-texts.

**Stanza 4.**

The stanza occurs in another connection in the Paippalāda, and may not originally have stood here, since the

\(^1\) 'Heiliger Sanct Florian, 
Schütz unser haus zünd' andre an!'

second book of the AV. in general consists of hymns of five stanzas.

a. Sāyana glosses bhutapátir correctly, bhūtānám pālako rudrāh. The word bhūta here suggests more narrowly ‘evil beings.’

d. Īndro is metrically superfluous, and may be spared from the context. Anukramani, uparishṭadvirād brihati.

Stanza 5.

a. I have taken kshetriyānām in the sense which it ordinarily has in the AV. (II, 8 and 10; III, 7); Sāyana, kshetrāt paraśekhāt māṭāpirisarirād āgatānām . . . rogānām. Weber and Ludwig, ‘coming from the field.’ Grill, ‘ob ihr zum wild des Felds gehört.’

Stanza 6.

b. In the MSS. the Padap. reads, āsūr gāṣṭhām ivāsaran; the edition emends gāṣṭhām to kāṣṭhām, and we, with most translators and Sāyana, read ivāsaram. Sāyana reads glāṣṭhām, glossing, paridhāvanena glānāh san yatra tishthati sā glāṣṭhā (‘goal,’ ‘resting-place’?). Cf. VI, 67, 1.

II, 25. Commentary to page 36.

The plant prīmiparnī (hemionitis cordifolia; Sāyana, kītraparnī oshadhiḥ) is here employed to off-set the activity of demons called kānva, of varied pernicious influence, but especially conceived as devourers of the embryo in the womb. According to Susruta I, 377, 7 it serves, mixed with milk, as a preventive against miscarriage (garbhasrāve). Kesava, at Kaus. 26, 36, prescribes it as a far more general remedy, for one overtaken by misfortune, against miscarriage, still-birth, and demons of various sorts. Dārila says it destroys the demons called pirāka. The practice at Kaus. 26, 36 consists in smearing the plant mixed with the dregs of ghee upon the patient. The hymn is one of a list of six grouped together at Kaus. 26, 33 for all sorts of diseases (Sāyana in the introduction, sarvarogabhaisha-
gyakarmani), which the Gânavâlâ (Ath. Paris. 32, 24) describes as the gavakarmâgano (a list for collective practices). Kaus. 8, 25 mentions it further among the kâtanâni, 'hymns with which demons are exorcised.'

The hymn has been translated by Weber, Ind. Stud. XIII, 187 ff.; Grill 2, pp. 20, 92. The Anukramani describes it as vânaspatyam.

Stanza 4.

For -yópana in this and the next stanza, see Amer. Journ. Phil. XII, 414 ff. Cf. II, 7, 1.

II, 26. COMMENTARY TO PAGE 142.

This is a hymn connected with a species of oblation (hâvís) 1, whose object is to concentrate (samsrâvya) wealth and prosperity upon the sacrificer. Cf. I, 15 and XIX, 1. Our hymn aims at prosperity in the stable, and accordingly it is rubricated along with III, 14; VII, 75; VI, 11, 3, at Kaus. 19, 14 ff. in a series of 'stable-ceremonies' (goshthâkarmâni), to wit: 19, 15. 'He (the owner) drinks the new milk of a cow that has thrown her second calf, mixed with the spittle (of the calf) 2. 16. He presents a cow (to the Brahman). 17. He pours out (into the stable) a vessel full of water. 18. Having swept together the (previously moistened dung), placing his left hand upon it, he scatters half of it with his right hand. 19. Having placed lumps of excrement, bdellium, and salt into milk from a cow with a calf of a colour identical with hers, he buries (the mixture) behind the fire. 20. On the fourth morning he eats of it. 21. If the milk has turned 3, then (the performance) is a success.'

The hymn occurs also in the Paippalâda; it has been translated by Weber, Ind. Stud. XIII, p. 26 ff.; Ludwig,

1 Cf. the introduction to VI, 39.
3 Cheap magic. The milk is sure to turn! Is vikrîte to be emended to avikräte?
Der Rigveda, III, 371; Grill, pp. 64, 92 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 138. The Anukramani designates it as pasavyam, the author being Savitar.

Stanza 1.

b. Vāyu, the wind, the husband of the distant regions (II, 10, 4), who goes in every direction, is naturally regarded as the companion of the cattle, when away from home—a truly poetic conception! Cf. Tait. Br. III, 2, 1, 4.

c. rūpadhēyāni is taken by the Pet. Lex. as a copulative compound, 'form and colour.' But the analogous bhāgadhēya and nāmadhēya do not favour such a construction. Perhaps 'formation' is the safest rendering of the word. Cf. e.g. Tait. S. I, 5, 9, 1; Tait. Br. III, 8, 11, 2.

Stanza 2.

o, d. Sinivālī, the goddess of the new-moon, and Anumati, the goddess of the full-moon, as representatives of the bright part of the month, are fit to illumine the way home. They also preside over the act of procreation; cf. Zimmer, p. 352. Sāyana, unsupported by MS. authority, comments upon anugate instead of anumate.

Stanza 4.

o. 'Poured together,' i.e. 'united, or accumulated.' The translation is stiffer than the original, where sām siṅkāmi and sāmsiktāk play upon one another.

Stanza 5.

For the change of verb-form, cf. the note on II, 29, 5.

II, 27. COMMENTARY TO PAGE 137.

The history of the interpretation of this hymn is told by the translator in Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 479 ff. It is of interest, because it marks very clearly the value and continuity of the Hindu
tradition. It had been regarded previously by all interpreters as a charm against robbers of provisions, until the obviously correct conception of Dârila in his comment on Kaus. 38, 18 ff. was presented. The translation of this passage, along with the bracketed commentary, is as follows: 38, 18. 'While reciting AV. II, 27 (one approaches) the person against whom the debate is directed (from the north-east, while chewing) the root of the pâtâ-plant. 19. He addresses (with the charm his opponent). 20. He ties on (the pâtâ-root as a talisman). 21. He wears (upon his head) a wreath of seven leaves (of the pâtâ).' Cf. also Sântikalpa 17 and 19. Previous translations of the hymn: Weber, Ind. Stud. XIII, 190 ff.; Ludwig, Der Rigveda, III, 461; Grill, pp. 23, 93 ff. The Anukramanî designates the hymn as vânaspatyam.

Stanza 1.

The Anukramanî defines the purpose of this stanza correctly by arinirgastvam aprârthayat, 'he desired absence of strength in the enemy.'

a. Sâyana, incorrectly, takes prâs as a noun of agency, prashtâram vâdinam; see, however, Kaus. 38, 24, prâsam âkhyaśyan (Dâr. pratiprasam âkhyaśyan; cf. Vait. Sû. 37, 2; 38, 6). Neither this word nor prátiprâs and pratiprâsita (Kaus. 38, 18; Dârila, prativâdin) have any connection with root ar, 'eat,' but are derivatives from the root pras, 'ask.'

o. The construction of prâsam prátiprâso gahi is not quite certain. Sâyana takes both as accusatives, 'the

1 The pâtâ is, according to Sâyana at st. 4, identical with the later pâthâ (clypea hernandifolia); cf. Kaus. 37, 1; Rigvidhâna IV, 12, 1 (MSS. pâthâ). See Ind. Stud. XVII, 266 (the passage quoted from Âpastamba is to be found Âpast. Grrh. III, 9, 5). The word pâtâ is doubtless, like other words for plants (apâmârga, arundhatt), etymologically suggestive; cf. the root pal, 'tear.'—For the words supplied by Dârila, cf. Kaus. 38, 17.

2 Erroneously quoted by Sâyana as Nakshatralakalpa.

3 But in st. 7 he falls into line with pratikulaprasnarûpam vâkyam.
debater and the counter-debaters strike.’ We regard prāti-
prārō as gen. sing. dependent upon prāśam (cf. st. 7 a), in
which case one should like to emend arasān in Pāda d to
arasām (cf. Ludwig). If not, prātiprār is to be regarded
as a collective, ‘the opposition.’ Possibly both are accusa-
tives, ‘overcome the debate and the debaters.’
d. arasān, with double entente, ‘without sap or moisture
(in their throats),’ and ‘without force.’ Sāyana, sush-
kakanthān.

Stanza 2.

a, b. The same hemisticch occurs at V, 14, 1; cf. I, 24, 1.
Sāyana, suparnah . . . vainateyak, i.e. Garutmant, Garuda.
But there is no myth in all this: the eye of the eagle, and
the nosing boar find the secret seat of the plant.

Stanza 3.

Sāyana, in the teeth of the Padapātha, comments both
here and in the next stanza on taritave instead of stāritave.
The Samhitā may be construed either way.

Stanza 5.

a. sākshe (Samhitā and Padapātha), probably for sākshye
(Sat. Br. I, 3, 3, 13); cf. our note on IV, 20, 7.

b. Sāyana glosses sālāvrikān by aranyavānak, in accord-
ance with many other scholia, assembled by Weber, 1. c.,
p. 191. Doubtless jackals, as devourers of corpses, are
meant.

Stanza 6.

For gālāshabheshāga, see Contributions, Fourth Series,
Amer. Journ. Phil. XII, 425 ff., and cf. especially AV. VI,
44, 3.

Stanza 7.

d. Sāyana, with some MSS., reads prāram for prāśī
(prāśam prashṭāram vādinam mām uttaram . . . kuru).

II, 28. COMMENTARY TO PAGE 50.

The hymn is counted in the Gānavālā, Ath. Paris. 32, 4,
as one of a list ‘calculated to bestow long life;’ see
Kaus. 54, 11 note. It is worked up more especially in the

**Stanza 1.**

b. The favourite formulary number for all possible varieties of death is one hundred and one: AV. I, 30, 3; III, 11, 5. 7; VIII, 2, 27; XI, 6, 16. The Pāda is hypermetric, and may be relieved by throwing out imám or anyé.

d. The play of words in mitrā enam mitrīyāt cannot be reproduced in English; cf. RV. IV, 55, 5.

**Stanza 2.**

a. risādā is not analysed by the Padapātha, being reproduced by most MSS. as risādāḥ, by some as risādā (dual, agreeing both with Mitra and Varuna? cf. Vāg. S. XXXIII, 72). Sāyana takes it as nom. sg., hiṃsa-kānām attā, and the scholiasts generally, beginning with Yāska, Nirukta VI, 14, though they differ in their etymological analysis, arrive at similar interpretations. Aufrecht, in Böhtlingk's Lexicon, VI, 305, and Grill, p. 95, take it to mean 'very distinguished,' the latter scholar comparing it with epiκυδής. One would fain look for dās, 'giving,' in the last part of the word. At Maitr. S. I, 10, 2 (p. 140, l. 10)=Tait. S. I, 8, 3, 1, the expression marúto yagñāvahasaḥ occurs as the version of marúto risādasah in Vāg. S. III, 44; this may be noted for future reference. I have surrendered the version of the native etymologists in favour of Aufrecht and Grill, though the latter has failed to convince me with his fascinating etymological combination.
c, d. The relation of this hemistic to the preceding is obscure; it seems to have been introduced secondarily and loosely. Agni purifies life (RV. IX, 66, 19): so far he fits in with the preceding. But Agni also knows all the races of the gods (RV. IV, 2, 18=AV. XVIII, 3, 23): this, the major part of the hemistic, belongs to a different sphere of conceptions; see the author in Journ. Amer. Or. Soc. XVI, 16 ff. Pāda d is obviously formlulary, being repeated literally in a different connection at IV, 1, 3. For vayūnāni, see Pischel, Vediche Studien, I, 295 ff.; Ludwig, Über Methode bei Interpretation des Rigveda, pp. 31 ff. Sāyana, here as elsewhere, in accordance with Yāska, Nir. V, 14, &c., pragnānāmai tat, iha tu sāmartiḥyāt pragnātavyāṇi vidvān, &c.

Stanza 3.

b. The edition of Roth and Whitney has gāṇītvāḥ, which is the Paippalāda reading. Most MSS. used by Shankar Pandit read gāṇitrāḥ; so also Sāyana, gāṇitrāḥ ganiṣhyamānāḥ. But ganiṣtra is not quotable as an adjective: I accept the more recondite reading gāṇītvāḥ.

Stanza 5.

The last stanza occurs in Tait. S. II, 3, 10, 3; Maitr. S. II, 3, 4; Tait. Ār. II, 5, 1 (the last two with variants).

II, 29. COMMENTARY TO PAGE 47.

The tenor of the hymn is vague, and it exhibits strong traces of patch-work, being compiled from a variety of sources. In the ritual it is applied chiefly as a remedial charm against a disease in which thirst plays a prominent rôle (trishnāgrīhita; cf. st. 4). It is described at Kaus. 27, 9–13, as follows: 9. ‘While reciting II, 29 (the performer) at sunrise seats (the patient and a healthy person) back to back. 10. Having seated upon branches the patient with his face to the east, and the healthy person with his face to the west, having churned a stirred drink in a cup made of vetasa-reed by means of two (vetasa-reeds, used as) stirrers, upon the head of the person afflicted with thirst, he
presents it to the person not suffering from thirst. 11. (Thus) to him he transfers the thirst. 12. (To the patient) he gives water (freshly) drawn to drink. 13. While reciting the second half of st. 6 he does as there stated (i.e. he covers them with one and the same garment, and lets them drink of the stirred drink). The performance implies the transference (vaguely suggesting the modern transfusion) of the disease upon some friend or menial. Cf. Kaiyatha to Pāṇini V, 2, 92, as cited by Weber, Ind. Stud. XIII, 159 note. In the Teutonic folk-practices, transference of disease takes place without knowledge of the healthy; cf. Wuttke, Der deutsche Volksaberglaube, § 492 ff. The nature of the disease which harasses the patient with thirst is not stated; it is, of course, likely to have been febrile in character.

The hymn figures also at Kaus. 54, 18 in the kūdākarana, the ceremony of tonsure. This in its character as a life-giving hymn (āyushya; cf. sts. 1, 2). The third stanza, a familiar Yagus-formula, is quoted at Vait. Sū. 22, 16. Previous translations: Weber, Ind. Stud. XIII, 194 ff.; Ludwig, Der Rigveda, III, 493.

Stanza 2.

The special quality of Agni as a bestower of life is alluded to very frequently, e.g. II, 13, 1; 28, 1; cf. the parallels cited in the introduction to the latter hymn. Pāda d is repeated elsewhere, e.g. I, 10, 2 d.

Stanza 3.

The stanza, quoted at Vait. Sū. 22, 16, is repeated with variants in Maitr. S. IV, 12, 3; Kāth. S. V, 2; Tait. S. III, 2, 8, 5; Kāty. Sr. X. 5, 3. The second hemistich also in Kāth. S. XXXII, 2. In all these the difficult duals dhattam and sāketasau are replaced by the singulars dadhātu and sāvarkasam (Kāth. sūvarkasam), and all these texts understand āśīrī to be the nominative of the stem āśīrī, 'milk added to soma;' see especially Vait. Sū. and Kāty. Sr., l.c. (āsiram

1 Cf. stanzas 5 and 6 of the hymn.
in the text of the Sūtra). This construction fails here, and we have, as also Sāyana (alternatively), and the former interpreters, taken āsīk from stem āsīs, 'prayer.' The dual dhattam in Pāda b seems to refer proleptically to dyāvā-prithivi in st. 4, as Sāyana assumes without hesitation. The entire stanza is adapted secondarily; we must in such cases follow the adaptation sympathetically, not the original sense which is entirely out of keeping with the situation.

o. gāyam in the MSS. (Samhitā and Padapātha) seems to stand for gāyan (the other versions samgāyan). Sāyana takes gāyan as the noun, 'victory and lands obtaining,' &c. This, too, is possible.

d. For anyān sapātnān, cf. Nala, I, 13, 14; III, 2, and expressions like πολιτῶν καὶ τῶν ἄλλων ξύλων, very common in Greek; see the author in Amer. Journ. Phil. VII, 101.

**Stanza 5.**

The transition from the praying modal form in Pādas a, b to the prophetic aorist in c, d, is a common one in the Atharvan, e.g. II, 26, 5.

**Stanza 6.**

o, d. Cf. the Sūtra in the introduction above. It seems difficult to conceive this hemistich in any other connection than that indicated by the Sūtra. There it fits admirably. The patient and the healthy person clothed in the same garment assume a magically deceptive identity, like that of the Asvins, so that the disease passes from one to the other. And yet this may not be a sautra mantra, but an adaptation of materials, originally composed in a different connection for a different purpose! Sāyana, here as elsewhere, follows the Sūtra through thick and thin.

**Stanza 7.**

a. Sāyana says that Indra was struck by the demons, Vṛitra, &c., but does not refer to any particular narrative.

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1 The Asvins, moreover, are the heavenly physicians, presumably conceived as being themselves free from disease. Thus both persons engaged in the practice are symbolically made healthy.
Cf. RV. I, 32, 12, 14; Tait. S. VI, 5, 5, 2. Weber suggests that the mention of Indra's injury indicates that the patient's thirst is due to fever consequent upon wounds.

II, 30. COMMENTARY TO PAGE 100.

The practices in the Kausika (part of the strikarmāni, 32, 28–36, 40) are stated at 35, 21. They seize upon and embody with rather delicate symbolism the comparisons and metaphors which naturally appear in such poems. The performances are, however, not built up upon this hymn alone, but upon three others, VI, 8, 9, and 102, as follows:

'While reciting the four hymns just mentioned, he places between two chips, taken respectively from a tree and a creeper which embraces it, an arrow\(^1\), sthakara-powder\(^8\), salve, kushtha (costus speciosus), sweet-wood, and a stalk of grass which has been torn by the wind; he mixes them with melted butter and anoints (the woman he loves)\(^8\).’

Cf. the following stanzas of the hymns: VI, 8, 1; II, 30, 3; VI, 102, 3; II, 30, 1; and VI, 102, 2. The paraphernalia and emotions of love are concretely embodied in a mixture, and drastically transferred upon the woman.


Stanza 1.

b. The use of the root manth suggests the later manmatha, 'god of love.'

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\(^1\) This represents, of course, Kāma's, the love-god's, arrow. Cf. Weber, Ind. Stud. V, 225; XVII, 290.

\(^2\) No less than four forms of this word occur, sthakara, sthagara, tagara (-rī), and takarī. It is a fragrant powder; see, e.g. Tait. Br. II, 3, 10, 1–3; Gobh. Grīh. IV, 2, 29.

\(^8\) So Sāyana, striyā aṅgam anulimpet. Differently Kesava, aṅgam samālabhet rūyartham, i.e. 'he anoints himself so as to make himself attractive.'
The two Pādas are formulary; see I, 34, 5; VI, 8, 1–3.

Stanza 2.

a, b. Weber, Ludwig, and Grill regard kāmīnā as dual, 'the loving pair.' I have adopted this, and not followed Sāyana in construing it as instrumental singular. The sense would then be, 'if ye shall unite her with (me), her lover.' The two Āravins, who woo Sūryā for Soma (RV. X, 85, 8. 9. 14. 15), play here the part of gods of love; cf. AV. XIV, 1, 35. 36; 2, 5. 6; VI, 102, 1. The anacoluthon between the two hemistichs is reproduced in the translation.

c. bhágāso, 'fortunes, good fortunes,' possibly with a double entente (bhāga = vulva); cf. st. 5. The Pāda, moreover, suggests secondary adaptation; vām seems to refer primarily to the Āravins, 'your fortunes (i.e. the good fortune bestowed by you) have arrived.'

Stanza 3.

The sense seems to be that the time of the birds' amorous chirping, when they call to one another to mate, is the proper time for the lover's call to his mistress. Weber, Ind. Stud. V, 219, and Ludwig suggest, however, that the cry of the birds is regarded as a good omen. Sāyana, vaktum iḥhavo bhavanti. In speaking of the arrow-point and the shaft, the poet has in mind the arrow as the weapon of the god of love; see III, 25, 1. 2; Ind. Stud. V, 225; XVII, 290; Zeitschr. d. Deutsch. Morgenl. Gesellsch. XIV, 40, 269.

Stanza 4.

a, b. The entire mental condition of the maiden, and perhaps also her utterances, shall be altered: the passage is formulary. Sāyana, 'by this the conflict between her speech and her thought is removed.'

c. Sāyana on visvarūpānām, 'having limbs full of faultlessness, and not previously enjoyed (in sexual love).'</id:8053>
Stanza 5.

d. bhága here seems to be used in a double meaning ('fortune,' and 'vulva'); it is to be noted that Sáyana does not paraphrase the word. Cf. XX, 136, 5. The Anukramani, dampati parasparam manograham akurutam.

II, 31. COMMENTARY TO PAGE 22.

The Atharvan contains three charms against worms, II, 31 and 32; V, 23. The first of these seems to be of the general sort; the second is directed against worms in cattle; the third is intended to cure worms in children. We must not, in my opinion, suppose that the assumption of the presence of worms was preceded by acute diagnosis. Professor A. Kuhn, in his admirable treatise on the connection between Teutonic and Vedic medicinal charms (Zeitschrift für vergleichende Sprachforschung, XIII, pp. 49 ff.; 113 ff.), has shown that the greatest variety of diseases are regarded in the naive view of folk-medicine as due to the presence of worms (see pp. 135 ff.); doubtless similar conceptions are at the base of the Hindu formulas. This accounts for 'worms in the head' (II, 31, 4); 'the variegated worm, the four-eyed' (II, 32, 2), and the like. Cf. also Zimmer, Altindisches Leben, pp. 98, 393; Wise, Hindu System of Medicine, pp. 307, 348 ff.; and Mannhardt, Der Baumkultus der Germanen, pp. 12 ff. Less certain is the same scholar's view that the similarity of the conceptions in this matter points back to proethnic charms, since the equal endowment of the two peoples (Hindus and Germans) may of itself suffice to account for the parallel results. But I must say that the more modern scepticism

1 Cf. elsewhere, Tait. Âr. IV, 36; Âpast. Sr. XV, 19, 5; Gobh. Grîh. IV, 9, 19; Mantrabhâmana of the Sâma-veda II, 7; also Maitr. S. III, 14, 11; Tait. S. V, 5, 11, 1; Vâg. S. XXIV, 30; and the correlated hymn, RV. I, 191.
which stoutly denies the possibility of such productions in Indo-European times is at the present time more dogmatic than is at all warranted by the evidence. It is likely a priori that some of these folk-notions had crystallised in prehistoric times; if there was an Indo-European people—some will deny even that—there was also a crude Indo-European folk-lore. Cf. also the introduction to IV, 12.

Kausika implicates this hymn in a rather elaborate and difficult practice, 27, 14–20, as follows: 14. ‘While reciting AV. II, 31 he makes an oblation of black lentils¹, the kind of worms called algandu² and hanana, (all) mixed with ghee. 15. The young (of worms: Dārilā, krimino bālān³) he winds about from right to left upon a black-spotted arrow (Dar., kalmāshavarme sare), and then smashes (the arrows). 16. He roasts (the worms in the fire). 17. He then lays on (the worms with the arrow as firewood in the fire: Dar., tān bālān saṣārān). 18. With his left hand, his face turned to the south, he throws up dust and scatters it (over the patient, Kesava). 19. He (the patient) grinds up (the dust). 20. He then lays (ordinary) firewood on the fire.’ The unsavoury practice, introduced by Kesava with the words arushi-udaragandulaka-bhaishagyāny ukyante⁴, comports well with the fierce imprecation: the acts symbolise the destruction of the imaginary worms in the patient, and contain various allusions to the wording of the hymn.

The hymn has been translated by Kuhn, l.c. 137; Weber, Indische Studien, XIII, 199 ff.; Ludwig, Der Rigveda, III, 323; Grill⁵, pp. 6, 98. The Anukramani describes the divinity to which the hymn is addressed as mahidevatyam

¹ The word khalvaṅga, thus translated, is not altogether clear. It is discussed in Kausika, Introduction, p. xlix.

² Thus, not alāṇdu; see Kausika, Additions and Corrections, and cf. the note on AV. II, 31, 3.

³ But Kesava very differently, govāla(m) kititam sarasamdhyam parivesh/ya, i.e. the hair of a cow’s tail is wound about an arrow! Cf. Śūtra 26, and the introduction to II, 32. Cf. also Kesava’s explanation of Kaur. 29, 20. Sāyana follows Kesava.

⁴ For gandulaka, cf. perhaps algandu, above, and in stanza 2.
Stanza 1.

a. In RV. VII, 104, 22 = AV. VIII, 4, 22, Indra is called upon to crush the Rakshas as with a mill-stone: the present passage seems to realise the comparison, so that indirectly Indra's bolt (vāgra) is in the mind of the poet; cf. also āśman and pārvata in st. 19 of the same hymn.

d. Cf. the symbolic crushing of lentils in the practice, Kaus. 27, 14, where khalvaṅga takes the place of khálva; so also in Kaus. 27, 26 (cf. Kausika, Introduction, p. xlix). Kesava defines both khalvaṅga and khálva as kṛishnakānakā. Read here metri gratia khāluān. Cf. also V, 23, 8 c, d.

Stanza 2.

a. At V, 23, 6. 7 adṛśhā is an epithet of kṛ̥mi; adṛśhā by itself is used substantively in AV. VI, 52, 2 (= RV. I, 191, 4), and 3; cf. also RV. I, 191, 9 = AV. VI, 52, 1 and AV. V, 23, 6, where the sun is designated as the slayer, adṛśhtahān, of unseen (vermin); cf. Zimmer, p. 98. In AV. VIII, 8, 15 both dṛśhtā and adṛśhā also occur as designations of vermin, and it seems quite likely that dṛśhtā is an afterthought in the style of sura after asura; diti after aditi, and the like.

b. The Paippalāda and Sāyana read kūrīram for kūrīrum; the latter defines it, kūrīram gālam tadvad antar avasthitam kṛ̥mikulam.

c. The MSS., both of the hymn and the Sūtra, hesitate between the two writings algāndu and alāndu, and I had decided in the Additions and Corrections to the Kausika (p. 76, Sū. 14) in favour of algāndu. This is the reading adopted by Sāyana and Shankar Pandit. In the Nāgarī- character the two forms are almost identical (lga is lā as soon as the g-stroke is prolonged downward); hence the confusion. Sāyana, sonitamāmsadūshakān gantūn. Sāyana has salgān for salūnān. Here, as in st. 4 c, d, kr̥̄min is obviously a gloss; the Anukramanī, uncritically, defines the metre of the stanza as uparishṭādvirādbr̥̣hāti.
Stanza 3.

a, b. The mighty weapon is the charm which is called outright 'thunderbolt' (vágra) in VI, 134 and 135. Perhaps the fire of the symbolic bolt is supposed to burn them (dúña ádúnáḥ). The ritual (Sūtras 16 and 17, above) embodies the idea in practice, and we are not in the position to say but what this particular act was associated with the stanza from the start—a question of principle which seems destined for ever to divide the doctors. Sāyana obviously has in mind paritapati in Sū. 16 in his gloss paritaptā aparitaptāḥ.

c, d. To render doubly certain the complete destruction of the disease, even those which are prima facie already driven out are submitted to this phase of the charm.

Stanza 4.

a, b. Read ánvántriyaṁ sīrshānīyaṁ átha u, &c. Cf. with this Mantrabrāhmaṇa (of the Sāma-veda) II, 7, 2, krimiṁ ha vaktrotidinam krimiṁ āntrānukāraṇam. Sāyana (with some MSS.) reads pārshneyam, 'in the heel,' and Ludwig, rather arbitrarily, translates 'im Rücken,' as though pārsh- theyam stood in the text.

c. avaskavā, like most of the names in the charm, is áp. ley. Weber, l. c. 201, and Zimmer, p. 393, define it as 'he who peels, pares off.' Sāyana, avāggamanasvabhāvam. By the side of vyadhvarā (this form twice in VI, 50, 3)¹ we have vyadhvarā in Sat. Br. VII, 4, 1, 27 (defined by the scholiast as adanasilo dandaśṭādiḥ) and vyadhvari (with different accent) in AV. III, 28, 2.² One or the other is a folk-etymological modification: vyadhvarā, 'piercing,' and vyadhvarā, 'gnawing.' The Padapāṭha divides vi adhv- varā (most futile), and Ludwig in his translation of VI, 50, 3

¹ So the vulgata. Sāyana and Shankar Pandit with most of his MSS. vyadhvarā. See the note there.
² Here Sāyana reads vyadhvarā (duḥkhaḥetur dushamārgaḥ tadvati); see the note on the passage.
has arrived at the same result, 'abseits vom wege' (Der Rigveda, III, 500). The same analysis in Sāyana to our stanza, vividhamārgopetam, nānādvārāni krītvā tatra gakh-antam.—krīmin here, as in 2 c, is a gloss, misunderstood by the Anukramani, as above.

Stanza 5.

c. Sāyana reads te for yē and tanaś for tanvām.

II, 32. COMMENTARY TO PAGE 23.

This charm against worms in cattle (Kesava, gokrīmi-bhaishagyāni) elicits the following treatment in the Kausānika 27, 21–26: 'The performer) chants the hymn at sunrise, and pronounces the name of the cow, "O thou, N. N."'¹ At the end of the hymn, while exclaiming "the (worms) are slain," he throws darbha-grass (upon the cow). He goes through the same performance at noon. In the afternoon he (throws the darbha-grass) upon the cow, her face turned to the west.² Having cut off a tuft of the (cow's) tail he continues as in Sūtra 14 (the performance in connection with AV. II, 31, which see).

Charms closely related with this are found in Tait. Ār. IV, 36 (cf. Āpast. Sr. XV, 19, 5), where verses similar to stanzas 3 and 4 are employed to relieve the cow who yields the milk for the gharma, if she is sick with worms; further in the Mantrabrāhmaṇa of the Sāma-veda II, 7 (see the Calcutta Journal Ushā, vol. i, fasc. 7)³, and in Gobh. Grīh. IV, 9, 19. 20, where the stanzas of Mantrabr. are employed to destroy worms both in man and cattle.

The hymn has been translated by A. Kuhn, in Kuhn's

¹ Cf. Gobh. Grīh. III, 8, 3; Lāṭy. Sr. III, 6, 3; and Kāty. Sr. XXVI, 5, 1, where idâ is mentioned as the typical name of a cow.
² The implication is that in the preceding steps of the ceremony the cow's head is turned to the east; cf. Dârila, p. 77, note 7.
³ The same work has also been printed in Serampore (saka 1794 = A.D. 1872).

Stanza 1.

The removal of hantu in Pâda 1 restores a good gâyatri stanza (read, áditâk). The Anukramanî designates it as tripâd bhuriggâyatri.

a. The rising sun and Ushas, the dawn, are especially calculated to dispel the evils associated primarily with night, and then, generally, misery and disease; cf. RV. I, 50, 11, 13; AV. I, 22, 1; V, 23, 6; IX, 2, 15; 8, 22; XIII, 1, 32.

Stanza 2.

The stanza is repeated at V, 23, 9 with the variants trisîrshānam trikakûdam in Pâda 1; these readings combined show that the poet in designating the worms has in mind the demon Visvarûpa who is familiarly known to have had three heads. Cf. also Mantrabr. II, 7, 2. krimim dvîsîrsham argunam dvîsîrsham ka katurhanum. Professor Kuhn, l.c. 147, lays especial stress upon the agreement of the Vedic and Teutonic charms, in that they point out the colours of the worms.

a. Sâyama, visvarûpam nânâkâram; Ludwig, ‘den vollgestaltigen.’ The epithet ‘four-eyed’ is originally at home with the four-eyed dogs of Yama, and is due, primarily, to some mythological conception; cf. our note on IV, 20, 7. But in the view of the Hindus ‘four-eyed’ means ‘with spots over the eyes;’ see Contributions, Third Series, Journ. Amer. Or. Soc. XV, 165 note. Sâyama, katurnetram.


c. The Pâda is a catalectic anushrubh.
**Stanza 3.**

The stanza recurs in V, 23, 10. The Tait. Ār. IV, 36, and Mantrabr. II, 7, 1. 2 have similar stanzas: atrinā tvā kriime hanmi kaṇvena gamadagnīṇā, visvāvasor brahmaṇa (Tait. Ār.); and, hatas te atrinā kriimir hatas te gamadagnīṇā, gotamena tinikrīto-trāi-vā tvā kriime brahmavadyam avadya. bharadvāgasya mantrena samtinomi kriime tvā (Mantrabr.) Reliance upon the great seers of the past is a common-place expression in charms and exorcisms; cf. e.g. I, 14, 4; IV, 20, 7.

o. Hillebrandt and Grill regard vaḥ as a gloss. But it is written also in V, 23, 10, and its expulsion does not effect good metre, the final cadence being ॐ - ॐ.

**Stanza 4.**

Recurs in V, 23, 11. The Tait. Ār. reads at IV, 36, hatāḥ kriimāṁ rāgā, apy eśāṁ sthapati hatāḥ, atho mātā-tho pitā, atho sthūrā atho kshudrāḥ, atho krishnā atho svetāḥ, atho āśātikā hatāḥ, svetābhiḥ saha sarve hatāḥ; cf. also the next stanza of our hymn. For sthāpati, see Weber, Ind. Stud. XIII, 202 ff.; Über den Vāgapeya, 9, 10 (769, 770), Sitzungsberichte der Königlich Preussischen Akademie, XXXIX (1892); Über die Königsweihe, p. 65 (Transactions of the same Academy, 1893). Sāyana, sakivaḥ. The scholiast at Tait. Ār. has anyo-pi rāgavyatīriktaḥ prabhuk. The etymologies suggested are unsatisfactory (see Pet. Lex. and Weber, I.c.); it has occurred to me that possibly the word might be a loan-word with folk-etymological modification, being Avestan shoithrapāiti (cf. Achemenian khshhatrapāvan), 'satrap,' a word which later again finds its way into Indo-Scythian coins in the form

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1 Scholiast, āgatyā satyamāṇāḥ asmābhīr eva bāḍhyamāṇāḥ. Cf. with this also Mantrabr. II, 7, 4 krimim indrasya bāhubhyām avānkaṁ pātayāmasi, hatāḥ krimayaḥ sāsātikāḥ sanjalamakṣikāḥ. The scholiast defines sāsātikāḥ by āśātikāya (i for āśātikāya ?) saha vartamānāḥ.
kshatrapa; cf. Zeitschrift für die Kunde des Morgenlandes, III, 161; IV, 186, 200.

Stanza 5.

Repeated in V, 23, 12. The Mantrabr. II, 7, 3 presents a passage which concerns stanzas 4–6 of our hymn, hataka kriminām kshudrako hatā mátā hatā pitā, athai-shām bhinnakaḥ kumbho ya eśām vishadhānakaḥ.

a, b. Sāyana, without regard to the oxytone accent of versās (nomen agentis), renders verāso . . . pārivesaḥ as follows, nivesasthānāni mukhyagrīhāḥ . . . paritah sthitāḥ samipagrīhāḥ. Weber renders the two words by ‘diener’ and ‘umdienenden;’ Grill by ‘hörige’ and ‘zugehörige;’ Ludwig and Hillebrandt by ‘hörige’ and ‘der hörigen hörige.’

Stanza 6.

The metre of the stanza is quite irregular; the Anukramani describes it at katushpān nivṛidushāk. The first and third Pādas are catalectic; in the second Pāda yābhyām is yābhīm, or the like; the fourth Pāda may also be sustained as a catalectic anushtubh by substituting tava for te, or resolving te into tat or taya.

c, d. The Pāippalāda reads, atho bhīnadmi tam kumbham yasmin te nihatam (! for nihitam?) visham; cf. also the parallel stanza RV. I, 191, 15. Sāyana substitutes shukambham for kushūmbham, and he has the support of some MSS. His comment is avayavavisēsha, ‘some part of the body.’ Ludwig translates kushūmbham by ‘tail,’ but the parallel passages of the Pāippalāda and Mantrabr. obviously point to some word like ‘receptacle.’ This word as well as kusumbha and kusumbha, ‘water-pitcher of hermits,’ seem to me to be extensions of kumbha by popular etymology, introducing the influence of kosha, kosa, ‘basket,’ and perhaps in the case of kusumbha the stem sumbhā- ‘purify.’ Direct etymological analysis of such words is difficult because they become so readily the play-ball of kindred notions; cf. Weber, l. c. 204.
The commentators fitly treat this charm as a cure for all diseases (sarvabhaishagyam). The practices at Kaus. 27, 27–8 are of the simplest sort, and their symbolic relation to the hymn superficially obvious: 27. 'The stanzas of the hymn are recited over the patient while (fetters with which he has been bound) are being torn off. 28. He is sprinkled with water mixed with the dregs of ghee from a water-vessel.' The hymn figures also in a list designed to bestow long life (āyushyagana) in the Ganamālā, Ath. Paris. 32, 4; see Kaus. 54, 11 note. According to Sāyana the hymn is also a member of the amholiṅgagana, 'a list characterised by (driving away) distress,' consisting of II, 33; III, 11; IV, 13; V, 30; ... X, 8. But the Ganamālā, Ath. Paris. 32, 31, strings together a very different group under the same caption; see Kaus. 32, 27 note. Cf. also Vait. Sū. 38, 1; Ath. Paris. 33, 3.

The hymn recurs with variants, RV. X, 163; AV. XX, 96, 17–22; the first stanza at Pār. Grih. III, 6, 2. In its Rigveda form it constitutes also a part of the Āpast. Mantra-brāhmaṇa I, 17, 1–6, employed at Āpast. Grih. III, 9, 10; see Winternitz, Das Altindische Hochzeitsritual, p. 99. The many, often perplexing designations of the parts of the body are paralleled in the catalogues of the parts of the horse's body, at the horse-sacrifice, TS. V, 7, 11 ff. (cf. also I, 4, 36; VII, 3, 16); Maitr. S. III, 15, 1 ff.; Vāg. S. XXV, 1 ff. Cf. also AV. X, 2; XI, 8.

The hymns in question have been translated and compared with certain Teutonic charms by Adalbert Kuhn in his ever-charming work on 'Indische und germanische Segenssprüche,' Kuhn's Zeitschrift, XIII, 63 ff. These comparisons are of permanent interest for folk-psychology, even though the genetic relationship of the charms may be doubted. The Atharvan version has been rendered in addition by Weber, Ind. Stud. XIII, 205 ff.; for RV. X, 163 see Ludwig's and Grassmann's translations.

[42] Y
Stanza 2.

a. Sāyana here defines uṣṇihābhyak etymologically as, ūrdhvam snigdhābhyak raktādinā utsnātābhyo vā nāḍībhyaḥ, but at RV. snāyubhyak for nāḍībhyaḥ. Cf. AV. VI, 134, 1; IX, 8, 21; X, 10, 20, and the schol. at Pāṇini III, 2, 59.

Stanza 3.

b. hālikshrāt is obscure: Sāyana, tatsambandhad (tat refers to klomnāh) māmsapindavēśeshāt, ‘a ball of flesh adjoining the lungs.’ The word may possibly be related to hirā, ‘canal, vein.’

Stanza 5.

o, d. The tautological use of bhasadyām and bhāsadam is justified in the mind of the Atharvan poet, because it heightens the effect of the cumulative pun upon bhāmsahasah. RV. X, 163, 4 exhibits but two of these stems.

Stanza 7.

d. kasyāpasya vībarhena (sc. brāhmanā). For Kasyapa, see the notes on I, 14, 4; IV, 20, 7.

II, 36. Commentary to page 94.

The practices associated with this hymn are part of the ‘women’s rites’ (Kaus. 32, 28–36, 40), and they are presented under the special rubric of pativedānā (Kesava, patilābhakarmānī), ‘practices by which a husband is obtained,’ Kaus. 34, 12–16 (cf. also Kaus. 75, 7), as follows: 13. ‘While reciting the hymn the maiden is given to eat a pudding of rice and sesame, such as is cooked for guests. 14. Upon an altar, made out of clay from a cave inhabited by animals (cf. stanza 4), are placed the substances recited in the hymn (gold, bdellium, &c.; cf. st. 7); these are anointed with the dregs of ghee, and given to the maiden
at the door. Having sacrificed by night rice and barley from a copper vessel to Gâmi, the maiden walks forth with her right side turned towards (the vessel; cf. st. 6). The maiden, having been washed and cleaned to the west of the fire, while stanza 5 of the hymn is being recited, is made to do what is told in the stanza (upon a ship) anointed with the dregs of ghee (i.e. she is made to ascend the ship). After that follow certain oracles to decide whether the maiden shall succeed in obtaining the husband or not.


Stanza 1.


b. The suitors come 'with our fortune,' since the betrothal of a daughter is regarded in that light.

c. Sâyana, samaneshu samânamanaskeshu . . . yad va samânam manyamâneshu sahridayeshu.

d. Sâyana reads ûsham for oshám, and glosses, ûshati rugati apanudati duûkhagatam iti ûsham sukha-karam.

Stanza 2.

a, b. Cf. RV. X, 85, 40, 41, where Soma, Gandharva, and Agni are said to be the mythical first husbands of every maiden. Sâyana has in mind the same passages, since he glosses brahma with gandharva, and identifies Aryaman with Agni, leaning upon the slender support of Āsv. Gṛih.

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1 So that she may adorn and anoint herself with them.

2 The personified goddess of femininity, or maternity; Dârila, gamika (?) mātrikâ. Cf. AV. V, 1, 4, and Kaur. 34, 20.
I, 7, 13. Cf. AV. XIV, 1, 31, which shows that sāmbhritam alludes consciously to sambhalā in st. 1.

c. Dhātar, the god of divine order and creation, just as the three gods in the first hemistic, is especially charged with the arrangement of marriage; see VI, 60, 3.

Stanza 4.

Sāyana, with one of Shankar Pandit’s MSS., reads maghavān (mamhniyabhogyapadārthhayuktah), in agreement with ākharah; also abhirādhayanti, which he glosses by abhivardhayanti, yad vā... putrapasvādibhiḥ samriddhā bhavanti. For the juxtaposition of Indra and Bhaga, cf. VI, 82. For Bhaga in relation to matters of love, VI, 102, 3.

Stanza 6.

a, b. Judging from IV, 22, 3; V, 23, 2; X, 10, 11, the divinity addressed as ‘lord of wealth’ is Indra (Maghavan in st. 4).

c, d. The sense is: Every suitor who approaches her shall indicate his esteem, or admiration, so that the event shall not fail to result auspiciously. Cf. the symbolic realisation of this arrangement in Kaus. 34, 15, above.

Stanza 7.

a. Some MSS. read gūlgulu for gūggulu (Sāyana, dhūpanadravyaviseshaḥ).

b. aukshā, ‘balsam,’ according to Sāyana = pralepanadravyam. It seems to be simply ‘bull’s grease;’ see the sloka quoted by Kesava at Kaus. 34, 14 (repeated by Sāyana on our passage), as also by Dārika, Kesava, and Ath. Paddh. at Kaus. 79, 9 (in elucidation of the word aukshe), and cf. our introduction to AV. I, 34. See also the analogous passage AV. VI, 102, 3, and aukshāgandhi as the name of an Apsaras, IV, 37, 3.

c. For the plural pātibhyah, see Ind. Stud. V, 205 ff., 221.

d. pratikāmāya is emended by the Pet. Lex. to pratikāmyāya (cf. sts. 5, 6, 8, and VI, 60, 3); Sāyana, enām kanyām kāmayamānam. The Paippalāda reads pratikāmāya,
which makes good sense, 'in order to obtain the love of a husband.'

Stanza 8.

The second nayatu seems superfluous, derived, perhaps, from some parallel expression in which nayatu was the last word. The entire stanza is loosely connected with the hymn; the plant addressed seems to have no reference to the proceedings in hand. Cf. AV. III, 18.

III, I. COMMENTARY TO PAGE 121.

In accordance with our title for this and the following hymn is their designation in the ritual as mohanáni (sc. súktáni), 'charms for causing bewilderment;' see Kaus. 14. 17. With them go in the subsequent Sútras (18–21) the following performances: 18. 'Chaff (of rice), underlaid with porridge, is sacrificed from a mortar. 19. (Or) in the same way small grain¹ (is offered). 20. Twenty-one pebbles are shaken (in a winnowing-basket²) against (the enemy). 21. (A pot of rice) is offered to the goddess Apvá.' The symbolism is obvious: the chaff or the small grain symbolises the dispersion of the enemy; the pebbles shaken against them the destructive attack of the sacrificing king. An offering is made to the goddess of evacuation (from the body). See the note on III, 2, 5. The present hymn has been rendered by Ludwig, Der Rigveda, III, 518; Weber, Ind. Stud. XVII, 180 ff. The Anukramani, senámohananam.

Stanza 1.

Agni, the fire, figures largely as the typical leader of the vanguard of armies, e.g. in the battle-hymn, RV. X, 84, 2, and in Tait. S. I, 8, 9, 1; Tait. Br. I, 7, 3, 4. A special 'army-fire,' senágni, is mentioned at Kaus. 60, 5, and in the

¹ Dårila, kanikvikåh; Kesava, kanikåh; Sâyana, kanikikåm.
² Cf. Dårila and Kesava on the Sûtra, and emend sûrye in both texts to sûrpe.
scholion to Pāraskara’s Grihya-sūtra I, 10. The preparation of such a fire is described at Kaus. 16, 9 ff. Professor Weber, l.c., suggests that the name of the war-god Kumāra (Skanda) is in reality one of the manifestations (mūrti) of Agni-Sīva-Rudra; cf. our introduction to XI, 2.

Stanza 2.

Professor Aufrecht in Kuhn’s Zeitschrift, XXVII, 219, advances very good reasons for believing that this stanza is constructed awkwardly out of Rig-veda reminiscences. Especially noteworthy is his emendation of ámîmrīnan to ámîmrīdan, ‘they have taken pity,’ in the light of RV. II, 29, 4; VI, 50, 5; X, 34, 3. Yet we must question whether the Atharvan versifex did really compose that ideal stanza, suggested by Aufrecht, or the more uncouth performance, handed over to us by the redactors. I incline to the latter view, and have rendered the text as reported unanimously in the Saunakiya-tradition¹, though fully conscious that ámîmrīdan is the better reading in the abstract. The stanza puns upon marut and the base mrīna.

Stanza 3.

The anacoluthon in the two hemistichs can be removed, as Sāyana does, by emending tān in Pāda c to tām. Maghavan in Pāda a, in reality goes with Indra in Pāda c.

Stanza 4.

Repeated with variants at RV. III, 30, 6. Sāyana comments upon the Rig variant prā sīl ta (te), not upon prásūtaṅ (Padavātha). In Pāda d, I have emended (independently from Weber) vīshvak satyām to vīshvakṣatyaṁ, literally, ‘having fulfilment away;’ i.e. ‘bereft of fulfilment.’

¹ The Paippalāda also has amīmrīnan.
III, 2. Commentary to page 121.

For the employment of the hymn in the practices, see the introduction to the preceding. Previously translated by Weber, Indische Studien, III, 183 ff.; cf. also Bergaigne et Henry, Manuel Védique, p. 139 ff. The Anukramanī, senāmohanam.

Stanza 5.

Repeated with variants at RV. X, 103, 12. For the variants pratimohāyantī and pratilobhāyantī see Contributions, Fourth Series, Amer. Journ. Phil. XII, 422 ff. The goddess Apvā (metrically apuvā), 'impurity,' is a drastic embodiment of 'defecation from fear.' The enemy shall not contain themselves from fear. Cf. udarabhedi bhayam at Bhāgavata Purāṇa, III, 15, 33, and passages like Tait. S. VI, 2, 2, 5; 3, 2, 3. Yāska, Nirukta IX, 33, as restored by Weber, clearly explains the word in this way. See in general Ind. Stud. IX, 482; XVII, 184; and AV. IX, 8, 9.

III, 3. Commentary to page 112.

This and the following hymn are made the basis, at Kaus. 16, 30–33, of a performance that ensures the restoration of a king who has been driven out from his kingdom by a hostile king (pararāgena, according to Dārila), to wit: 30. 'In the domain of the kingdom, from which the king has been driven out, a rice-cake in the form of a couch (sayanavidham) is placed upon darbha-grass, and submerged in water. 31. A lump of earth taken from that

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1 This reading is not quite certain: most MSS. of the Sūtra, and Dārila read sayanavidham. Kesava, however, and after him Sāyana, read senāvidham (senākāram), 'having the form of an army;' cf. for the interchange between aya and e our remarks in Amer. Journ. Phil. V, p. 27. Either reading makes good sense: the couch would symbolise permanent, peaceful possession of the kingdom; the army, its conquest by force of arms.
(region) is spread over the fire-place, and (the king) consumes a mess of porridge, mixed with milk. 32. The utensils are taken from the same place as the lump of earth. 34. On the morning of the fourth day (the king) eats the (submerged) rice-cake, and then he is called (to his kingdom).’ Professor Weber remarks that an exiled potentate could scarcely expect to be restored by any more simple device. The symbolism of the practice is obvious: especially the bed and the clod of earth from the native sod (‘heimathsscholle’) are suggestive. Cf. Kausika’s rite at 16, 27. 28 in connection with AV. I, 9 (introduction). Stanzas 1 and 2 are rubricated at Vait. Sū. 9, 2 and 30, 27. The hymn has been translated by Ludwig, Der Rigveda, III, 441 ff.; Weber, Indische Studien, XVII, 185; cf. also Bergaigne et Henry, Manuel Védique, p. 140 ff. The Anukramaṇī, nānādevatyam utāṅgneyam.

Stanza 1.

Agni figures here as the war-god, capable of bringing victory to the cause of the dethroned king. Cf. III, 1 and 2. With him are united the fighting Maruts who hitch up Agni that he may bring (vah) the king. Sāyana, curiously, makes the king subject of ākikradat (cf. RV. X, 45, 4), ‘the king calls (!) upon thee that he may again enter his kingdom.’ In Pāda d amūm is perhaps replaced by the name of the king, in the manner of the ritual; cf. e.g. Vāg. S. IX, 40; Tait. Br. III, 2, 3, 7.

Stanza 2.

The stanza is difficult and full of double intent. The crucial word seems to us to be sautrāmanyā. This is a sacrifice originally devised by the gods to cure Indra from the effects of over-indulgence in soma; see our Contributions, Third Series, Journ. Amer. Or. Soc. XV, 153 ff.; Oldenberg, Nachrichten von der Königlichen Gesellschaft

1 The Sūtra, gyotirāyatanam; Dārila, gyotisha āyatanam sthānam uttaravedim avakirya.
der Wissenschaften zu Göttingen, 1893, p. 342 ff. But secondarily this rite is also employed by an exiled king, who is also shaky, as it were (maṅkur iva kakāra, like the somātipūta, Sat. Br. V, 4, 11, 13) 1. Throughout this stanza Indra is both the god, and the dethroned king; the gods are the heavenly physicians (the Aśvins and Sarasvati), as well as the Brahman who are engaged in the restoration of the king. We have therefore rendered sautrāmasya dādhrīshanta by 'infuse courage with the sautrāmani-sacrifice.' The veiled sense of the entire passage is: 'However far the king (Indra) is he shall come back to friendly relations with his people, when the priests (devāḥ) chant their songs and apply the sautrāmani to his restoration. Indra is the typical king, AV. IV, 6, 11; VI, 98, 1; Tait. S. II, 2, 11, 6; the Brāhmaṇas are the human devas, times without end, Sat. Br. II, 2, 2, 6; Tait. S. I, 7, 3, 1; Maitr. S. I, 4, 6; Kaus. 6, 26; cf. Indische Studien, IX, 152; X, 16, 35, 36.

Stanza 3.

Varuna's relation to water appears here as in IV, 16, 3 (see the note there); Soma grows upon the mountains (Veda and Avesta). The sense is: Even if the exiled king is separated by mountain and sea from his people, let him quickly, untrammelled by such restraints, as an eagle, come to them.

Stanza 4.

a. The accent of havyām is suspicious: we should expect hāvyām. It is either to be emended, or indicates that the Pāda has been adapted from a different sphere. The eagle brings the soma from a distance to be offered to Indra. For such adaptations, cf. e. g. the hymn I, 2.

1 For the sautrāmani in general, see Weber, Indische Studien, X, 349, and especially the same author's recent treatise, 'Über die Königsweihe (rāgasūya),' in the Transactions of the Royal Academy at Berlin, 1893, p. 91 ff.
Stanza 6.

d. We have rendered áva gamaya, 'render accepted,' because the word does not mean elsewhere 'bring down' (Weber). Our authority is Dánila on Kaus. 16, 27, avaga-mana = anurāga, 'affection;' see the introduction to I, 9. Sāyana, imam rāgānam asmin rāshīre bodhaya (similarly Ludwig).

III, 4. Commentary to page 113.

The Sūtra treats this hymn along with the preceding as a charm for the restoration of a king; see the introduction to III, 3. Support for such a construction may be derived from st. 5. This, however, is not borne out by the text of the stanzas themselves. These are more general in character, and seem to indicate as their theme the election of a chief. See Ludwig, Der Rīgveda, III, 250; Zimmer, Altindisches Leben, p. 162 ff. Note especially st. 2, and the play upon the word vāruna (as if from root var, 'choose') in sts. 5, 6. The hymn has been translated by Ludwig, III, 252; Zimmer, p 164; Weber, Indische Studien, XVII, 190 ff.; cf. also Bergaigne et Henry, Manuel Védique, p. 141 ff. The Anukramani, aindram.

Stanza 1.

The first hemistich is hypermetric, and Weber, Zimmer, and Bergaigne-Henry each differ in their attempts at restoration. We are not at all certain that this need is urgent: Pāda a is a good gagati-line, ending at úd ihi; for Pāda b see Oldenberg, Die Hymnen des Rīgveda, pp. 66, 67. If the pruning-knife must be used pātir in b is most easily spared, and a most natural interpolation.

a. gan is vox media, either injunctive, or perfect-aorist. The latter in its sense of prophetic aorist is in the Atharvan stylistically very close to the injunctive: often things desired are stated as having been already accomplished. See e.g. I, 23, 4.
Stanza 2.

Recurs with marked variants at Tait. S. III, 3, 9, 2; Maitr. S. II, 5, 10.

Stanzas 5, 6.

The expression ayām rāgā vārunāḥ in st. 5 a is too pointed to signify merely ‘that king Varūṇa:’ vāruna is used here with false etymological intent as ‘chooser;’ the word plays upon the sense of ahvat, and vrinatām in st. 2. Similarly vārunaiḥ in the next stanza means (Indra), with the remaining gods (Varūṇa, Mitra, &c.), all choosing the king, and again, with double entente: ‘Come on, O king, thou hast come to an agreement with the leaders of thy people who are the electors’ (cf. III, 5, 7). All this is thoroughly Atharvanesque.

Stanza 7.

Cf. Vait. Sû. 13, 2, where this stanza is employed in connection with a personified Pathyā Svasti, the wife of Pûshan (ib. 15, 3), ‘the prosperous path,’ as an embodiment of success and well-being. Cf. also ib. 24, 8; 37, 20, and the Pet. Lex. under pathyā 3. In Pāda d most MSS., both of the Samhitā and Padapātha, read vasa, ‘rule;’ some MSS., Sāyana, and the Western authorities, vasa, ‘dwell.’ Cf. AV. XII, 4, 27. For the interchange of s and ṣ, see the present writer in the Proc. Amer. Or. Soc., May, 1886 (Journ., vol. xiii, p. cxvii ff.). Cf. also the note on V, 19, 5.

III, 5. COMMENTARY TO PAGE 114.

The parśa-tree figures in many sacerdotal performances, being identical with the palāsa (butea frondosa). Its branches and especially its wood are employed directly, and in the form of utensils, at most sacrifices (cf. Zimmer, Altindisches Leben, p. 59); its sanctity is accentuated by myths which derive the plant directly from heaven, and that, too, in connection with the descent of the soma (cf. st. 4). A divine archer, who guards the soma, shoots at
the eagle that robs the soma; the eagle looses a feather (parna), which alights upon the earth and becomes the parva-tree. See RV. IV, 26 and 27, and the extensive legendary material attaching thereunto, and cf. Adalbert Kuhn, Die Herabkunft des Feuers und des Göttertranks, pp. 148, 192; Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 20, 24.

No very specific instructions are recorded in the ritual regarding the manipulation of the hymn. At Kaus. 19, 22, in the course of the so-called pushākarmāṇi, 'practices designed to engender prosperity' (Kaus. 18, 19–24, 46), we have the mere statement that this and other hymns, dealing with amulets, are recited, while the amulet in question (mantrōkta), after it has been steeped in sour milk and honey for three days (Kaus. 7, 19), is fastened on the person desiring its protecting influence. Accordingly, the Āṭharvasīya-paddhati (Kaus. 19, 1 note) mentions it in a long list of pushākā mantrāh. Cf. also Sāntikalpa 17, and 19. The Anukramavī describes it as saumyam (cf. st. 4) ... (etena) parnamānim uktarshir (i.e. Atharvan) astaut. Translated by Weber, Indische Studien, XVII, 194 ff.

Stanza 1.

d. For āprayāvan of the vulgata, read āprayāvam (gerund) with the Index Verborum; cf. XIX, 55, 1, and Vāg. S. XI, 75.

Stanza 4.

For the relation of the parva to soma, see the introduction above.

In Pāda c Weber emends priyāsam to bhriyāsam, and Sāyana hovered on the edge of the same correction, priyāsam bhriyāsam dhārayeyam. It is, however, not certain, for in Lāṭy. Sr. III, 2, 10 (also Drāhyāyaṇa) we have manas tanūshu pipṛataḥ, parallel to manas tanūshu bibhrataḥ, RV.

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1 Sāyana, tegobalāyurdhanādipushāye.
2 Cited erroneously by Sāyana as Nakshatralaṅka.
X, 57, 6; Vāg. III, 56; Kaus. 89, 1; Tait. Br. II, 4, 2, 7. Nay, we have the passage with piprataḥ in another place in the Tait. Br. (III, 7, 14, 3) itself, and it would seem, therefore, that piprataḥ (Pet. Lex. ‘erhalten’) has a meaning closely analogous to that of bibhrataḥ.

**Stanza 5.**

Both Weber and Sāyana cite in illustration of the meaning ‘friend’ for aryamān the passage Tait. S. II, 3, 4, 1, ‘he, verily, who gives, is a friend (aryamān).’ Weber renders Pāda d, ‘über die gunst des freundes selbst,’ a rendering which rather forces the meaning and position of utá.

**Stanzas 6, 7.**

The two stanzas prove conclusively that the hymn belongs to the sphere of practices connected with the consecration of a king, and the firm establishment of his royalty. The four classes of persons whose aid is regarded as desirable for the king belong to the so-called ratna, ‘jewels,’ of the court, i.e. they are honoured and indispensable members of his household. Their number altogether is about a dozen, and according to Tait. Br. I, 7, 3, 1 ff., they are the ‘givers and takers of royalty (rāṣṭrasya pradātāraḥ, rāṣṭrasya-pādātāraḥ).’ As a preliminary to the consecration of a king they must be conciliated, and an oblation is offered in the house of each. See for the entire subject Professor Weber’s notes on the two stanzas, and his still more elaborate exposition of this interesting theme in his monograph, Über die Königsweihe, p. 19 ff.; cf. also Zimmer, Altindisches Leben, p. 252; Ludwig, Der Rigveda, III, 246, 249, 251.

7 a. Weber in the note on this passage, and Über die Königsweihe, p. 22 ff., presents serious evidence in favour of reading ye-rāgāno (ārāgāno) for ye rāgāno, ‘they who make kings, though themselves not kings.’ see Sat. Br. III, 4, 1, 7. 8; XIII, 2, 4, 18. Certainly this suits the character of the sūtā and grāmanī better than the title rāgā. Nevertheless minor potentates, influential in the choice of a greater king, may be alluded to here; cf. the expressions
III, 6. Commentary to page 91.

The arsvattha-tree (ficus religiosa) is a strong tree of hard wood whose branches grow into other trees, resulting in their destruction\(^1\). On the other hand the union of the two trees is regarded as sexual (VI, 11), and emblematic of strength. In this hymn, as well as in the associated practices, the arsvattha is employed to destroy enemies. At Kaus. 48, 3–6, the hymn is worked up in the following sorcery-practice (abhikārika): 3. 'While reciting III, 6 (the performer) ties on as a talisman the substance mentioned in the hymn (i.e. wood from an arsvattha-tree which has fastened itself upon a khadira-tree), after an oblation has been poured upon it, and it has been anointed (with ghee). 4. As many enemies (as this practice is aimed at) so many fetters, anointed with īṅgiḍa-oil\(^2\), besmeared with the dregs (of that same oil?), (the performer), having recited the hymn over them, (places) along with the threads\(^3\) into a soma-vessel, and digs them into the vital spot\(^4\) (of the enemies). 5. While reciting st. 8 of this hymn along with IX, 2, 4 (q.v.), he pushes off what is mentioned in the stanza (namely, a boat) by means of a branch (of the arsvattha-tree). 6. While reciting st. 7 he causes (the fetters) to float down (the water).' The practices are not quite clear, nor do the commentators seem to understand them at all points. Cf. also Sāntikalpa 19\(^6\).

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\(^1\) Cf. Kāṭh. S. XIX, 10, esha (sc. arsvattho) vai vanaspatfnām sapatnasāh.

\(^2\) The oil of īṅgiḍa takes the place of ghee (āgya) in witchcraft; see the paribbhāshā, Kaus. 47, 3, and cf. 14, 28; 25, 30.

\(^3\) Which threads? Dārilā, sūtreṇa sambandham krityā.

\(^4\) This presupposes an effigy of the enemy who is thus reached by proxy. Cf. 47, 51.

\(^5\) Erroneously quoted by Sāyana as Nakshatrakalpa.
The hymn has been translated by Kuhn, Die Herabkunft des Feuers, p. 224; Weber, Ind. Stud. XVII, 204 ff.; Grill, pp. 21, 104 ff.; cf. also Zimmer, Altindisches Leben, pp. 58, 257. The Anukramani, vānaspatyāsvatthadevātyam.

**Stanza 1.**

Both arsvatthā and khadirā are masculines, i.e. males; hence the virility of the arsvatthā is, as it were, in the second power. The arsvatthā, moreover, is intimately related with the production of fire (cf. Tait. Br. I, i, 3, 9), being in fact an embodiment of the lightning. Hence its special fitness for aggressively hostile practices; see Weber’s note, l. c.

**Stanza 2.**

b. Sāyana reads vaiśādha dūdhataḥ without support from the MSS. (Samhitā or Padapātha). We have adopted this emendation which is indeed self-evident in the light of st. 7. It is of interest to note that the Pet. Lexs., Weber, and Grill felt constrained to resort to the same remedy. The name ‘displacer’ for the arsvattha becomes clear in the light of the natural history of the tree; see the introduction above, and Lassen, Indische Altertumskunde I, 304 ff. Sāyana takes vaiśādha as ‘sprung from the viśādha, i.e. the khadirā,’ the latter being so-called because it strikes with its thorns (kantakair bādhate).

**Stanza 3.**

a. Sāyana with the Paippalāda reads nir abhināḥ (nir-bhidya utpanno-si); some of Shankar Pandit’s MSS. (both Padapātha and Samhitā) support this by reading nirābhinno (niḥ abhinnaḥ); cf. Pāda c.

b. Sāyana, correctly, arnave antarikshe; cf. RV. VIII, 26, 17; TS. IV, 5, 11, 1.

c. Sāyana, the Paippalāda, and some of Shankar Pandit’s MSS., nir bhindhi; cf. Pāda a.

**Stanza 4.**

a. Sāyana, the Paippalāda, and some of Shankar Pandit’s MSS., kārati.
Stanza 7.

The stanza is repeated at IX, 2, 12 with the variant sāyakaprasūttānām for vaibhādhpūtānām. The similes in this and the next stanza are put into practice in the rites of the Sūtra; see the introduction above.

III, 7. Commentary to page 15.

This hymn and the practices connected with it harbour the peculiar conception that the horn and the skin of the antelope have the power to drive out inherited disease. Kaus. 27, 29–31 we have the following performances: 29. ‘While reciting AV. III, 7 (the practitioner) fastens (an amulet made from the horn of an antelope upon the patient), gives him (water) to drink, lets him rinse himself (with water), and at the time when the stars fade away (at dawn) he sprinkles him with water which has been warmed by quenching in it the kindled piece of antelope’s skin pierced by the peg with which it is fastened (when it is spread out)’. 30. From a heap of undetermined measure he offers as much barley (cf. AV. II, 8, 3) as can be taken up by a single grasp (of the hand). 31. He gives food (to the patient).’ The relation of the antelope and the practices to the kshetriyā is extremely obscure. Again as in II, 8 it seems to rest upon a rapprochement with kshetra, ‘field,’ at least if we trust the vague suggestion of the obscure stanzas, Vāg. S. XXIII, 30. 31; Maitr. S. III, 13, 1; Tait. S. VII, 4, 19, 2; cf. also Tait. Br. III, 9, 7, 2; Sat. Br. XIII, 2, 9, 8. Here the antelope is said to eat grain (yād dharinō yávam átti; cf. yava in Kaus. 27, 30). But we are

1 The words ‘he sprinkles him, &c.’ to the end of the sentence are all of them a paraphrase with the help of the scholiasts of the words saṅkudhānagvālēna . . . avasiśkati. For saṅkudhāna, see Kaus. 26, 16, as explained in the introduction to I, 22 (p. 263); for avagvāla, cf. also Kaus. 28, 2, in the introduction to IV, 6 (p. 374), and Kaus. 27, 33; 29, 8; 30, 8; 32, 10.
attempting to explain obscurum per obscurius. Perhaps the swiftness of the animal (st. 1) symbolises the rapid removal of the disease. The skin of the antelope is used for an amulet at Kaus. 16, 3, the horn at Sat. Br. III, 2, 20; Āpast. Sr. X, 9, 17; Sāntikalpa 17, and 19. We must not forget, of course, that vishānā, 'horn,' suggests viś shyati, 'loosen,' and that the entire employment of the horn may therefore be in its capacity as a 'loosener' of disease (cf. the introduction to VI, 44). The hymn puns freely upon these words; cf. sts. 1, 2. In general there are many points of contact between Kausika's practices and the stanzas. The first two stanzas occur (with variants) at Āpast. Sr. XIII, 7, 16; the second ib. X, 10, 3. The hymn has been translated by Weber, Ind. Stud. XVII, 208 ff.; Grill², pp. 8, 105 ff. The Anukramani has, saptar̥tām yakshmanākanadevatam uta bahudevatyam, anushtubham, bhṛgvaṅgirā adyābhis tisr̥bhīr harinam astaut, parayā (st. 4) tārake, parayā (st. 5)apah, parābhyaṁ (sts. 6, 7) yakshmanāsanam.

Stanza 1.

a. At Āpast. Sr. XIII, 7, 16 most MSS. read raghushyatō, genitive of the participle raghushyant, but two MSS. report the reading of our text.

b. d. vishānayā vishūēñnam are in punning alliteration with one another and with viś shyati, 'loosen' (understood; cf. vishāne viś shya in st. 2).

Stanza 2.

b. For padbhīs the Āpast. Sr., ib., reads padbhīś; see our Contributions, Second Series, Amer. Journ. Phil. XI, 350 ff. (cf. also Sat. Br. XIII, 2, 7, 6), and especially pp. 352–3, where we have endeavoured to prove that the expression 'with (four) feet' has come to have the general value of 'quickly, nimbly, briskly.' The fact that human beings have but two feet, the swifter animals four, is of far greater salience to the Hindu mind than to ours; cf. Maitr. S. I, 5, 10 (p. 78, l. 12), Ait. Br. III, 31, 13, and especially Tait. S. V, 4, 12, 1.

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c. Two of Shankar Pandit's MSS. have gulphitám for gushphitám; they are supported by Sāyana (gulphitam gulphavad grathitam), and the unanimous reading of the MSS. at Āpast. Sr. X, 10, 3; XIII, 7, 16. Another variant of the word is gushhitam, Sat. Br. III, 2, 2, 20.

Stanza 3.

b. 'The roof with four wings (sides)' alludes vaguely to the antlers of the antelope, compared with the roof upon a house; the exact meaning of paksha, as part of a house, is not clearly defined; see our notes on AV. IX, 3, 4. 21. Sāyana, katushkonam khadir iva. Possibly Grill is right in translating 'a roof which rests upon four posts;' he thinks that the four feet of the animal (st. 2) are compared with posts.

Stanza 4.

The stanza is closely parallel with II, 8, 1; see the discussion there.

Stanza 5.

Parallel passages, at RV. X, 137, 6; AV. VI, 91, 3, mark the stanza as formulaic; its connection with the rest of the stanza is probably purely liturgical. The hymns of the third book are theoretically entitled to six stanzas only (or to six stanzas at least); see AV. XIX, 23, 3, and cf. the literature cited in Amer. Journ. Phil. VII, 470 (bottom).

Stanza 6.

a. Weber translates āsutek, 'through the act of propagation.' This would comport well with hereditary disease, but does not accord with the use of the word and the root āsu in general. Sāyana, strikriyamānāyā ásutek, āsūyate ásikyate ity āsutir dravibhūtam annam.

b, d. Note the alliteration between vyānasé and nāsāyāmi.

Stanza 7.

d. I have, very hesitatingly, construed ápa ... ukhatu transitively, in accordance with the usual force of the ex-
pression, and the close parallelism with II, 8, 2 c, d (cf. also VI, 83, 1), where kṣetriyām is an accusative dependent upon āpa . . . ukhatu. For the subject of the verb cf. sā in st. 1. Perhaps apavāsē in Pādas a, b is also to be taken transitively, 'when the constellations shine away (as they fade out in the morning the evil powers of night), &c.' Sāyana, as the Pet. Lex. s.v. āpa vas, construes all the derivatives from root vas in this stanza intransitively; cf. our note on II, 8, 2.


The hymn, one of the most perplexing in the AV., is directed against a variety of bodily disorders, or demoniacal forces, among which vīshkandha and kābavā stand out most clearly. For vīshkandha see our discussion in the introduction, and in the note on the first stanza of II, 4. The Kausika rubricates the hymn at 43, 1, 2, where Dārila describes the performance as a pīṣākanāsanam, Kesava (and Sāyana in his introduction) as a vighnasamanam, to wit: 43, 1. 'While reciting III, 9, an amulet of aralu (calosanthes indica, a tree) is fastened (to the sufferer) by a reddish brown thread (cf. st. 3); he is given a staff to carry (cf. st. 2), and he also carries a weapon. 2. He is fumigated with (the smoke of burning) grain-chaff.'

The hymn has been translated by Weber, Ind. Stud. XVII, 215 ff. The Anukramani designates it as dyāvāpripithivīyam uta vaisvadevam.

Stanza 1.

a. The Pet. Lexs. and Weber see in karsāpha and vis-aphā (both ḍā. lεv.) the designations of certain demons or diseases (Weber, 'des Abmagernden, Durchdringenden'). Sāyana operates on the same line by means of characteristic etymologies, karsaphasya (karasaphasya) krisasaphasya

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1 The commentators prescribe that the staff shall be anointed with the dregs of ghee and then be polished off, as in Kaus. 23, 11. The same treatment is also prescribed for the weapon.
vā svāpadasya vyāgrādekh, visaphasya vigatasaphasya spardhamānapurushakālasarpadekh vispashāsaphasya vā krūragomahishādekh. But the statement that beneficent heaven and earth are father and mother of demons is startling; the usual Atharvanic way is to say that heaven and earth are the parents of some curative plant: III, 23, 6; VIII, 7, 2, &c. There is nothing in the way of such an interpretation, and it is to be noted that the amulet of aralu-wood, Kaus. 43, 1 (see above), is not otherwise indicated in the hymn. I do not venture to decide.

Stanza 2.

a. Sāyana with some MSS., both Samhitā and Padapātha, and the Paippalāda read asleshmānah for asreshmānah. Our translation is purely conjectural. Sāyana depends upon the practices of the Sūtra: ‘They (the people) carried the aralu-talisman, the staff, &c., being asleshmānah, i.e. unaffected (asāishrāk) by troubles, &c.;’ or, ‘the gods, being free from phlegmatic diseases (sleshmopalakshitatridoshadūshitaśarirahitāḥ), carried them.’ The first of these suggestions, barring the precision of its application, appears to contain something of the truth.

Stanza 3.

a. Sāyana, quoting in support RV. II, 39, 4, and relying upon Bharatasvāmin’s interpretation, renders khrīgalam by tanutrānam, ‘protection of the body,’ and Kausika’s operations seem to render this quite likely: he prescribes the fastening of an amulet by a reddish-brown thread. But in the RV., khrīgale-va visrāsah, the word seems to mean ‘crutch, support.’

o. Sāyana with some MSS., Samhitā and Pada, and the Paippalāda read sravasyāṃ; kābavā is explained characteristically as follows: kabah karburavānah krūraḥ prāni, tatsambandhi vighnah kābavah.

1 It seems, however, to derive support from RV. I, 191, 6, which Sāyana quotes very aptly.
III, 11. COMMENTARY.

**Stanza 4.**

The basis of this translation is again very unstable owing to the word bandhurā which is lexically and grammatically obscure. Sāyana presents an entirely different result: ‘O ye people who desire glory (by conquering the enemy), but go (into battle) bewildered as the gods by the wile of the Asuras, may your weapons (bandhurā samabhaddhā dhritā khadgādirūpā hetā!) destroy the kābava as the ape the dog!’

**Stanza 5.**

Sāyana upon the basis of many MSS. (both Samhītā and Padapāṭha) reads bhatsyāmi (badhnāmi). Shankar Pandit adopts this reading. In Pâda d, Sāyana with some MSS. reads karishyatha for sarishyatha; cf. st. 4.

III, 11. COMMENTARY TO PAGE 49.

This hymn, whose first four stanzas are essentially the same as RV. X. 161 = AV. XX, 96, 6–9, must have originally had the general value indicated by our title. But the Sūtra (Kaus. 27, 32–33) specialises, and directs its employment against grāmya (sc. vyādhi), ‘venereal disease,’ (Dārila, mithunasaṃyogā). Kesava prescribes it against children’s diseases and venereal diseases (bālarogagṛihite ka maithunadoshabhaisaghyāny ukyante . . . maithunarāga-yakshmani bhaishagyam); Sāyana, against diseases of children, or disease contracted from women (bālagraharoge nirantarastrisamgatiganitayakshmani ka). The practices
are as follows: 27, 32. 'While reciting the hymn the patient
is given to eat a porridge containing rotten fish. 32. He
is taken to the forest, and (in the morning), when the
constellations begin to fade, he is sprinkled with water
which has been warmed by quenching in it burning sesame,
hemp, cow-dung, and sacred firewood (all gathered in the
forest).

The hymn figures in the takmanäsananagana (Ath. Paris.
32, 7), and the āyushyagana (ib. 32, 4) of the Gānamālā;
see Kaus. 26, 1 note; 54, 11 note. See also 58, 11,
The Anukramani, aindrágnam āyushyam. The hymn has
been translated by Weber, Ind. Stud. XVII, 231. There is
no basis, as far as can be seen, for his caption, 'Bei schwerer
Geburt.'

Stanza 1.

For the disease agnātayakshmā (cf. AV. VI, 127, 3), and
ragayakshmā, see Wise, Hindu System of Medicine, p. 321 ff.;

Stanza 2.

d. Most of Shankar Pandit's and, apparently, all of Roth
and Whitney's MSS. read áspárśam. Sāyana, as the
vulgata, áspársham (prabalam karomi).

Stanza 3.

a. The divine attribute 'thousand-eyed,' predicated to
Indra, Agni, Vishnu, &c. (see Pet. Lex. s. v. sahasrākshā), is
here transferred to the powerful oblation. Cf. the note on
IV, 20, 4a.

1 For pūtispharfi, see Kausika, Introduction, p. lii.
2 In order to wipe away the effects of the dissolute habits of the
village (grāmya).
3 For gyāla, cf. Kaus. 27, 30 in our introduction to III, 7 (also
Kaus. 28, 2; 29, 8). For sāntā, see Kaus. 8, 15. 16.
Stanza 8.

The correlation of the hymn with diseases of children (Kesava and Sāyana) is based upon this stanza. Kausika, however, has other matters in mind.

III, 12. COMMENTARY TO PAGE 140.

The hymn forms in the ritual a part of a gāza or series entitled vāstoshpatiyāni (sc. sūktāni), 'hymns pertaining to Vāstoshpati, the lord of the homestead,' Kaus. 8, 23 ff. (see index B, p. 384 b, of the edition). More specifically it is employed in Kaus. 43, 8–11 as part of an extensive ceremony at the erection of a house entitled by the Atharva-Paddhati (see p. 118, note 11) as brīhakkhālākarma, 'the great ceremony of house-building,' in distinction from a less elaborate ceremony at Kaus. 23, 1 ff., entitled laghu-sālākarma (see p. 61, note 12).

The performances at Kaus. 43, 3 ff. begin with an introductory rite in connection with AV. VII, 41, designed to remove obstacles in the way of the builder; apparently this is known by the special name of syenayaga, or syenegyā. See the discussion of this somewhat obscure point in the fifth series of our Contributions, Journ. Amer. Or. Soc. XVI, p. 12. Then the materials for building are brought on, and the excavation for the house is made, and next the actual work of erection is accompanied by the recitation of the stanzas of our hymn, to wit: 43, 8. 'The hymn AV. III, 12 is recited while the (central post) is being fixed and erected. 9. Having anointed it, the sixth stanza of the hymn is recited while the act stated in it is being performed (i.e. while the crossbeam is being placed upon the post). 10. Having taken a pitcher of water, and the fire, they enter the house while reciting the eighth stanza. 11. (The house) is rendered

firm by reciting the two 'firm' stanzas (dhruvbhyâm, sts. 1 and 2). The ceremonies are concluded in Kaus. 43, 12–15 with sprinkling the house, the recitation of more mantras, an especial oblation to Vâstückpati, feeding the Brahmans, and final blessings.


Stanza 1.

a, b. The words dhruvbâm and kshéme convey each the idea of good settlement, and sound foundation; cf. Vâg. S. XVIII, 7; Tait. S. IV, 7, 3, 1, ksêmas ka dhrîtis ka, and RV. I, 73, 4; VII, 88, 7, dhruvbâsu kshitîshu. Hence the renderings of Ludwig, Weber, and Hillebrandt ‘im glucke, in friedenser, &c., do not quite catch the point. Cf. also AV. IV, 1, 4.

d. úpa sâm karema seems to convey the idea of close union. In the only other passage quoted by the Pet. Lex. it refers to sexual intercourse, bhartâram upasamkaret (Brihat-Samhitâ 77, 26). Sâyana, vyavaharema.

Stanza 2.

The wording of the stanza is formulaic. In Pâr. Grîh. II, 17, 9 Pâda b is applied to the furrow of the field; see also the other Grîhya-texts, cited in the introduction.

Stanza 3.

Hillebrandt and Grill regard the first two Pādas as defective, but they are anushūbh, no poorer than many others in the AV. The Anukṛ. bṛhatī.

a. dharunī is in intentional relation with dhruvā, hence 'a supporter;' cf. Tait. S. IV, 3, 7, 2. Grill, 'vielfassend, vielbergend;' Zimmer and Hillebrandt, 'geräumig.' The Pāda is catalectic.

b. bṛhākkhandāk, 'with broad roof.' The translation is problematic, the word being ān. leya. khāndas does not by itself ever occur in the meaning 'roof' (khadis, khadman). Some support may be derived from st. 5 c, trīnam vāsānā, since in Hīr. grīh. the roof is smoothed with a stanza containing the same Pāda. The words there used are khannām (sc. sālām) abhīmiṃsi. Sāyana, prabhūtakhādana, mahadbhis khandobhīr devair upetā vā. For pūtadhiṃyā¹ of the text of the Saunakīya-sākha, the Pāippalāda reads pūtadhānyā; this underlies our translation. Cf. paripūteṣhu dānvasive, Manu VIII, 331, and perhaps also the expression kṛitā dānāk, RV. III, 35, 7.

d. Cf. Śāṅkha. Grīh. III, 3, 9, ā syandantām dhenaṃ nityavatsāk. The majority of Shankar Pandit's MSS. (both Padapātha and Samhitā) read āspandamānāk.

Stanza 4.

o. Most MSS., and the editio princeps, read ukkhāntu; Sāyana, Shankar Pandit, with some MSS., and the Pāippalāda, ukkhaṇtu, the basis of our translation. Again, our translation presupposes the reading udnā for unnā of the edition: the MSS. read utnā (cf. VII, 45, 2; VII, 18, 1, and the Index Verborum, p. 67). The Pāippalāda, Shankar Pandit with some of his MSS., and Sāyana have udnā; cf. RV. I, 85, 5, (marūtaḥ) udābhir vy uṇḍanti bhūma.

¹ Sāyana, with desperate literalness, pūtigandhopetāgīrṇadhānyayuktā, 'endowed with evil smelling, old, grain.' Ludwig suggests pratidhiṃyā or prātidhiṃyā, 'gut zu verschliessen.'
d. For nī tanotu, cf. AV. VII, 90, 3; VII, 31, 3, and the plant nitatnī, used to prevent the falling out of hair at AV. VI, 136, 1. Sāyana, nitarām karotu.

**Stanza 5.**

a. The words mānasya patnī are addressed directly to the house (sālā), as may be gathered from IX, 3, 21; the house, after it is erected, is deified, since the weal or woe of its inhabitants are now dependent upon its behaviour. Sāyana, mānanīyasya vāstupatek patnī, 'O wife of Vāstupati who is to be honoured' ¹ Grill's etymological combinations are superfluous; his comparison of Zend mnānō-pathnī and mnānō-paiti (Gāthic, demāna) contrary to phonetic law. Ludwig and Weber, 'herrin des maasses;' Ludwig at IX, 3, 5 ff. (Der Rigveda, III, pp. 464-5), 'herrin des verweilens;' Zimmer and Hillebrandt, 'genie des baues;' Grill, 'hort der rast.'

b. Sāyana reads nirmitā for nimitā.

**Stanza 6.**

a, b. The expression a roha, 'ascend,' harbours two double ententes, borrowed from other well-known events in life. First, sexual connection, in a manner similar to the union of the two sticks with which fire is churned (see e.g. VI, 11, 1, and cf. III, 6, 1); secondly, the various acts of ascending which form parts of the consecration of a king, the rāgasūya (cf. Kaus. 17, 3, 9; AV. IV, 8). The rule of the king is indicated clearly in the next Pāda (cf. AV. I, 10, 1), and in the anointing of the post, prescribed at Kaus. 43, 10. The word virāgan in Pāda b, which we have rendered 'ruling,' again suggests the alternate meaning, 'shining;' cf. 'the shining roof' in AV. III, 7, 3. The vamsa is a very important part of the house; sometimes it splits, and elaborate performances are prescribed in Kaus. 135 to meet that misfortune.

¹ Still worse is the alternate interpretation, miyamānam dhān-yādikam mānam tasya patnī pālayitṛi.
Both Pādās are hypermetric; the first may be mended by excluding grīhānām (so in our version), which seems to have crept in from st. 9 c; the second by changing sārvavirah to sūvirah or sāvirah. The translators render upasattāro, erroneously, by ‘inmates;’ this is certainly incorrect, as may be gathered from Vāg. S. XXVII, 2. 4, mà ka rishad upasattā te agne; AV. II, 6, 2, mà te rishann upasattāro agne. Sāyana, upavadanakartāraḥ; Ludwig, fancifully, ‘nicht sollen dich verletzen die belagerer der häuser!’

**Stanza 7.**

Occurs with many variants in the Grīhya-sūtras of Āsv., Pār., Sāṅkh., Hir., Āpast., Bhāradvāga, Mānava; see the introduction, and Professor Kirste’s edition of the Hiranya-kesin, p. 54, notes.

b. The reading gagatā sahā, also in Hir. and Bhār.; Mān. has gadā saha; Pār. gadadaik saha; the other texts show still greater differences. For gagat, see Zimmer, p. 150, and AV. IX, 3, 17. Oldenberg in the Sacred Books, vol. xxix, pp. 345, 395, and xxx, p. 205, renders both gagat and gadā by ‘companion;’ Ludwig, ‘mit dem lebenden;’ Weber, ‘nebst allem was sich rührt.’ The others, as above. Sāyana, gamanaśīlenā gavādīnā saha.

c. Sāyana has kumbhāk which approaches the reading of Sāṅkh., kumbhayāk; and kalaśr, like Āpast. and Bhār. The last seems preferable to kalāsair of our texts; cf. the note on VI, 59, 2 b.

**Stanza 8.**

In the Paippalāda this stanza is wanting here, appearing (with variants) in another hymn; Grill in his translation places it before stanza 7, without a statement of his motive. Cf. Kaus. 43, 10; Vait. Sū. 16, 1 (with the vikāra, adhvarya for nāri), and in general AV. IX, 3, 22, and Kaus. 66, 25.

c. Sāyana reads pātrīm and samindhi (samdipṭān kuru). Shankar Pandit, with most of his MSS., reads imām pātrīn, referring imām to the house.
d. Weber emends, abhi ksharâty enân, but neither change is necessary. See II, 12, 4, ishtāpurtām avatu nak.

Stanza 9.

Identical with AV. IX, 3, 23, and quoted frequently in the Atharva-Parisishitas (16; 19³, 3, &c.).

III, 13. Commentary to page 146.

The first six stanzas of this hymn recur in Tait. S. V, 6, 1, 2–4; Maitr. S. II, 13, 1, in connection with certain oblations of water (kumbheshṭakāḥ, or apām grahāḥ), and they are evidently originally at home in the Yagus-ritual. The etymological puns, heaped up in the first four stanzas, explain the various names of water quite in Nirukta and Brāhmaṇa-style. The seventh stanza does not occur in the Yagus-samhitās; it is the one that is characteristically Atharvanic: it narrows down the general subject of the praise of the waters to the special subject in hand, the deflection of a river from its course¹. The Kausika, 40, 1–6, supplies the very interesting practices engaged in for the same purpose, to wit:

1. He who desires that a river shall go a certain way, walks along that way, pouring out water, while reciting the present hymn. 2. He sticks up the (kinds of grass or reeds called) kāśa, dividhuvaka, and vētasā². 3. While reciting st. 7 a, he places gold upon the mouth of the river (that is, the point from which the river shall branch into the desired channel). 4. With st. 7 b he ties a frog, striped like the reed-plant ishikā, through the arm-pits (pits of the forefeet) with two threads, one red and the other blue³ (and places him into the outlet). 5. With st. 7 c he envelopes

¹ For its employment in the Vaitāna-sūtra, see the note on the stanza.

² For the explanation of these varieties of water-plants, see Dārila and Kerava. Sāyana, kārasaivālapaśerakvetasasākhā.

³ Cf. the introduction to VII, 116, and the notes on IV, 17, 4; VIII, 8, 24.
the frog in an avakā-plant (blyxa octandra). 6. With st. 7 de he pours water (over the frog).

The symbolism of these performances is unmistakable: they anticipate the presence of the water with all its life. The gold (40, 3) reflects 'the golden-coloured, clear, pure waters' (AV. I, 33, 1: see also st. 6 of our hymn); the river grasses and reeds symbolise the river-vegetation. Above all the frog, securely tied so that he cannot leap away, and the water-bringing avakā affiliate this practice with one of the most interesting practices of Vedic common life; see our article, 'On a Vedic group of charms for extinguishing fire by means of water-plants and a frog,' in the second series of Contributions, Amer. Journ. Phil. XI, 342 ff.


**Stanza 1.**

The etymologies in this and the next three stanzas are dominated by that punning spirit which has made etymology by far the feeblest product of the linguistic endeavours of the Hindus. In the present instance, however, the derivation of nadī, 'river,' from nad, 'roar,' is likely enough. The mythological event alluded to is the well-known rush of the waters over the dead body of the (cloud-) dragon Vṛitra, slain by Indra; cf. e.g. RV. I, 32.

**Stanza 2.**

Varuna (and Mitra) are also instrumental in procuring water, but it is rather the quiet streaming down of refresh-

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2 Kauś. 40, 7–10 continues with an expiatory performance, consisting chiefly of oblations to Varuna, the god of the waters, in case this new watercourse should threaten the surrounding country with an inundation. The hymn is employed further with many others at Kauś. 41, 12 for sprinkling certain oblations, offered by one about to start upon a business tour. Cf. also Ath. Paris. 10.
ing rain, than the storm-flood at the time of the monsoon. The notion of conquest by thunderbolts, as weapons used against demon serpents, is not present. See Bergaigne, La Religion Védique, III, 122 ff. (especially pp. 125–6). The root valg, which here represents the motion of the waters, seems to contain an almost playful touch: it is used of the gamboling of animals. The allusion to Indra’s ‘meeting of the waters as they went’ is obscure. The Maitr. S. reads samprákyutá for yát préshitá.

**Stanza 3.**

b. The lexicons and the translators derive ávivarata from var, ‘enclose.’ Sáyana, correctly, it seems to us, from var, ‘choose,’ avivarata vritaván yushmán svátmasát kartum aikkhat. What sense is there in saying of Indra that he hindered the waters, and when did the waters flow against his will (‘contre le gré d’Indra,’ Bergaigne)? An obvious paradox. Soma is said, RV. IX, 94, 1, to purify himself by acting wisely in choosing the waters: apó vrinánáh pavate kaviyán; cf. also V, 48, 1. Indra here is said to appropriate the waters for his purpose, the benefaction of men.

**Stanza 4.**

The exact mythic attitude of this stanza is not clear. Is Indra the subject of ápy atishkat or some god hindering, or trying to hinder? Cf. RV. VIII, 6, 16: ‘He, O Indra, who lay confining thy great waters, him didst thou smite.’ Cf. also RV. I, 32, 12, where one god, or a certain god (devá ékah), resists Indra. The verb ápy atishkat means either to stand upon (so Sáyana, adhyatishkat), or ‘stand in the way’ (Pet. Lex.). We incline to the former view. The way in which the word mahír in Páda c is utilised is somewhat obscure: it seems to be brought in partly for the sake of furnishing an etymological basis (sit venia verbo) for the m of udakám, and partly (note the iti), to infuse a dash of archaism into the reminiscence.

**Stanza 7.**

This seems to be distinctly ritualistic (sautra) in character. The calf may be the frog of the Sûtra above. Cf.
also its use in Vait. Sû. 29, 13, for which see the introduction to VI, 106. The waters are cows, because the frog, the water-animal, is their child. Or the new river-bed may be the calf; cf. RV. III. 33, 1.

III, 14. COMMENTARY TO PAGE 143.


Stanza 1.

c, d. Sâyana defines ahargâta by ahany-ahani gâyate. The expression occurs once more, V, 28, 12, and 'auspicious' comes very near to its sense. Its opposite is anahargâta, Sàâkh. Sr. XIV, 51, 2-5, 'born on an unlucky day' = pâpanakshatre gâtah, Kaus. 46, 25, and elsewhere. Cf. Weber, Nakshatra, II, 314-15 note. Either it is, 'born on a good (punya) day,' or 'born by day in distinction from night' (cf. naktamgâtâ, I, 23, 1). The word adîrishîa, II, 31, 2; RV. I, 191, 1 ff., &c., would then approach the opposite meaning. Cf. aharbhâg and aharîṣ. 'With the name' may mean 'with the kind, or species;' cf. V, 4, 8.

Stanza 3.

Both milk and honey are frequently added to the Soma. Hence the milk is here spoken of as honey, Soma being the middle term as it were. Cf. Hillebrandt, Soma und verwandte Götter, pp. 219, 238 ff.

Stanza 4.

b. sâke-va (Padap. sákâ iva) has occasioned unnecessary discussion. The word is not treated at all independently in the lexicons. The Western authorities generally regard it as acc. plur. neut. of sákrīt, saknás, &c. Sàyana's sakâ
makshikā has good support in the literature. At Tait. S. V, 5, 12, 1; Maitr. S. III, 14, 13; Vāg. S. XXIV, 32 the word occurs in connection with other animals (Mahidhara, sakunti; Mādhava, sakā makshike-ty eke, dirgha-karno mrigavisesha ity apare), and as the word is preceded or followed there by suka, 'parrot,' and sārī (see the note on st. 5), there is no doubt but what Sāyana has hit the point. I should not be surprised to find the sakā identical with the kṛisa, mentioned at Kaus. 10, 2, along with suka and sārikā. Cf. also Tait. S. V, 5, 18, 1, and commentary. Grill suggests an improbable remedy, sākeva = sāka(m) iva or sākā iva, 'like vegetables' (cf. German, 'wie's unkraut').

Stanza 5.

b. sārisākeva (Padap. sārisākā iva) is doubtful. Sāyana, helplessly, kshavana sahasrāno -bhivardhamānāk prāṇivi-seshāk; the suggestion seems incredible even from Sāyana. sārī (= sāri, sārikā, and sārikā) is a certain bird which, like the parrot (suka), imitates the human voice; see Tait. S. V, 5, 12, 1; Maitr. S. III, 14, 14; Vāg. S. XXIV, 33. It appears there in connection with suka, 'parrot,' and sakā (cf. st. 4). It seems hardly possible that our passage does not harbour these very two words, and accordingly I have emended to sārisukeva (= sārisukāk iva, with double sandhi). Cf. also Kaus. 10, 2. The translators have again endeavoured to find sākrīt, sakhnās in the second part of the word. For further suggestions, all of which seem to me to be silenced by the considerations advanced in this and the preceding notes, see Grill, l. c.

III, 15. COMMENTARY TO PAGE 148.

The Sūtra rubricates the hymn in various non-significant practices. At Kaus. 50, 12 the merchant, while reciting the hymn, sets up (or, loads up) his ware (or, his shop), after it has been anointed with the dregs of ghee. At 59, 6 the person who desires merchandise recites the hymn. Cf. Gobh. IV, 8, 19 ff.; Khād. IV, 3, 7. The hymn is also
worked up in the comparatively late indramaha or indra-
mahotsava festival, *Kaus*.* 140, 16; *Ath. Paris. 19*¹; and sts.
7, 8, which are scarcely connected with the body of the
hymn, are rubricated in *Kaus. 70, 13, 14*. The Anukramani,
vaiśvadevam utai-ndrāgnam; the author is panyakåmo
sthārvā.

Previous translations: Ludwig, *Der Rigveda*, III, 215;
pp. 69, 113 ff. Cf. also Hillebrandt’s *Vedachrestomathie*,
p. 38.

**Stanza 1.**

Indra who gathers in the stakes at all contests (dhanagṛt, dhanamgâyå) is their possessor (śrāna), and hence in the
position to bestow wealth (dhanaddå). The same attributes
are given to Agni in various passages of the RV., justifying
the appeal to him in the sequel (st. 3 ff.).

**Stanza 2.**

The first two Pādas are repeated in a different connec-
tion at VI, 55, 1; cf. Tait. S. V, 7, 2, 3.

**Stanza 3.**

Cf. RV. III, 18, 3, where the stanza occurs in its proper
connection. The word ikhámåno doubtless suggested its
adaptability for the present mixtum compositum.

**Stanza 4.**

The brackets about the two first Pādas are designed to
show the looseness of the connection with the rest; but
there is no reason for doubting that they were put here by
the Atharvan poet. They were put here because they
speak of the ‘far road which we have travelled.’ Sāyana
treats them as an independent (fourth) stanza, and then
continues with the following divisions, thoroughly subver-
sive of good sense: our 4 b–f and 5 a, b (six Pādas)=5; our
5 c, d and 6 a, b=6; our 6 c, d=7; our 7 = 8; our 8=9.

a. Weber emends sarānim to sarānim, translating, ‘Diesen
Weg du glütestest uns, o Agni!’

[42] A a
e. The Paippalāda reads, samrāṇā havir idam gusha-
ntām. But the plural is vague.

f. karitām and utthitam are rendered in accordance with Grill and Sāyana, karitam ākaritam vikrayādikam utthi-
tam tasmād vyavahārād utpannam labhayuktam dhanam.
The other translators, flatly, 'our going and our departure.'

Stanza 5.

d. devān is metrically superfluous: the sense, too, 'devas
who shut off gain,' has an Avestan rather than a Vedic ring.
The word is a gloss, suggested by devāh in Pāda b.

Stanzas 7, 8.

The two stanzas seem to have no connection with the
rest of the hymn. They are Yagus-formulas (st. 8, with
variants in Tait. S. IV, 1, 10, 1; Maitr. S. II, 7, 7; Kāth. S.
XVI, 7; Vāg. S. XI, 75), and are employed fittingly as
puronuvākyā and yāgyā in connection with a pūrṇāhuti at
Kaus. 70, 13. 14, on the occasion of the ceremony of build-
ing the householders' fire (agnyādhanam). The Atharvān
tradition regards six stanzas as the normal number for the
hymns of the third book (see AV. XIX, 22 and 23, and

III, 18. COMMENTARY TO PAGE 107.

This hymn is a repetition with variants of RV. X, 145.
The Anukramani there gives it the name indrāny-upanishad
(Shadgurusishya, indrānyrishikā; Sāyana, indrānyā ār-
sham)1. It constitutes also a part of the Āpast. Mantra-
brāhmaṇa I, 15, 1-6, and the stanzas are employed at
Āpast. Grīh. III, 9, 5. 6 (cf. Kaus. 33, 7; Gobh. Grīh. II,
6, 6 ff.) in a charm practised with the pārā-plant (clypea

1 Cf. for the relation of Indrāni to marital life, our Contribu-
tions, Sixth Series, Zeitschr. d. Deutsch. Morg. Gesellsch. XLVIII,
551 ff.; 579.
hernandifolia; cf. our introduction to II, 27). The practices of Kausika (36, 19–21) differ entirely from those of Āpastamba. The plant which is used there is the bānāparṇi (so also Kaus. 36, 38). Dārila glosses, sarapuṅkhā; Kesava, māsikā (cf. Kausika, Introduction, p. liii). It seems to have been suggested to the ritualist by the epithet uttānaparṇā in stanza 2, but Sāyana there has in mind again the pātā, since he quotes AV. II, 27, 4, and in his comment on st. 1 says outright, pātākhyām oshadhim. Kausika’s performance is as follows: 36, 19. ‘While reciting III, 18, a bānāparṇi-plant is mashed, mixed with a spray (of milk) from a red she-goat, and scattered round about the bed (of the rival woman).’ 20. While reciting stanza 6 a, a leaf (of the plant) is fastened beneath the bed. 21. While reciting stanza 6 b (a leaf) is thrown upon the (bed).’ We would draw especial attention to the totally different employment of the stanzas in Āpast. Grīh. III, 9, 5. 6, in illustration of the loose, subjective symbolism which governs their manipulation. The general purpose of the practice is, however, there the same as with Kausika.


_Stanza 2._

a. Sāyana here and at RV., uttānaparṇe uttānāni ārdhva-mukhāni parnāni patrāṇi yasyāḥ.

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1 According to the Pet. Lex. the common name for this plant is umhāli, similar to the indigo-plant; it is also known as stṛyavamśi. Both bānāparṇi and sarapuṅkhā seem to mean ‘having arrow-form leaves.’

2 The RV. version seems on the whole secondary to that of the AV.: dhama for nuda in st. 2 c; kuru for krīḍhi in 2 d.

A a 2
Stanza 4.

e. I read ádha, 'now,' upon the basis of adhá in some MSS., Sáyana's adha, and with reference to áthâ in the RV. Most MSS. read adháh ('low shall be my rival,' &c.) ; this is the text adopted by the vulgata, and Shankar Pandit.

Stanza 5.

A very similar stanza occurs XII, 1, 54 ; Sáyana is seduced by its pratika, ahám asmi sáhamâna(4), to confuse it with the present, and to suppose that Kaus. 38, 30 quotes it, instead of XII, 1, 54.

Stanza 6.

The Sûtra does not place the plant about and upon the husband, but about and upon the rival. Sáyana follows through thick and thin. Āpast. Gr̄ih. III, 9, 6 correlates the stanza with the husband: 'she embraces the husband with her arms,' with the stanza alluding to the word upadhâna (Mantrabr. I, 15, 6).

III, 23. COMMENTARY TO PAGE 97.

This hymn furnishes the mantras for the well-known house-practice, called puṣmansavanam in the Gr̄hyasútras 1. The Atharvanic form of it is described in Kaus. 35, 1-4, as follows: 1. Now the rites for producing a son. 2. (They are made) in behalf of the woman after she has laid aside the linen soiled by her menses, under a male constellation. 3. While reciting III, 23 an arrow is broken to pieces over her head, and (a piece of the arrow) is fastened (upon her as an amulet). 4. Into a cup made from a plough (the practitioner) puts milk of a cow which has a calf of a colour identical with her own, and rice and barley, mashes it up, adds to the mixture two adhyândâ plants, or leaves from a great palâra (butea frondosa) and a vidarî (batatas pani-

culata), and does with the mixture as in the case of the paidva-ceremony (i.e. he puts it up the right nostril of the woman with his right thumb; cf. Kaus. 32, 21, in the introduction to X, 4)\(^1\).


**Stanza 2.**

d. Ten lunar months reconcile this statement with the biological facts; see Weber, Nakshatra, II, 313; Zimmer, 366.

**Stanza 4.**


**Stanza 5.**


**Stanza 6.**

Cf. VIII, 7, 2, and perhaps III, 9, 1. The plants are undefined; see the Sūtra, and Sāṅkh. Grīh. I, 19, 1; 20, 3. 4.

\(^1\) The complicated practice is not clear in every detail. For phālakamasa and adhyande, see Kausika, Introduction, pp. lli and xliv, and Sāṅkh. Grīh. I, 19, 1 ff. The Grīhya-texts, cited in the preceding note, contain quite a number of parallels. There seems to be a cheap symbolism in the choice of the names of the two plants, adhyandā: anda, ‘egg,’ and vidarī: vi dar, ‘burst, cleave.’
III, 25. COMMENTARY TO PAGE 102.

The practices of the Sūtra, Kaus. 35, 22–28, embody symbolically a large portion of the statements and similes of the hymn, to wit: 22. 'While reciting the hymn he (who wishes to subject a woman) pushes her with his thumb (cf. st. 1). 23. He puts on (the fire) twenty-one (pieces of kūḍī-wood)
1, with their thorns to the east (or forward; cf. st. 3), adorned (i.e. anointed with ghee), over which the hymn has been pronounced. 24. (Then he puts on the fire) the twenty-one tips of the kūḍī, together with threads (which have been wound about them). 25. For a period of three days (literally, nights) he burns thrice each day kushtīha (costus speciosus) dipped in butter. 26. Having put the mattress (?) of his couch face downward he sleeps upon it (three nights) 2. 27. He places warm water into a tripod, fastens 3 it to the foot (of his bed), and lies agitating it with his great toes. 28. By means of a bow which is dārbhyūsha (cf. Kaus. 32, 8, in the introduction to VII, 74, and Kausika, Introduction, p. li), and has a bowstring of hemp, with an arrow whose barb is a thorn, whose plume is derived from an owl, whose shaft is made of black āla-wood (see Kausika, Introduction, p. xlvi), he

1 The word kūḍī is to be supplied from the next Sūtra. For kūḍī = bādarī, 'Christ's thorn,' see Kausika, Introduction, p. xliv. Dārila observantly sees in this practice the symbolic realisation of st. 3, yā plihānam iti liṅgāti.

2 This translation of the Sūtra is a doubtful paraphrase of Kesava's and Sāyana's statements. The Sūtra is: dīrghopotale svagrīhyā samvīsati. Dārila, mam'akase (l? mañkakam) adhāb kritā (? kritvā) tatra samvīsati; Kesava, kha'vām adhomukhapāli-likām grīhitvā . . . svapiti; Sāyana, kha'vāyā adhomukhapāli-likām grīhitvā trirātrām svapiti. The practice refers symbolically to st. r b, 'do not hold out upon thy bed.' All this does not explain dīrghopotale; cf. the equally difficult upale, Kaus. 36, 7 (see the introduction to IV, 5).

3 Read, apparently, with Sāyana and one MS. prabadhyā- for prabaddhā-.
pierces the heart of an effigy 1 made of potter’s clay’ (ibid. p. xlvii). The last Sūtra embodies st. 2.

For Kāma in general as a cosmic force, see the introduction to IX, 2. For Kāma as the god of love, Weber, Ind. Stud. V, 225; Muir, Original Sanskrit Texts, V, 407; Zimmer, p. 300. In both forms he is brought into close relation with Agni (fire); cf. Hir. Grshh. I, 3, 7.


Stanza 1.

b. Śāyana reads dṝthāk, glossing, sayanavishayam ādam mā kārṣhīk, ‘have no regard for matters connected with the bed (sleep).’

Stanza 2.

b. samkalpa, literally ‘determination.’ Śāyana, with naive picturesqueness, idam me syād idam me syād iti bhogavishayasamkalpanam. Cf. Tait. S. III, 4, 7, 3.

Stanza 4.

a. Grill regards nīmanyak as the equivalent of nīrman-yuk, ‘versohte.’ The word seems, however, to have a slightly different meaning, lit. ‘having laid down your pride or anger.’ Śāyana, nyakkrītpranayakalahā.

Stanza 5.

a, d. The passage is formulary, being repeated at I, 34, 2; VI, 9, 2; Pāda d is repeated at VI, 42, 3; 43, 3.

III, 28. COMMENTARY TO PAGE 145.

Contrary to modern superstitions which regard the birth of twins as auspicious, and prize animals born in pairs, the prevailing Hindu view is that the birth of twins is an

1 Cf. Kaus. 36, 14 in the introduction to VI, 130.
ominous occurrence to be expiated by diverse performances, and that the cattle itself is, as a rule, to be given to the Brahmanas. But there are not wanting indications that a favourable view of such events also existed, and one may suspect shrewdly that the thrifty Brahmanas, who stood ever ready to gather in all sorts of odds and ends (cf. the elaborate oratio pro domo, XII, 4, in connection with the vasā), gave vigorous support to any tendency towards superstitious fear which might show its head in connection with such occurrences. Weber, Indische Studien, XVII, 298 ff., has assembled quite a number of passages which represent the Hindu attitude towards twins. Cf. also Tait. S. II, 1, 8, 4.

The hymn is rubricated thrice in the Kausika, in the thirteenth book, which is devoted to expiatory performances (prāyāskṛtti), in connection with all sorts of omens and portents. It is employed in chapters 109, 5; 110, 4; 111, 5, on the occasion of the birth of twins from cows, mares, asses, and women. The practices consist in cooking a porridge in the milk of the mother, offering ghee, pouring the dregs of the ghee into a water-vessel and upon the porridge. Then the animal and its young are made to eat of the porridge, to drink of the water, and they are also sprinkled with the same water. The mother is then given to the Brahmanas, and in the case of the human mother a ransom 'according to her value, or, in accordance with the wealth (of the father),' is paid. Cf. Weber, Omina und Portenta, p. 377 ff.

The hymn has been translated by Weber, Indische Studien, XVII, 297 ff. The Anukramani, yāminyam... brahmā... nena yaminīm astaut pasupahanāya.

Stanza 1.

Since the mother of the twins was born under an arrangement which made a separate act of creation necessary for each individual, the birth of two at a time is apartū, 'unseasonable, portentous.' Pāda b is hypermetric and may be relieved in a measure by throwing out bhūtakṛto, but
even this does not yield good metre. In Pāda d, riphati, 'growling,' is not altogether certain. Sāyana, upon the basis of the Dhātupātha (riph rinph, himsāyām), renders it by bhakshayanti, 'eating.' In Āpast. Sr. XII, 22, 7 the root occurs in the sense of rikh, likh, 'scratch,' which suits the context quite as well. For the interchange of gutturals and labials, see Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 557 note, and the note on XI, 2, 25.

Stanza 2.

Cf. XII, 4, 5, 10–12. In Pāda b, vyādvari, 'devouring,' looks very well by the side of kravyād, 'flesh-eating.' In the form vyādvarā the word occurs also at Sat. Br. VII, 4, 1, 27, and the scholiast derives it from ad, 'eat.' But at II, 31, 4; VI, 50, 3 (twice) we have vyadhvarā, and Sāyana reads vyadhvari in our stanza ('causing misfortune, afflicted with an evil way'), duññkhahetur duññtamārgak tadvatī. The two words are blended and diversified by popular etymology, and it may be that one of them only is original. Cf. the note on II, 31, 4.

Stanza 5, 6.

The mother of twins is invited to enter the world of the blissful which is described in all its attractiveness, and yet, implicitly, is not desired, for the time being, by the owner of the cow. In yamīnī, 'mother of twins,' there is a pun 'fit for Yama, the god of heaven, and death:' this makes it still more appropriate that she shall go there. The first hemistich is formulaic: see VI, 120, 3. Cf. also XVIII, 2, 24; 3, 9.

III, 30. Commentary to page 134.

In Kaus. 12, 5 this hymn heads a gana or series of seven Atharvyan charms (III, 30; V, 1, 5; VI, 64; 73; 74; 94; VII, 52), which are designated as sāmmanasyānī (sc. sūk-

1 Thus the vulgata. Shankar Pandit's edition with Sāyana and most MSS., vyadvarā.
tâni), 'designed to produce harmony.' The practices which are undertaken with them are stated in the sequel, Kaus. 12, 6-9, as follows: 6. 'A jar full of water, anointed with the dregs of ghee, is carried about the (quarrelling) throng and poured out in their midst. 7. The same proceedings are undertaken with a jar full of brandy (surâ). 8. (They who desire peace) are given to eat the pickled flesh of a young cow three years old. 9. Food, brandy, and water from the (public?) drinking-place are anointed with the dregs of ghee (and consumed).' In justification of this translation, see the commentaries here, and at Kaus. 35, 19; the relation of the proceedings to the charm are not clear in every detail; see especially st. 6, and VI, 70, 1.

The hymn has been treated previously by Muir, Original Sanskrit Texts, V, 439; Metrical Translations, p. 139; Ludwig, Der Rigveda, III, 256, 516; Zimmer, p. 316; Weber, Ind. Stud. XVII, 306 ff.; Grill², pp. 30, 116 ff.; Hillebrandt, Vedachrestomathie, p. 45. The Anukramani designates the hymn as kândramasam sâmmanasyam, its author being Atharvan. The Atharvan abounds in such songs of harmony; they occur also outside of the Atharvan literature, e.g. RV. X, 191; Maitr. S. II, 2, 6; Kâth. S. X, 12; Tait. Br. II, 4, 4, 4 ff. See also the charm against family quarrels (kule kalahini) in Kaus. 97, and cf. in general Zimmer, p. 316.

**Stanza 1.**

Sâyana reads sâmmanushyam in Pâda a, and aghnyâs in Pâda d.

**Stanza 2.**

The opposite of this picture of peace is portrayed vividly at Sat. Br. IV, 1, 5, 3 ff., where a certain tribe is described as not living in peace: 'father fought with son, and brother with brother.' See also the story of Kyavana as told in the Gaiminiya-Brâhmaṇa, Proc. Amer. Or. Soc., 1883 (Journal, vol. xi, p. cxxv): 'then neither did mother know son, nor son mother.'

b. Sâyana reads mâtâ for mátrâ.
e. Our edition has santivān; Shankar Pandit and the Paippalāda. santivām, which is obviously the correct reading, and is at the base of Sāyana’s comment, sukhayuktām.

Stanza 3.

a. Sāyana reads dvishyāt for dvikshat.

Stanza 4.

a. Sāyana, indrādayas . . . vimatim na prāpnuvantī. Prof. Weber suggests that the gods here referred to are the Brahmins; this is not necessary since the gods are frequently endowed with human foibles: see the note on VI, 111, 3. The point is, that a charm, strong enough to prevent even the bickerings of the gods, will surely produce harmony among men.

Stanza 5.

a. Sāyana glosses gyāyasvantas by gyeshtákānīshthabhāvena parasparam anusarantas, i.e. following one another in the order of age, the younger after the older. Ludwig, p. 256, renders it ‘vorzüglich;’ p. 516, ‘überlegen.’ For kītīnāḥ I am tempted to suggest ‘of the (same) mind,’ cf. sahā kītāṁ eshāṁ in AV. VI, 64, 2 ; RV. X, 191, 3 ; Māitr. S. II, 2, 6 (p. 20, l. 12): Tait. Br. II, 4, 4, 5.

b. Our translation of samrādhāyantaḥ agrees with Sāyana’s, samānasamsiddhiḥ, samānākāryāḥ.—‘Going along the same wagon-pole,’ i.e. pulling at the same wagon like a team.

c. Cf. Vāg. S. VII, 25 c. The Pāda is hypercatalectic; the Anukramani designates the stanza on this account as virādgagati. Weber suggests sadhriṅ, by way of cure; Grill, the omission of vaḥ, or a change to sadhriko; cf. st. 7.

Stanza 6.

The stanza is irregular (Anukr., prastārapaṅkti), the second half being an anuṣṭubh. Since stanzas 5 and 7 are connected by concatenation (Pāda 5 d = 7 a), stanza 6 might be regarded as a very early intrusion. But Kausika employs it particularly for his practices (see above), and
thus the criticism must be made for a very early period, to
say the least. The stanza may, however, have stood in
a different position in the hymn.

Stanza 7.

The stanza concatenates with 5; cf. e.g. the relation of
RV. II, 38, 7 and 9, where st. 8 interrupts a similar relation.

b. Sāyana reads ekasnushān. On p. 256 Ludwig emends
samvānanena to savanena, but on p. 516 he adheres to the
text and translates it by 'versöhnungsspruch'. Sāy., vasi-
karanena anena sāmmanasyakarmanā.

c. In RV. I, 71, 9, Mitra and Varuna are said to be
guarding the amṛita.

d. Ludwig on p. 516 emends saumanasō to saumanasāṁ,
but this is unnecessary if we remember that the leader or
chief is referred to in gyāyas-, in st. 5 a, and eka-, in 7 b.
Moreover at Tait. S. IV, 7, 3, 1, saumanasāḥ, masc., is an
abstract = saumanasāṁ.

III, 31. Commentary to page 51.

This extraordinary composition makes draughts upon
a variety of mythological and philosophical (psychophysical)
conceptions for the purpose of accentuating the
desired separation from misfortune, and union with life.
Accordingly each of its eleven stanzas ends in a refrain
which states this desire distinctly. Further the hymn is
divisible into two halves, the first of which (sts. 1–4) has
for its key-note the subject of separation illustrated by
cosmic examples; the second (6–11) illustrates union with
the principles of life. The intermediate stanza is more
problematic; it has been discussed by the translator in
connection with his treatment of the marriage of Saranyū
in the third series of his Contributions, Journ. Amer. Or.
Soc. XV, pp. 181 ff.

The principal employment of the hymn in the ritual is in
connection with the initiation (upanayana) of the young
Aryan into the Brahmanical community. At Kaus. 58, 3
the hymn is recited in the presence of the young man, in connection with a list of kindred hymns. The last two stanzas are employed at Kaus. 24, 31, along with others, on the occasion of the solemn rising from a couch, at the ceremony of the full-moon of the month âgrahâyana. Cf. also Vait. Sû. 13, 10. The Ganamâlå, Ath. Paris. 32, 6, counts this hymn as one of three which make up the pâpmagana and are pâpmahan; see Kaus. 30, 17 note. Similarly the Anukramani (pâpmahâdevatyam). It has been translated by Weber, Ind. Stud. XVII, 306 ff.

**Stanza 1.**

a. The MSS. read avrîtan, which Roth and Whitney have emended to akritan. Sâyana reads vyavrîtam (viyogayatam), and takes devâ correspondingly as vocative dual (devau arvinau). This reading with m I find also in the pâpmagana of the Ganamâlå, cited above, and one wonders whence it comes from. I would suggest the emendation avrîtran (avrîtram), literally 'the gods have separated themselves from old age.' The gods are agâra, 'free from old age,' and Agni is mentioned particularly RV. VI, 68, 9 (cf. Pâda b). The middle passive of vi+ vart in this sense governs the instrumental; see Pet. Lex., vol. vi, col. 775. The metre, however, does not favour the suggestion.

**Stanza 4.**

b. The paths are the heavenly paths, travelled by the gods (devayânâkh); cf. III, 15, 2; VI, 55, 1; Tait. S. V, 7, 2, 3.

**Stanza 5.**

Cf. RV. X, 17, 1; AV. XVIII, 1, 53. The passage as it appears here is doubtless the product of adaptation. Prof. Weber has interpreted it as an additional instance of thorough separation, the motif of the first four stanzas. According to his view Tvashtar is making preparations to marry his own daughter, and everybody (tout le monde) is scattering in consternation at the unholy proceeding. I have subjected Prof. Weber's construction to a detailed
criticism in my essay quoted above. The chief difficulty is in ví yāti, which means 'pass through,' not 'go apart, scatter.' The passage seems to mean that the whole world on the occasion of the marriage of Tvashṭar's daughter to Vivasvant—not to himself—pass through (a given point of observation) to witness the marriage. Thus they might illustrate separation from their ordinary places of abode. Or, a still more literal and philological translation of the passage would be: "Tvashṭar is preparing a marriage for his daughter," thus saying (or noting) he (who? Tvashṭar or Vivasvant?) passes through the entire world." But the other versions read sáṃ eti, and all the following stanzas (6–11) have for their theme union with the principle of life. Since, now, ví occurs no less than thirty times in the entire hymn, it is possible that sáṃ has given place to it, and the passage would thus revert to its original meaning in RV. X, 17, 1; AV. XVIII, 1, 53. Sávana takes ví yāti in the sense of going asunder, vahatum . . . prasthāpayati iti buddhāya tasya avakāsaṁ dātum idam visvam bhuvanam prithivantaryantikshādirūpam ví yāti parasparam vigatam bhavati.

**Stanza 6.**

a, b. Or, 'Agni bestows life's breaths.' Agni is frequently identified in the Upanishads with the breaths of life: see Maitri-Upanishad VI, 5. 9. 33; Prasna-Upanishad I, 7. Sávana, 'the Agni of the belly, the cause of the digestion of food and drink.' Similarly the sun (cf. the next stanza) in Maitri-Up. VI, 1. 5; Prasna-Up. I, 5; II, 8; Tait. Ār. I, 14, 1.

**Stanza 11.**


**IV, 3. COMMENTARY TO PAGE 147.**

At Kaus. 51, 1–6 the following practices are prescribed: 1. 'While reciting AV. IV, 3 (the shepherd) follows the cattle, (alternately) raising and digging into (the ground)
a pole of khadira-wood (acacia catechu, a hard wood), which has been anointed with the dregs of ghee. 2. He pours out water, sweeps together the (moistened dust); then he offers, while walking, thrice to Indra milk of a cow with a calf of the same colour as herself. 3. He offers the bali (tribute offering) to the (four) regions. 4. He reveres each of the regions. 5. In the middle (between the four regions) he offers a fifth bali-offering. 6. The remainder he pours down (upon the ground). The hymn is one of the raudragana in the Gānamālā, Ath. Paris. 32, 17; see Kaus. 50, 13 note. The Anukramani accordingly designates it as raudram uta vyāghradevatyam. It has been translated by Ludwig, Der Rigveda, III, 499; Grill, pp. 33, 118 ff.

Stanza 1.

Sāyana suggests, very properly, that the man (purusha) in question is the robber mentioned below. Pāda d is difficult; Ludwig compares RV. I, 24, 7, which according to Geldner, Vedische Studien, I, 113 ff., refers to the banyan-tree (nyagrodha, vāla). The branches of that tree take root anew, are nīkina, or nihita, and therefore grow until they are out of sight (hīruk, an antarhitanaḥmadheyam, a word for 'out of sight' according to Yāska's Naighantuka, III, 25). Prof. Roth, as quoted by Grill, p. 118, suggests an arrow, or spear, but the expression devō vānapātir (cf. VI, 85, 1) is favourable to the other construction. Sāyana, helplessly, vanānām adhishṭatā devas tatrāntarhito vartate tadvad vyāghrādayavoṣpī antarhitā bhavantu.

1 The symbolism is transparent: he pierces the imaginary track of the dreaded hostile creatures, and thus pierces the creatures themselves.

2 According to Kesava and Sāyana he then places his left hand upon the dust and with his right scatters half of it. The words ninayanaṁ samuhya refer back to the practice at Kaus. 19, 17. 18; see the introduction to II, 26, p. 303.

3 According to Kesava he recites in this connection AV. III, 26; cf. Kaus. 14, 25.
Stanza 2.

a. 'The rope full of teeth,' by familiar figure of speech, the serpent; cf. VII, 108, 1; XIX, 47, 7, 8 (partially verbal parallelism with our stanza); Sat. Br. IV, 4, 5, 3.

Stanza 5.

a. Literally, 'let him go on the falling down of the paths,' i.e. 'where the paths are precipitate.' Sāyana arrives at a similar result, even though he handles his text very freely, sa ka pathāṁ madhye dhvamsena dhvamsakena kashfena mārgena apa gakhatu. Ludwig, 'wo die pfade abbrechen;' Grill, 'auf nächstem wege pack' er sich.'

Stanza 6.

b. Sāyana reads api sīrshnāk, glossing, sīrasi bhavā him-sakāh sṛṅgādayaḥ avayavā api mūḍhā bhavantu, 'the destructive members of the body on the head, horns, &c., shall be dulled.'

c. All translations, including our own, are mere guesses. nimrūk, 'sunset,' is not found except in connection with the setting of the sun. Sāyana's drishṭivishayo na bhavati has suggested our 'out of sight shall go.' Grill has in mind the root mark, 'injure,' something like nimrīktā, 'injured, destroyed;' but there is no such word. godhā (Pet. Lex. 'sinew') is equally difficult. Sāyana, 'a kind of wild beast.' As it has also the meaning 'large lizard,' we have said 'dragon,' a pure conjecture. Ludwig's 'in der tiefe soll das krokodil gehn' does not differ materially. Grill, 'mit lahm-mer sehne geh's zu grund.'

d. sasayūr (ṣṭ. ṭey.) mṛgāḥ is also not clear. Sāyana, 'the evil beast inclined to lie down.' Ludwig, 'tief hinab-springend geht das wild.' We have adopted with profound misgivings the translation of the Pet. Lex., Grill, and Zimmer (p. 79). The latter regards sasayūr as an epithet of the tiger (cf. sts. 1, 3, 4, 7); cf., however, sasaghātin, and sasāda, names of birds of prey. Prof. Roth, however, as quoted by Grill, holds now a different opinion, 'a bird of prey which swoops down from on high.'
Stanza 7.

a, b. Cf. VI, 56, 1; X, 4, 8, a similar formula calculated to regulate the snapping of the serpent’s mouth. The Padapātha treats samyāmak both times as a noun-compound, but it is easier to construe it as sam yāmak, an injunctive aorist. The sense is the same. Sāyana treats vi yamaḥ also both times as a noun, samyamah samyamanam samyag vyāgrādīnām mantrasāmarthyaṇa niyamanam yad asti nā sau viyamah viruddhayamanam bhavati, &c. The passage seems to refer to the jaws of the wild beasts.

c, d. This may either refer to brāhma, ‘charm,’ or to some plant or amulet, of which the Sūtra, to be sure, makes no mention. The hemistic is hypermetric, fairly curable by throwing out átharvaṇām. The Anukramani, kakumati garbhoparishādbrihati.

IV, 4. COMMENTARY TO PAGE 31.

A characteristic mixture of pharmaceutical applications and drastic symbolism constitutes the practices of the ritual, Kaus. 40, 14 ff., as follows: 14. ‘The hymn IV, 4, and, in addition, the following mantra is recited: “Bulls have dug thee up, thou art a bull, O herb! Thou art a bull, full of lusty force; in behalf of a bull do we dig thee up!” During these recitals the plants ukkhushmā and parivyādha¹ are dug up with an iron instrument (Dārila, a ploughshare). 15. Two decoctions are made from these plants, poured into milk, a drawn bow is placed into the lap, and then the decoctions are drunk². 16. (The same

¹ Dārila and Kesava, ukkhushmā kapikakkhū (mucuna prurius) parivyādhaḥ suravālakaḥ (or, sūkaravālakaḥ); Sāyana mentions only one plant, kapithakamūlam, the root of feronia elephantum. For ukkhushmā, cf. st. 4.
² We now correct Sūtra 15 as follows, dugdhe phāṅnāv adhīgyam (sc. dhanur) upastha ādhāya pibati. Cf. Kausika, Introduction, p. lviii ff. The symbolism is quite apparent; see stanzas 6 and 7 of the hymn.
performance takes place) while he sits upon a stake or a pestle¹ (generous suggestions! cf. VII, 90, 3). For hymns (and their collateral practices) dealing with the same subject, see VI, 72; 101; VII, 90; Kaus. 40, 16–18; 36, 35–7.

Stanza 1.

The Gandharvas, the divine libertines (IV, 37, 11), who enjoy themselves in the company of the heavenly nymphs, the Apsaras, are peculiarly likely to stand in need, and have a knowledge of regenerating plants. Hence the Gandharva digs them up. But why should Varuna need an aphrodisiac? At VII, 90, 2, a charm for inhibiting the redundant sexual power of an enemy, the divine law of Varuna 'withers excessive fire.' The paradox may be only a seeming one. Varuna, as is well known, not infrequently appears in opposition to Indra, and his name even is occasionally, by etymological play (root var), assimilated to Vṛitra, the demon, whom Indra at RV. I, 32, 7 turns in a castrate (vādhri); cf. RV. IV, 42, 7; X, 124, 4. 5, and Bergaigne, La Religion Védique, III, 144 ff. Sāyana does not comment upon this extraordinary imputation against Varuna, the most highly respected of all the gods.

Stanza 2.

c. I have followed Sāyana in regarding úd egatu as transitive, udvṛittam karotu, and, utkṛishṭavirayuktam karotu. Cf. the similar double use of the root úd ar (úd iyarti), and the simple root ir. 'The Pet. Lex., 'sich rühren, sich erheben.' This translation fits poorly for Pāda c.

Stanza 3.

a, b. Sāyana with some MSS. (Samhitā and Padapātha) reads virohito for virōhato, and construes it as an epithet of the penis, putrapautrādirūpena virohanasya nimittam pum-

¹ The first part of Sūtra 16 in the edition is to be regarded with Kesava as an independent Sūtra. Kesava was not at hand until the body of the text was in print.
vyañganam. The sense is changed very little. Our translation of abhitaptam ivā-nati by 'exhales heat like a thing on fire' is somewhat uncertain, since ánati means 'breathe.' The Pet. Lexs., 'nach luft schnappen, lechzen;' accordingly 'longs for cooling like a thing on fire.'

Stanza 4.

a, b. Sāyana supplies ārayatu with úd. This is at least approximately correct, as may be learned from RV. X, 97, 8, úk khūśmā oshadhīnām gāvo goshtād ive-rate. The only question is whether the simple verb, rather than the causative, is to be supplied: 'The fire of the plants &c. shall arise.' The ritual embodies with stereotyped symbolism the words úk khūśmā in the plant ukkhushmā; see the introduction.

c, d. Sāyana, supported by a few MSS., reads sampūshām and tanūvāsam, glossing, samyak poshayitrīnām oshadhiṇām sambandhi yad vṛishnyam viryam asti tad asmin purushe tanūvāsam sarirādhīnām krītvā dhehi.

Stanza 7.

Reprinted at VI, 101, 3; cf. the practice, Kaus. 40, 15, above.

d. Sāyana, with one of Shankar Pandit's MSS., reads anu valguyatā (nṛityatā manasā). The Pet. Lexs. and Whitney, Index Verborum, regard sādā as the instrumental of a ṅ. laē. sād, 'mounting.' But such a root-abstract is naturally feminine, and the participle ánavaglāyatā is neuter, agreeing with páasā supplied from Pāda a. Sāyana correctly takes sādā as 'ever.'

IV, 5. COMMENTARY TO PAGE 105.

The purpose of this hymn, regarded from within, is clear, and its position in the ritual in connection with one of the strikarmāni (Kaus. 32, 28–36, 40) makes it certain that the Atharvavedins dealt with it in the light indicated by our
title. Four of its stanzas (1, 3, 5, 6) appear in a different arrangement, and in connection with other material, in RV. VII, 55, and, as usual, the Atharvan recension smacks of adaptation to a particular purpose. The Rigveda form itself, however, is open to the same suspicion; both versions may have draughted into service materials whose original connection in olden times (purâna) has passed out of sight. Professor Aufrecht, Ind. Stud. IV, 337 ff., presented as early as 1858 a peculiarly lucid interpretation of both hymns (cf. Zimmer, pp. 149, 308), and more recently Professor Pischel, Vedische Studien, II, 55 ff., has made a determined attempt—in our opinion unsuccessful—to vindicate the interpretation of the Rigveda version as undertaken by Shadgurusishya and the Brihaddevatâ. According to Pischel, Vasishtha entered the house of Varuna after he had fasted three days in order to steal food, and employed this charm to put all waking persons and dogs to sleep.

There is at any rate no question as to the purpose of the stanzas as arranged by the Atharvan diakëueasts. Dârila describes it as maithunakaravavighnânàsakartar, 'removing obstacles in the way of an assignation.' The practices are stated at Kaus. 36, 1–4, as follows: 1. 'While reciting IV, 5 a sleeping-charm is performed. 2. The house is sprinkled with water from a vessel which has been anointed with the dregs of ghee, and the rest is poured upon the inside of the door. 3. The same act is repeated naked. 4. Then a mortar is addressed (with the hymn); next, the northern corner (of the house), the southernmost foot of the

1 Note especially asai in st. 6 of the AV. for sârve in st. 5 of RV.; also svâptu for sástu (archaic) in the same stanzas.

2 Pischel argues that Brahmans are known to have committed thefts in later times (Mrikkhakaśikâ 46, 10, &c.; see also Rigvidhâna I, 26, 2; Manu XI, 251). On the same principle it might be argued that Vedic Rishis acted as clowns (vidûshaka) and even cooks, as in modern times. Cf. also Pañk. Br. XXI, 11, 2.

3 Does the mortar symbolise the vulva, just as the pestle the membrum virile, Kaus. 40, 16 (see IV, 4, introduction)?
woman's bed, and the ropes (of the bed).’ The hymn is rubricated also in Ath. Paris. 8, 1, and it has been translated by Aufrecht, l. c.; Grill², pp. 53, 119 ff. The Anukramani, vārshabham.

Stanza 1.

a. ‘Having a thousand horns,’ of Agni, RV. V, 1, 8; Tait. Br. III, 7, 2, 7; AV. XIII, 1, 12 (cf. RV. V, 2, 9). Sāyana, both here and at RV. VII, 55, 7, suggests Sūrya, the sun; Aufrecht, l. c., p. 344, the moon, the father of sorcery; Grassmann, in his translation of the Rigveda, I, 343, the starry heaven. In RV. I, 154, 6 the stars are said to be bhūrī-srīṅga, ‘having many horns;’ this seems to fortify Grassmann’s view. Agni is also fitted for this epithet, since his flames and sparks may be viewed as horns. But fire (light) little befits the occasion.

Stanza 3.

o. Sāyana, punyagandhayah sobhanagandhayuktāh. Pischel, l. c., p. 57 ff., adduces proof that the Hindus of later times imagined that their women gave forth fragrance during intercourse; hence, that the women here mentioned are awaiting their lovers. This narrow construction of the word is hardly necessary in the light of Manu V, 130; Mārkandeya Purāna XXXV, 12, quoted by Pischel himself.

Stanza 5.

d. Sāyana, idam drisyaṁ añam harmyam yathā darsana-saktisūnyam tathā, ‘as these premises, though seen, are (themselves) devoid of the power of seeing.’

IV, 6. Commentary to page 25.

According to the commentators, Dārila, Kesava, and Sāyana, the performances for removing poison at Kaus. 28, 1–4 include the recitation of this as well as the next hymn (IV, 7). Kausika, however, rubricates only IV, 6, as follows: 1. ‘While reciting IV, 6, in a low voice, and making
obeisance to Takshaka\(^1\), the patient is made to sip water and is sprinkled with water. 2. The same performance takes place with water into which has been put a branch of the krīmuka-tree, which has been ground to pieces, and then the patient is sprinkled with water warmed by quenching in it a heated old garment\(^2\), or a heated old skin of an antelope, or a heated wisp of a broom\(^3\). 3. In a water-vessel which has been smeared with the dregs of ghee a mixed drink is stirred by means of two arrows (whose points) have been daubed (with poison; cf. st. 7), and whose points are upward\(^4\); then lumps of earth\(^5\) are broken into it (while the hymns are being recited) stanza by stanza, and the mixture is drunk until vomiting takes place. 4. Then the patient is given to drink yellow curcuma in ghee (cf. IV, 7, 2, and especially 3).

The hymn has been translated by Ludwig, Der Rigveda, III, 512.

**Stanza 1.**

For the cosmogonic conception in the first hemistich, cf. Muir, Orig. Sanskrit Texts, I\(^9\), p. 21. In the Rāmāyana (cf. IV, 10, 22), the demon Rāvana is represented as a

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\(^1\) Takshaka Vaisāleya, a serpent-god; cf. Kaus. 29, 1; 32, 20; 56, 13, and Ind. Stud. I, 35.

\(^2\) Dārila, gīmavāsah; Kesava, dunnaka, or dullaka. The passages are not given in the edition.

\(^3\) The Sūtra abounds in subtle symbolic allusions. The krīmuka-tree embodies the bow (kārmuka); cf. sts. 4, 6. The garment, and the old antelope-skin refer to IV, 7, 6. For gvaḷa cf. Kaus. 27, 29, in the introduction to III, 7. Dārila glosses avakara by ukurakā/trīnāṇi; Kesava by ukarīḍikā/marganikā/trīnam; Sāyana has paitamārganikāsakalaiḥ; cf. Kausika, Introduction, p. xlv, bottom.

\(^4\) For ārdhavaphalabhyaṁ see Kausika, Introduction, p. lii, s.v. phala. The poisoned arrows with their points upward symbolise the flight of the poison away from the patient; cf. sts. 4, 5.

\(^5\) Dārila glosses rayidhravapindāṇa by bhūmis tanmayān pindāṇa. But Kesava (and Sāyana with him, as usual) has madanaphalāṇi, 'fruit from the madana-plant.' And Kesava remarks anent this plant, yathā kharḍayati.
Brāhmaṇa with ten heads. Sāyana identifies the Brāhmaṇa with Takshaka, in accordance with the Sūtra, above.

**Stanza 2.**

Cf. Vāg. S. XXXVIII, 26, and for the seven rivers, Max Müller, Chips from a German Workshop, I, 63; Muir, l. c., p. 490, note; Zimmer, Altindisches Leben, p. 21.

**Stanza 3.**

The poison is evidently a plant (Sāyana, kandavisha), since the eagle is constantly associated with the origin and functions of medicinal and magic plants; see I, 24, 1; II, 27, 2; IV, 20, 3; V, 14, 1, and especially our note on IV, 20, 3. For amimadaka in Pāda c, cf. madāvati in IV, 7, 4 a.

**Stanza 4.**

ο. The rendering of apaskambhá is mere conjecture. Neither the root skambh nor stambh occurs with the preposition āpa. The Pet. Lexs., and Zimmer, l. c., p. 300, ‘the fastening of the point upon the shaft of the arrow; ’ Ludwig, ‘widerhaken.’ Sāyana has two explanations neither of which is satisfactory, apaskabhyate vidhrāryate antarikshe iti apaskambhaḥ kramukavrikshaḥ (cf. Kaus. 28, 2, above) tasya sālyād sakalāt . . . yadvā avaskabhyate dhanushi dhāryate iti apaskambhō bānah. Our own ‘tearing (arrow)’ is based upon the supposition that apa + skambh may mean ‘uproot,’ or the like, as opposite of skambh.

**Stanza 5.**

For the parts of the arrow as described here, see Zimmer, l. c., p. 300. Sāyana, prāgaganāt pralepāt . . . apāshthāt apakrishṭavasthād etatsaṃgā̄hād vishopādānāt. We have translated apāshṭhāk khrīṅgāt, ‘from its barbed horn,’ deriving apāṣṭhāk from the root as in āsri, ‘corner; ’ cf. ashṭhindvantau, ‘the knees.’

Sāyana ascends the dizziest height of absurdity in his rendering of kulmalāt, to wit: kutsitapraṇimalāk ka yad
udbhutam visham, 'the poison sprung from the filth of loathsome animals.'

Stanza 7.

Sāyana agrees with all Western authorities in deriving āpishan from the root pish, to wit: aushadham apimshan. He glosses vishagīrī by kandamūlādivishoppatiḥ pari-vataḥ.


The practices, Kaus. 28, 1–4, obviously refer to this hymn as well as IV, 6. See the introduction to the preceding hymn. Translations are offered by Ludwig, Der Rigveda, III, 201; Grill², pp. 28, 121 ff. The Anukramanī, vānaspatyam.

Stanza 1.

All Western interpreters regard varanāvatī as a river; cf., in addition to the authorities given above, Zimmer, Altindisches Leben, p. 20. Sāyana, varanā nāma vrikshaviseshaḥ te asyāṃ santi- ti varanāvatī; cf. varanā (crataeva roxburghii), AV. VI, 85, 1; X, 3, 2 ff., where the same puns upon derivatives of the root var are displayed. The formation of the word varanāvatī might be compared with sitikāvatī and hlādikāvatī in RV. X, 16, i4=AV. XVIII, 3, 60; see our Contributions, Second Series, Amer. Journ. Phil. XI, p. 341 ff. Cf. also madāvatī in st. 4 (cf. IV, 6, 3 c), as a designation of the poisonous plant. varanāvatī would then be the name of the curative plant, the antidote, 'affording protection.' But the ceremonies in the Sūtra (28, 1) begin with the use of water, and the appearance of vār in Pāda a also points to the name of a river.

Stanza 2.

d. Cf. RV. I, 187, 10; Āpast. Sr. XII, 4, 13. Cf. for this and the next stanza the ritual, above, Kaus. 28, 4.

Stanza 3.

a. In deciding upon the meaning of tiryām we have had in mind the evident concatenation of st. 2 with 3 a, b. The
thought is continued, and, as is customary in catenary con-
structions, a new motif is added, tiryaṃ (sc. vishām) in
addition to the prākyām, &c. of stanza 2. Since prākyām,
&c. indicate directions, we have regarded tiryaṃ in the
same light, i.e. as a variant of tiryaṅk; cf. X, 2, 11. 24. 25.
28; 8, 19; XI; 4, 25; XV, 3, 6. Sāyana also attributes
tiryaṃ to vishām, but in the sense of 'secret, hidden,' tiro-
bhavaṃ prākhannatvena prayuktam. This rendering is
certainly possible. The Western translators all err because
they attribute the word to karambhām: Pet. Lexs. and
Zimmer=tilya, 'made from sesame';' Ludwig, 'einen
breiten kuchen;' Grill emends to atiriya (= ati + riya),
'overflowing.'

b. The vulgate reads pibaspākām (Padapātha in Whit-
ney's Index, pibak+phākām). Shankar Pandit's MSS.
read pibaspākām (Padap. pibak+pākām); Sāyana, piva-
spākam, 'a rich mess.' For udārathīm, see RV. I, 187, 10.
The Pet. Lexs., and Grill, 'dampfend;' Ludwig, 'hoch-
aufgegangen;' Sāyana, 'prosperous' (udrīktārtigānakam).
Our own translation, 'cheering,' is equally conjectural.

Stanza 5.

Far from clear (cf. VI, 44, 1). Ludwig, 'wie einen wall
(eine aufschüttung) um das dorf richten wir auf;' Grill,
upon the basis of the Pet. Lex., 'als wie mit einer heeres-
schaar umstellen wir dich mit dem wort.' Sāyana, 'the
poison which is heaped up like a throng of people' (gan-
samūham iva upakītam visham). He adds that the com-
parison with the throng suggests the power of the poison
(grāmadrishāntena vishasya prābalyam uktam), and thus
nearly meets our own rendering, which, to be sure, suggests
the frequency of the poison, rather than its strength.

Stanza 6.

a, b. The Sūtra (28, 2) ought to be helpful here. Three
articles are mentioned there, dūrsa, agina, and avakara, two
of which are given here in the same terms. It would seem
to follow that the third, avakara, is identical with pavāsta,
and accordingly Sāyana says outright, pavastaih pavanāya astaih samārganitrinaih. All this may be correct: the implication appears to be that the poisonous plant, itself worthless, is bartered for worthless things, stray wisps of broom-straw, old garments, and worn-out skin. But the word garat, 'old,' is not mentioned in the hymn, and the symbolism of the Sūtra is obscure; we cannot therefore regard all this as in any way secure. Moreover the difficult task of making this interpretation fit the only other occurrence of pavāsta (dual, pavāste), RV. X, 27, 7, remains. Sāyana quotes the passage and glosses the dual by dyāvā-prīthivī, here as well as in the RV.

Stanza 7.

Repeated at V, 6, 2 in an equally obscure connection. Sāyana, 'those enemies, O people, who were hostile to you in the witchcraft-practices which they performed, may they not by these practices injure our men here.'

IV, 8. COMMENTARY TO PAGE 111.

This hymn is founded upon certain practices, well known in connection with the consecration of a king throughout the Vedic literature. Professor Weber has recently devoted to this subject a characteristically excellent treatise, 'Über die Königsweihe, den Rāgasūya,' Transactions of the Royal Prussian Academy of Sciences, 1893. Two noteworthy performances are indicated in the hymn: the king is sprinkled with water, derived from holy rivers, and mixed with the essence of holy plants (sāntyudakam: see Kaus. 17, 1, and 9, 1 ff.); and he steps upon a tiger-skin. Both practices figure prominently in the descriptions of the rāgasūya in the Yağus-samhitās, Brāhmanas, and Sūtras: see the index to Weber's treatise under 'salbung,' and 'tiger-fell.' The hymn reflects throughout the spirit of antique popular institutions, and a genuine appreciation of the dignity of royalty.

The Atharvan ritual presents it in connection with a
double treatment of the rāgasūya, either as a more solemn and elaborate priestly srauta-practice, or a more popular and direct grihya-practice. The former is given at Vait. Sū. 36, 1–13: it presents in a compendious form the practices current in other srauta-works, with particular attention to the chronology of the months. The sprinkling (abhishekanīya) and the tiger-skin figure as the prominent points. The more popular phase of the practice is stated in a double form at Kaus. 17, 1–29. The first (Kaus. 17, 1–10) is the simplest. Only the king and his chaplain (purohita) are here actively engaged: 1. 'While reciting the hymn he who is about to sprinkle a king prepares at the banks of a great river1 "holy water" from the ingredients prescribed (in st. 5; cf. Kaus. 9). 2. He causes a porridge to be cooked, and sprinkles the king who stands upon darbha-grass on the south-side of the vedi (called) parigrhya. 3. He seats the king upon a couch (placed) on a bull's skin. 4. They (the king and the purohita) fill for one another a water-vessel (with water). 5. They exchange them. 6. The Brahman says: "In common to us be the good we do, in common the bad." 7. (The king says): "He (of us two) who shall do evil, his may the evil be; the good deed alone shall belong to both of us." 8. (The purohita) gives the porridge (to the king) to eat. 9. Then he causes him to mount a horse, and turn to the north-eastern direction (aparāgitā, "the unconquered").

1 According to Dārila near the rivers Gangā, Yamunā, or Sarasvatī.
2 Dārila, parigrhya parigrhyaavedih parigrahānam, sa yogo (!). Cf. Tait. S. II, 2, 10, 5; Maitr. S. I, 6, 3 (p. 89, l. 14); Āpast. Sr. IV, 5, 4, and AV. XII, 1, 13.
3 I fail to see why Professor Weber (l. c., p. 140, note 5) ignores my obvious emendation of talpārshabham to talpa (i. e. talpe) ārshabham. The bull's skin takes here the place of the tiger-skin. The more elaborate ceremony (mahābhishēka), described in the sequel (Kaus. 17, 11 ff.), brings in the tiger-skin. The present form of the rāgasūya is the 'simple one' (laghu, laghvabhishēka), according to Keraṇa and Sāyaṇa.
10. A thousand (cows), or a choice village, is the fee for the priest.

The Kausika continues further with another mode of consecration for an ekarāga, 'sole ruler.' In this the tiger-skin takes the place of the bull's skin. Four princes and a number of servants and subjects participate in this. See Weber, l. c., p. 141 ff.

The hymn has been translated by Ludwig, Der Rigveda, III, 458; Weber, l. c., 139. By itself it figures as the abhishekgagana in the Ganamālā, Ath. Paris. 32, 30.

Stanza 1.

c, d. The king is all-powerful. But there is yet another king, more powerful than he, death. Death is present in person now, as at all times, but he shall assent to the rule of the king.

Stanza 3.

This stanza recurs in a hymn to Indra, RV. III, 38, 4. The manly Asura is primarily Indra. Since Indra is the typical king (kshatriya), stanzas in praise of Indra lend themselves readily to adaptation to praises and beatification of royalty; cf. III, 1, 4; 2, 5, and elsewhere.

Stanza 4.

The tiger, as well as the lion (st. 7), is the king of animals: Sat. Br. V, 5, 4, 10; XII, 7, 1, 8; hence his skin is a mark of royalty. Control of the regions is a sine qua non of royalty; cf. e.g. Maitr. S. II, 1, 12, and the dig-vyāsthā-pana-mantrāḥ at Tait. S. I, 8, 13, 1. 2; Tait. Br. I, 7, 7, 1. 2.

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1 I am inclined to think that 'sole ruler,' and not 'simple king,' as Weber (p. 141) renders it, is the meaning of ekarāga; cf. ekarāg in Ait. Br. VIII, 15, 1 (scholiast, eka eva ragā); AV. III, 4, 1; RV. VIII, 37, 3, and ekavrśaḥ, AV. IV, 22, 1. 5, a hymn which is rubricated in the sequel of this description (Kaus. 17, 28). Kesava, moreover, introduces Sūtra 11 with the words, mahā-bhisheka-vidhiṁ vakṣyāmaḥ. The entire passage Kaus. 17, 11–29 deals with this more pompous ceremony.
See in general, Contributions, Fourth Series, Amer. Journ. Phil. XII, 432.

d. The heavenly waters are the very ones with which the king is consecrated. By a bold figure of speech they, as they are about to moisten him, are said to long for him!

Stanza 6.

a. Some MSS. and Sāyana read ābhi ... asrīgan for ābhi ... asiṅkan. Sāyana glosses, ābhimukhyena samsrīg-antu.

Stanza 7.

c, d. The passage is not quite clear: subhūvah may refer to the waters, or to the attendant priests (so Sāyana, sevakaganaḥ). The word dvipinam harbours a double entente: dvipa is ‘island.’ Vaguely, the position of the king, as he is surrounded by the consecrating water, suggests an island in the ocean.

IV, 9. Commentary to page 61.

The hymn is rubricated at Kaus. 58, 8 in a practice calculated to bestow long life upon the young Aryan, after he has been invested with the holy cord (cf. Hīr. Grīh. I, 11, 5), to wit: ‘While reciting IV, 9, an amulet of salve is fastened (upon the youth).’ See also Sāntikalpa 17 and 19¹; Ath. Paris. 4, 1. A persistent tradition has it that the mountain Trikakud (‘Three-peaks’), in more modern times Trikūṭa or Trikota, between the Penjāb and the Himalayas, is the source from which the salve is derived. See the Pet. Lex. under āṅgana, trikakud, and traikakuda, and Zimmer, Altindisches Leben, pp. 29, 69. The Anukramani describes the hymn as traikakudāṅganaśadvatam; it has been translated by Ludwig, Der Rigveda, III, 507; Grill², pp. 35, 123 ff., and exhibits noteworthy points of contact with RV. X, 97.

¹ Erroneously quoted by Sāyana as Nakshatrakalpa.
Stanza 1.

b. The majority of Shankar Pandit's MSS. read akshyām; this he has taken into the text. Other MSS. read ākshyam. But there is also MS. authority for āksham, the reading of the vulgate, and Sāyana, who glosses it by kakshuḥ, 'eye.' But āksham does not mean 'eye,' and akshyam is otherwise unquotable. Nevertheless, we have translated akshyam, for the passage seems to be a tantalising reverberation of Sat. Br. III, 1, 3, 12. 'When Indra slew Vṛātra, he transformed that eye of his (Vṛātra's) into the mount Trikkakud. The reason, then, why (ointment) from mount Trikkakud (is used) is that he thereby puts eye into eye.' This seems to show that the ointment was applied about the eye¹, and apparently silences Professor Roth's objection, as reported by Grill, that this is too narrow a view of the usefulness of the ointment. Cf. also Maitr. S. III, 6, 3; Tait. S. VI, 1, 1, 5, which are equally pertinent.

Stanza 3.


Stanza 4.

Cf. RV. X, 97, 12 = Vāg. S. XII, 86. The difficult word of the stanza is madhyamāśīr, all the renderings of which, both native and western, are mere conjectures. Sāyana, here, either 'wind' (i.e. who dwells in the middle region), or, arir mitram arer mitram iti nitisāstroktamandalama-dhyavarti rāgā. The gloss at RV. is similar to the latter interpretation. Still more fanciful is Mahidhara at Vāg. S.

Stanza 5.

Cf. II, 4, 2, and for the meaning of vīshkandha, see the note on II, 4, 1.

¹ Sāyana on st. 3, anakti kakshuḥ anene-ṣṭi āṅgananam.
Stanza 7.

d. We have taken pûrûsha in the sense which it frequently has in the Veda, namely, 'menial, servitor.' Cf. RV. X, 97, 4; AV. X. 1, 17; Sat. Br. VI, 3, 1, 22; and probably also RV. VI, 39, 5 (discussed erroneously by Pischel, Vedische Studien, I, 43). Ludwig, 'und dein leben, o mensch;' Grill, 'auch deinen lebensgeist, du mann!' Sâyana reads pûrûshas with some MSS. (both Samhîtâ and Padapâṭha), all of which, however, present the word as an enclitic without udâtta. With the nominative the sense is, 'may I as thy servitor (O salve) obtain horses, &c.'

Stanza 8.

For balâsa, see the discussion in the note on V, 22, 11. The poison of the serpent is considered as a disease; hence it is mentioned along with takmán and balâsa.

Stanza 9.

Cf. Tait. År. VI, 10, 2; Hir. Grîh. I, 11, 5.

IV, 10. Commentary to page 62.

The hymn is employed at Kaus. 58, 9 in connection with a practice for bestowing long life and prosperity upon the young Brahmanical disciple after the investiture: 'While reciting IV, 10 an amulet of pearl is fastened (upon the youth).' Cf. also Sântikalpa in the introduction to XIX, 34.


Stanza 1.

In this and the subsequent stanzas the fanciful sources of the pearl, some of which become commonplace in the later literature, are paralleled with great fidelity in the imaginations of Arabic and classical writers; see Pischel, l. c. The glint on the surface of both pearl and shell
suggests gold; and the changes are rung upon this comparison. See also Yāska's Nighantu I, 2, where krisana is put among the names for gold; cf. especially st. 6.

Stanza 2.

a. Sāyana, rokanânām rokamânânām bhāsvarānām nak-
shatrādīnām. He has in mind, doubtless, the beautiful
stanza RV. X, 68, 11, 'as a black steed with pearls, thus
did the Fathers stud the sky with stars.'

Stanza 3.

b. For sadānvāk, see our note on II, 14, 1 d.

Stanza 5.

b. Sāyana, 'from the body of Vṛitra, or from the cloud.'
The latter alternative hits the point. According to the
familiar Hindu notion, the pearl is a drop of rain, and thus
it here breaks through the cloud, like the sun, itself a small
sun.

Stanza 6.

Pāda a accounts for the presence of the word krisana
among the names for gold, Yāska's Nigh. I, 2. With Pāda c
cf. RV. I, 35, 4. The extra fifth Pāda is formulaic, and
betrays its character as an appendage by the change of
person (tārishat); see the note on II, 4, 6.

Stanza 7.

e. The MSS. available for the vulgate read kārsanas;
so also the majority of Shankar Pandit's MSS. The
emendation of the Pet. Lex. to kārsanas is now substanc-
tiated by Sāyana (kārsanah krisanasambandhit manih), and
a minority of Shankar Pandit's MSS.

IV, 12. COMMENTARY TO PAGE 19.

The purport of this hymn is manifest both from its
wording, and its function in the ritual. It is to cure
external lesions, and fractures of bones. The Kausīka
deals with it twice, 28, 5, 6, and 28, 14. The practice described in the former place is assigned by Kesava to the healing of broken bones, wounds, and flow of blood caused by weapons (asthibhaṅge rudhiraprabhate sastrabhīghāṭādau bhaishagyam). It consists in sprinkling the patient at dawn when the stars fade (with a decoction of the lākṣāṇa-plant, Kesava adds), then giving him to drink a so-called prishātaka₁, a mixture of ghee and milk (so Dārila; cf. Kaus. 49, 15), and finally anointing him with its 28, 5. rohanīty avanakshatre vasiṅkati. 6. prishātakaṃ pāyayaty abhyanakti. At Kaus. 28, 14 the performance is very similar, lākṣāṇa-pābhī (sc. rīgbhir) dugdhe phāntān pāyayati, 'while reciting the stanzas characterised by the mention of the lākṣāṇa-plant (according to the commentators, AV. V, 5 in addition to our hymn) he gives the patient to drink a decoction (of the plant) in milk.' Dārila distinctly describes this as a cure for wounds (arusho bhaishagyam), while with Kesava the scope of the charm is broader, namely, 'against wounds from knives, clubs, stones, burns, in fact all wounds of the body.'

The name lākṣāṇa, under which the plant addressed in this hymn goes consistently in the ritual books, does not occur in our hymn, but instead arundhatī. In AV. V, 5, 7 the lākṣāṇa is mentioned—apparently a āṇ. ley. in the Mantras—and it there appears distinctly as an alternate designation of the creeper called arundhatī, or silākī², a parasitic plant which grows up on the stems of many trees (V, 5, 5), and which is otherwise described in the same hymn; cf. also Zimmer, Altindisches Leben, p. 67. Since the plant is employed to cure wounds (arush), the student of the Atharvan need hardly be warned that there is a punning symbolic connection between the disease and the simple; cf. Dārila's

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² Possibly also rōhanī; see the note on stanza 1. Sāyana at VI, 59, 1 explains arundhatī as sahadevi (cf. the text of VI, 59, 2).
statement, arusho bhaishagyam, at Kaus. 28, 14, and the doubtless conscious mention of arūs and arundhatī in V, 5, 4-5; cf. also VIII, 7, 6. The word is, however, likely to be a-rundhatī, a feminine present participle with a privative; so Śāyana at VI, 59, 2.

Adalbert Kuhn, Zeitschrift für vergleichende Sprachforschung, XIII, 58 ff.; 151 ff., has compared the hymn with the Merseburg charm, and a considerable variety of related materials from German, Scandinavian, and English sources. And, having in view more particularly AV. V, 5, 8, 9, he believes that the creeper was used primarily to heal the fractured limbs of horses—a construction which seems to me too narrow. Any kind of genetic connection between the Hindu and the German charm is none too certain, since the situation may have suggested the same expressions independently. Yet as a strongly-marked line in the folk-psychological character of the peoples in question, the parallels are extremely valuable and instructive. The hymn has also been translated by Ludwig, Der Rigveda, III, 508, and Grill², pp. 18 and 125 ff.; cf. also Hillebrandt, Vedachrestomathie, p. 48. The Anukramani designates the hymn as vānaspatyam, 'devoted to Vanaspati,' its author being Rūbhū (cf. st. 7).

Stanza 1.

a, b. I take it that the three occurrences of the word rōhanī in the stanza are intended to convey the same word in at least a double meaning. The plant is a creeper growing upon trees, as is stated distinctly in AV. V, 5, 3, vṛikṣām-vṛiksham ā rohasī, 'every tree thou dost ascend.' The poet is very likely to have in mind this meaning of the root ruh in addition to the more direct one, 'cause to grow,' at least in connection with the first occurrence of the word. It seems necessary to construe one of the two rōhanī in the first Pāda as a proper name; Ludwig in his translation goes farther than that, and seems to take one of them as vocative, 'Rohani[, die wachsen macht.] bist du, o Rohani, &c.' The passage with its three identical nominatives has a parallel in the traditional text of XIX, 35, 1,
gaṅgidō-śi gaṅgidō rákshitā-śi gaṅgidāḥ (so the MSS.; the edition corrects to āṅgirā āsi gaṅgida, &c.). The temptation in both cases is to change at least one of the nominaives to a vocative; see the note on XIX, 35, 1. Grill translates the two rōhānī in Pāda a by two synonymic expressions, 'Verheilung wirst du, ja du heilst.' This simply veils the difficulty. It may be worth noting that the MSS. of the Kausika in quoting the hymn at 28, 5 read unanimously rohīṇī; this is the reading of Sāyana, and of the Paippalāda for all three occurrences of the word, and it suggests 'red,' a quality which is borne out by certain epithets of the plant, hiranyavarṇā, 'golden-coloured,' in V, 5, 6, 7; sūryavarṇā, 'sun-coloured,' in V, 5, 6; sūsma, 'fiery,' in V, 5, 7. The name of the plant, lākṣā, 'lac-dye'—cf. the Pet. Lex. s. v. 2—also suggests 'red,' and this may be a third thought which runs through the mind of the versifex while composing the stanza. I attach no text-critical significance to the metre of the stanza (gāyatrī), which differs from that of sts. 2–5 on the one hand, and 6 and 7 on the other; cf. e.g. RV. VII, 103; AV. II, 4; VI, 111, &c.

**Stanza 2.**

b. I have reluctantly refrained from emending āstī to āsthi1, 'bone.' The rather superfluous copula at the beginning of the Pāda is suspicious, and the translation of pēsh-tram by 'bone' is not at all certain. Both the related pisītā and pesī mean 'flesh,' and that, not 'bone,' may be the meaning of pēsh-tram. This fits here as well as at AV. VI, 37, 3, the only other place where the word occurs, and Hillebrandt in the vocabulary of his Vedachrestomathie states a similar view, 'losgeschlagenesstück fleisch, fleischfetzen,' although his derivation from the root pish, 'crush,' separates needlessly our word from pisītā and pesī. With this change, Pādas a, b should be translated 'what bone and flesh in thy person has been injured and burst, (may Dhātar,

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1 By way of illustrating the easy confusion of these two words we may mention that Sāyana at IV, 10, 7 a, reads asti for āsthi.
&c.).' Note, too, the parallelism which is thus established with Pádas c, d in st. 3 (ásthi in both stanzas, and péshtram = mānsásya). Sáyana comments upon preshtham instead of péshtram.

c, d. dhátā in alliteration with dadhat.

Stanza 3.

Almost every feature of the detailed account of the parts of the body, here and in the following two stanzas, may be paralleled from the Teutonic charms, e.g. Kuhn, l. c., p. 51:

'ben zi bena bluotzi bluoda
lid zi geliden sose gelimida sin.'

The Norwegian charm mentioned on the same page recites marrow, bones, and flesh:

'marv i marv, been i been, kjöd i kjöd.'

A charm from the Orkneys recites (l. c., p. 54):

'Sinew to sinew, joint to joint,
Blood to blood, and bone to bone,
Attend thou in God’s name!

a. As the Páda stands it is hypercatalectic. The Paippaláda omits te, which may have crept in from Páda c. But even this leaves a bad final cadence: perhaps bhavatu is to be read dissyllabically (bhotu, in the manner of the Prákrit hodu). For the metrical equivalence of ava and o, see the author’s article, ‘On certain irregular Vedic Subjunctives,’ Amer. Journ. Phil. V, 25 ff. (p. 10 ff. of the reprint). Sáyana reads sam for sám in each of the four Pádas.

Stanza 6.

The metre is very irregular; the Anukramani describes the stanza as tripadā yavamadhyā bhuriggāyatī, not a bad characterisation, as the middle Páda is larger than the other two. By reading sottishtha we obtain a good octosyllabic Páda a; b is a trishṭubh, and c is a catalectic anushṭubh (read úrdhuḥ). Hillebrandt and Grill assume that this and the following stanza are later accretions, and both metre and sense seem to bear them out. But these matters are so
very subjective! Ludwig does not construe Pāda b as a comparison, but translates 'gutes rad, gute felge, gute nabe hat der wagen.' Evidently, he also has in mind an exoteric origin of the stanza.

Stanza 7.

Cf. RV. VI, 54, 7. The stanza consists of two eleven-syllable and two octosyllabic Pādas. The first Pāda may be righted by reading patituā, or possibly yādi vā kartām, &c. (cf. yādi vā in Pāda b). The Anukramani baldly counts thirty-six syllables as they stand, without resolution, and designates the stanza as brīhati.

0, 3. The subject of sām dadhat seems to me (as to Grill) to be Dhātar, the fashioner in st. 2; rībhū belongs to the comparison, as in X, 1, 8. The Rībhus are known to have constructed the chariot of the Arvins, but they are not counted among the divine physicians (Rudra, the Arvins, the waters, and Sarasvatī). Kuhn and Ludwig make rībhū the subject of sām dadhat, but the former regards it as an epithet of Dhātar.

IV, 16. Commentary to page 88.

Professor von Roth, who first treated this hymn in his well-known essay, entitled 'Abhandlung über den Atharva-veda' (Tübingen, 1856), remarks on p. 30: 'There is no other hymn in the entire Vedic literature which presents divine omniscience in terms so emphatic, and yet this beautiful fabric has been degraded to serve as an introduction to an imprecation. One may surmise, however, in this case as well as in the case of many other parts of this Veda, that fragments of older hymns have been utilised to deck out charms for sorcery.'

We may remark, however, that the stanzas of this hymn do not occur in any other connection, and there is no tangible evidence that they were constructed for any other purpose than that before us. Certainly the Atharvavedins had nothing better in view, and accordingly the hymn is rubricated in the sixth book of the Kausika which is
devoted to sorcery (âbhiârîka). At Kaus. 48, 7 the conjuring enemy, as he comes on, is met by the recital of this hymn; at 127, 3 the third stanza, in praise of Varuna, figures in an expiatory rite when the constellation, ‘the seven Rishis’ (the dipper), is ominously obscured by some nebulous mass, or comet (yattra dhûmaketukā saptarshín upadhûpayati). The Anukramanî describes the hymn as satyânâritânvikshanasûktam, ‘a hymn which searches out truth and untruth.’

There are many translations of the piece: Roth, l. c., pp. 29 ff.; Zeitschr. d. Deutsch. Morg. Gesellsch. VII, 607; Max Müller, Chips from a German Workshop, I, 40 ff.; Muir, Original Sanskrit Texts, V, 63 ff. (cf. also II, 451); Metrical Translations, p. 163; Kaegi, Der Rig-veda, p. 89 ff. (p. 65 ff. of Arrowsmith’s translation); Ludwig, Der Rigveda, III, 388; Grill, pp. 32, 126 ff.; cf. also Hillebrand’s Vedachrestomathie, p. 38 ff.; Bergaigne et Henry, Manuel Védique, p. 146 ff.

Stanza 1.

Cf. Psalms xxxiii. 13; cxiii. 5; cxxxviii. 6; cxxxix. 2; Jer. xxiii. 23, and see for scriptural parallels to the next stanzas the notes to Kaegi’s translation. Sâyana refers eshám to the enemies; most translators, to the human race in general. We supply devânám from devâh in Páda d. Some MSS. of the Padapâtha read tâyat and kârat; the latter is adopted by Sâyana, karanasilam ka nasvaram ka vastu manyate.

Stanza 2.

a. Sâyana explains vâṅkati by kauñîlyena pratârayati, ‘leads astray by means of guile.’ Cf. the formula, namo vaṅkate, parivaṅkate, stâyûnâm pataye namah, Mait. S. II, 9, 3; Tait. S. IV, 5, 3, 1; Vâg. S. XVI, 21, addressed as part of the satarudriya-litany to god Rudra in his capacity of master-thief (Mahidhara also, vaṅkati pratârayati). The Paippalâda reads, yas tishthâti manasâ yas ka vaṅkati, supporting in a measure Sâyana’s and Mahidhara’s glosses.

b. The Padapâtha reads niñâyan, a participle, not a
gerund; pratánkam is left as an accusative dependent upon kar, a verb of motion. The meaning 'hiding-place' for pratánka suits its only other occurrence, AV. V, 13, 8: 'the poison of all (serpents) who have run into their hiding-place is without force.' Cf. also pratákvan, Maitr. S. I, 2, 12; Tait. S. I, 3, 3, 1; Vág. S. V, 32, and Pet. Lex. (epithet of a pit). Sáyana reads niláyam, and glosses pratánkam with prakarshena krikkhragnvanam prápya. The Paippaláda has praláyam, absolutive, in the place of pratánkam.

**Stanza 3.**

c, d. The last two Pádas foreshadow Varuuná's later function as Neptune (apám patík); cf. RV. II, 38, 8; AV. III, 3, 4; Maitr. S. II, 6, 8; Tait. S. I, 8, 12, 1; V, 6, 1, 1; Vág. S. X, 7, and Weber, Rágasúya, p. 44, note 1. The two oceans are the heavenly and earthly oceans; cf. RV. X, 136, 5; AV. XI, 2, 25; 5, 6.

**Stanza 4.**

Varuná's spies are the stars, 'the eyes of night' (RV. X, 127, 1), 'the beholders of men,' AV. XIX, 47, 3 ff. Cf. our Contributions, Third Series, Journ. Amer. Or. Soc. XV, p. 170.

**Stanza 5.**

b, c. Sáyana reads purastát for parastát, and construes sámkhyáta as the nom. of the stem sámkhyátar (pramánapitá). d. The Páda is exceedingly difficult. ní minoti has the sanction of all MSS., and is apparently the reading of the Paippaláda also. The gamester throws down (nì vapati, Kaus. 41, 13) his dice, and it is implied here, of course, that it is done successfully, that the player obtains the stakes (kritam, see Pet. Lex., s.v. kritá 3 c), because Varuná cannot be otherwise than successful. As the player plants down these (successful dice) thus does Varuná establish these laws (tâni, sc. vratâni?). Sáyana, who did not primarily influence our conclusion, in part approaches the same interpretation, tâni pápináṃ sikshákarmáni tattatpá-
pañusāreṇa ni minoti ni kṣhipati ... yathā kitavaḥ akṣhān ātmano gayārtham nīṣhipati. The Pet. Lex. (V, 764; VII, 409) emends to nī śīnoti and vi śīnoti without real gain, tempting as the emendation is in the light of RV. X, 42, 9 = AV. VII, 50, 6, and AV. IV, 38, 2. Grill suggests nī minoti (or mināti) in the sense of ‘reducing, causing to vanish the strength of men’ (cf. Sāyana), but neither expression will bear such an interpretation (nī mināti does not occur). The translators offer the greatest variety of versions, without, as a rule, adhering closely to the text.

Stanza 6.

Sāyana reads visitāh and rushantāh (so also the Paippalāda). For sinantu of the vulgate the MSS. have khinantu, khinattu, and sinantu (Sāyana, khinattu khindantu).

Stanza 7.

a. varuna is metrically superfluous, an obvious gloss.

b. The MSS. read sramsayitvā and sramsayitvā. Sāyana, correctly, sramsayitvā (galodaragena sramastam kritvā).

c. Sāyana, followed by Shankar Pandit, reads abandhāh for abandhrāḥ. The Pet. Lex. s.v. 2 kart, ‘like a leaking tub wound about with rags’ (to stop the leakage). Sāyana, aseḥ kosa iva parikrityamānaḥ (kriti khedane), ‘like the broken sheath of a sword.’

Stanza 8.

Literally, ‘with Varuna who is fastened lengthwise, &c.’ The word vārunah could be well spared from all three Pādas, if it were not for the metrical symmetry with the next stanza. Or it might be changed to the vocative varuna. For samāmyo and vyaśmyo, cf. AV. XVIII, 4, 70: the words are clear. Ludwig and Sāyana erroneously connect them with āmaya, ‘disease.’ videsyā is naturally derived from videsa, ‘foreign country;’ in that case samsdesyā is an artificially formed opposite ‘native, indigenous.’ So Sāyana. Both words are śā. śey. An alternate possibility
IV, 17. COMMENTARY.

is to render samdesyà, 'subject to command;' then videsyà is 'exempt from command.' Or, again, each may be translated independently: samdesyà,'subject to command;' videsyà, 'foreign:' their juxtaposition in a magic formula may be of the punning order. For samdesyà, cf. our note on II, 8, 5 b. The divine and the human (noose of) Varuṣa refers either to divine and human disease (so, apparently, Sāyana), or to diseases instigated by gods and men. The formula grovels in the lowest bathos of hocus-pocus.

IV, 17. COMMENTARY TO PAGE 69.

This and the two following hymns are addressed to the apāmārga-plant (achyranthes aspera)\(^1\). It is employed to ward off all kinds of evil and witchcraft, and its qualifications in that direction are guaranteed to the Atharvanic Hindu by its real or supposed etymology. The name is hardly ever mentioned without bringing in its trail the verb apa marg, 'to wipe out.' The pun assumes the most lively reality: diseases, enemies, demons, and sins are wiped out by its influence. See Zimmer, p. 66 ff.; our Contributions, Third Series, Journ. Amer. Or. Soc. XV, 161; Weber, Rāgasūya, p. 18. Cf. also Sat. Br. XIII, 8, 4, 4.

The three hymns figure at Kaus. 39, 7 in a list which is almost identical with the krityāpratiharanāni (sc. sūktāni), or the krityāgana, a series of hymns designed to counteract sorcery, in the Gānamāla, Ath. Paris. 32, 2.

The Kausika, 39, 7–12, prescribes in connection with these hymns a lengthy procedure, which begins with 'the pouring of the great consecration' (mahāsāntim āvapate). Cf. Kaus. 39, 27; 43, 5; 44, 6; 46, 7; Sāṅkh. Grīh. V, 11, 2. The mahāsānti consists in pouring together 'holy water' (sāntyudakam) during the recitation of the four ganas of hymns, described in Kaus. 8, 23–9, 6. The 'holy water' itself is prepared at Kaus. 9, 8 ff. with elaborate ceremonies, the chief of which is the placing of 'holy plants'

\(^1\) Sāyana regularly glosses the word by sahadevi.
(Kaus. 8, 16) into the water. Obviously the meaning of all these performances is purification, and the warding off of impure influences. Then follow in Sūtras 39, 8–12 a variety of rather complicated practices, too lengthy and obscure for exposition in this connection. They concern more narrowly some such hymn, belonging to the krītyāprati-haranāṇi, as X, 1; see the introduction to that hymn. The fifth stanza of IV, 17 naturally figures in the duḥsvapna-nāranagana, ‘series of hymns calculated to drive away evil dreams,’ of the Gaṇamālā; see Kaus. 46, 9, note.

The hymn has been translated by Zimmer, p. 66; Grill², pp. 37, 130 ff. The Anukramanī, apāmārgavanaspatideva-tyam. Cf. also Ath. Paris. 18², 4.

Stanza 2.

a. Sāyana with one MS. reads for sapathayāvanāṁ the synonymous sapathayōpanāṁ; cf. II, 7, 1.

b. The epithet punaḥsara does not somehow seem to me to be so clear as to the editors of the Pet. Lexs., Zimmer, and Grill. They render it by ‘zurückgeschlagene blüthen habend.’ This is based upon the statement at IV, 19, 7, ‘thou didst grow backward, thou hast fruit which is turned backward’ (cf. VII, 65, 1; Sat. Br. V, 2, 4, 20), and the epithets parākpushpi, pratyakpushpi, and pratyakparṇi in native lexical works. In RV. VII, 55, 3 punaḥsara is an epithet of the barking dog, ‘running back and returning again (to the attack).’ The two other occurrences of the word, AV. VI, 129, 3; X, 1, 9, are not disposed of satisfactorily by the renderings of the Pet. Lexs. It seems to me that ‘attacking’ or ‘defending’ is better, and that the word pratisara, ‘defensive amulet,’ is closely related to it. Cf. Sat. Br. V, 2, 4, 20, and Seven Hymns, Amer. Journ. Phil. VII, 478 ff. Sāyana, similarly, punahpunah ābhikshhyena bahutaravyādhinivṛttaye sarati.

¹ The pratisara turns the spell as a boomerang upon him who performs it. See AV. VIII, 5, 5, prātikāh krītyāh pratisarafr agantu, and cf. the note on VIII, 5, 1.
Stanza 3.


Stanza 4.

Cf. V, 31, 1, and the note on Kaus. 39, 31. The unburned vessel seems to symbolise the fragility, destructibility (Sat. Br. XII, 1, 3, 23) of the person upon whom enchantments are practised. At Sat. Br. XIV, 9, 4, 11 = Bṛh. Âr. VI, 4, 12 it figures in a sorcery practice against a wife’s paramour. The compound nilalohitā is also connected with sorcery from the first. It occurs in RV. X, 85, 28 = AV. XIV, 1, 26 = Āpast. Mantrabr. I, 6, 8 (Āpast. Grīh. II, 5, 23) = Baudh. Grīh. I, 8; AV. VIII, 8, 24. The Atharvan ritual, Kaus. 16, 20 (rubricating AV. VIII, 8, 24 d); 32, 17; 40, 4; 48, 40; 83, 4, leaves little room for doubt that in its view a dark blue and a red thread are here intended. This is also the tradition of Āpast. Grīh. II, 5, 23, and similarly Sāṅkh. Grīh. I, 12, 8 prescribes, in connection with RV. X, 85, 28, a red and black cord upon which amulets are fastened. Only Baudh. I, 8 treats the compound as a symbolic representation of night and day; see Winternitz, Das Altindische Hochzeitsrituell, pp. 6, 12, 67. It is, of course, possible to conclude that this is the true source of the symbolism: day and night rendered concrete by these two colours. Śāyana seems to have lost his grip upon Atharvan tradition when he says to our passage, ‘the fire which is black from the rise of smoke and red from its flame.’ Zimmer and Grill both co-ordinate nilalohitē with āmé pātre, ‘an das ungebrannte’ and ‘am rotgebrannten,’ obviously against the spirit of the Atharvan tradition. Cf. also the introduction to VII, 116, and Tait. S. IV, 5, 10, 1.

6. Raw meat is eaten by demons, and therefore realises symbolically their presence; see V, 29, 6; VIII, 6, 23.
Stanza 5.

Identical with VII, 23. I have translated abhvám by 'gruesomeness,' because it has occurred to me at various times that it, as well as ābhú (cf. RV. X, 129, 3), is related to nābhas, 'fog, cloud,' being in the current terms of comparative grammar = ṣābhú-, and ābhú from root nebh. For this and the following two stanzas, cf. RV. V, 36, 3; VII, 1, 19 ff.

Stanza 6.

b. The clever emendation of the Pet. Lex. anapatyátām, for anapadyátām, as is the reading of the MSS. of the vulgate, is now authenticated by quite a number of Shankar Pandit's MSS., and Sāyana (apatyarāhityam); cf. the words aprāgāstā and aprāgāstvā.

IV, 18. COMMENTARY TO PAGE 70.

For the treatment of this hymn in the ritualistic texts, see the introduction to IV, 17. The hymn has been translated by Grill², pp. 25, 131 ff.

Stanza 1.

The Atharvanist loves to point to cosmic correspondences and harmonies as the foundation of his own righteous undertakings. This harmony furnishes the satyam, the unfailing basis (cf. ritam) for his own operations against the powers of evil. Professor Roth, as quoted by Grill, refers gyōtih to the light ¹ of the moon (cf. gyotsná), thus establishing a closer parallelism between Pādas a and b. I doubt whether the text will bear this strain. Sāyana literally, 'the light of thee (the apāmārga-plant);' cf. IV, 19, 3. The night is frequently viewed as illuminated, starry (RV. X, 127; AV. XIX, 47, 1; 49, 6, 8).

b. kṛitvarih either 'enchantments' or 'witches.'

Stanza 3.

In our view the solution of the difficulty here lies in the assumption of a change of gender from yás in Pāda b (the

¹ Correct 'Night' at the beginning of the stanza to 'Light.'
male sorcerer) to tásyám (the witch) in Pâda c. The entire second hemistich describes the punishment of sorcerers, for which cf. V, 23, 13. If we were to change tásyám dagdhâyám to tásmin dagdhé the sense would be obvious. Cf. V, 14, 6, yádi str' yádi và púmán krityám kakára pápmáne. Grill emends amá to ámáyám (sc. sthályám) with a result somewhat as follows: 'He who practises sorcery in an unburned vessel and then puts it upon the fire to bake, his magic vessel cracks as though hit by great stones.' Sâyana deprives himself of possible helpfulness by reading dugdhâyám for dagdhâyám (pratikârena rikitkritâyám . . . krityâyám, 'upon his sorcery rendered impotent by the counter-charm').

**Stanza 4.**

b. The vulgate's vígrivām khâpayâ (Padapâtha, vígrivân sâpaya) is at the base of our rendering. Shankar Pandit's MSS. seem to read unanimously khârayâ (sâyaya), 'lay.' Sâyana, kshâyaya (kshayam prâpaya). Cf. RV. VII, 104, 24.

**Stanza 6.**

The first three Pâdas are identical with the first three of V, 31, 11.

IV, 19. COMMENTARY TO PAGE 71.

For the employment of this hymn in the ritualistic texts, see the introduction to IV, 17. It has been translated by Grill², pp. 34, 132 ff. Cf. Zimmer, pp. 66–67.

**Stanza 1.**

The sense of the first hemistich seems to be that the plant in its dual rôle of destroyer of enemies and protector of friends depletes and increases families or clans. Sâyana erroneously derives -krit from root kart, 'cut,' to wit, satrūnām kartakah . . . gâmayaḥ sahagâh satravah teshâm api kartayitā asi. For Pâda d, cf. VI, 14, 3 c.

**Stanza 2.**

The words kâuvvena nárshädéna (RV. X, 31, 11) seem to be a gloss upon brâhmavêna; cf. IV, 37, 1; VI, 52, 3, &c.
Sāyāna regards the ṅ. ley. páryuktā as = páriyuktā (viniyuktā+si); cf. our remarks on haplogy, Proc. Amer. Or. Soc., April, 1893 (Journ., vol. xvi, p. xxxiv ff.). But pari yug is not quotable elsewhere. The stanza figures in one of the abhayagana of the Ganāmalā; see Kaus. 16, 8, note.

Stanza 4.

The order of the statement here is really to be reversed: when thou, O plant, wast begotten as apāmārga (‘wiping out’), then the gods drove out the Asuras with thee.

Stanza 5.

For ‘thy father’s name,’ cf. the note on V, 5, 1. For pratyāk, see pratyān and pratiśānaphalas in st. 7, and the note on IV, 17, 2.

Stanza 6.

A cosmogonic brahmodya, pressed into the service of incantation! Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 172 ff. We have presented a purely philological translation of the stanza without attempting to bend it to the situation any further than is warranted by the wording. Grill takes ásat in the sense of ‘wrong,’ and similarly Sāyāna, asatkalpam krityārūpam. But a glance at the word in Jacob’s Concordance to the principal Upani-shads reveals the subjective character of the proceeding. The ásat is simply ‘chaos,’ manipulated as one of the primary cosmic forces: the sat, tad, satyam, or rītam would apparently have done just as well. For kārtāram in the sense of ‘evil-doer,’ cf. V, 14, 11.

IV, 20. COMMENTARY TO PAGE 68.

The hymn is addressed to a magic plant which is supposed to impart the power to expose hidden demons, wizards, and their hostile practices. The attributes of the plant are not stated in the hymn with sufficient clearness to enable us to point out its place in the redundant Indian
flora. The Kausika, 28, 7, mentions the name of the plant as sadampushpā; this is glossed by Dārila with trisam-
dhyā and by Kesava with samdhya (probably a corruption of trisamdhya). The Sūtra reads: a pasyati ti sadam-
pushpamanim badhnati, 'with AV. IV, 20 he ties on as an amulet the plant sadampushpā.' The plant is mentioned again along with others in a charm directed against witch-
craft in 39, 6, and Sāyana defines it in agreement with 
Kausika, he devi sadampushpakhye oshadhke; cf. also 
sadāpushpi in the lexicons. The plant seems to be the 
calotropis gigantea; cf. Karaka-samhitā I, 4, 3. For 
amulets derived from the vegetable kingdom see Seven 
Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 478, 
and for amulets in general Kaus. 7, 19. The hymn is 
rubricated further in the list of stanzas designated as kāta-
nāni (sc. sūktāni), 'hymns to chase away with,' in Kaus. 
8, 25, and the Gauamālā, Ath. Paris. 32, 4, adds it also to 
the three hymns which Kaus. 8, 24 describes as the mātri-
nāmāni (sc. sūktāni). The reason for this classification is 
the expression devy (oshadhke) in stanzas 1 and 2. See the 
note at Kaus. 8, 24, and cf. for the mātrigAna our remarks 
in the introduction to VI, 111. The Anukramani follows 
these secondary considerations, designating the hymn as 
mātrināmadaivatam, its author being Mātrināmarsi.

The hymn has been translated by Ludwig, Der Rig-
veda, III, 525, and Grill³, pp. 2, 133; cf. also Hillebrandt's 
Vedachrestomathie, p. 48.

Stanza 1.

For the description of the plant in this stanza, cf. mām-
pasyā in VII, 38, 1, and see the introduction to VI, 139. 
I have upheld in my translation the text of the edition, 
guaranteed as it is by the unanimous tradition of the MSS. 
of the Saunakiya-sākhā. All corrections, including the 
important variant pasyasi for pasyati throughout the stanza 
in the Paippalāda, seem to me in this instance to amount 
to the substitution of a better literary performance for a 
poorer one; they do not bring with them the proof that
the priests of our school ever had any other text, or, what is more to the point, that the original versifex had composed differently. The merit of the Paippalāda’s pasyasi is so obvious that it may be due to a conscious improvement on the part of its author. The metre of the stanza is irregular (Anukramavi, svarāg); the first Pāda is hypercatalectic, the third Pāda may be sustained by reading, with elision and crasis, dīvāntāriksham for dīvam antāriksham. Hillebrandt’s suggestion, accepted by Grill, that ād be thrown out seems to me unnecessarily violent.

a. Hillebrandt would restore the Pāda: pasyati prāti pasyati; Grill (with the help of the Paippalāda), ā pasyasi prā pasyasi, continuing with pasyasi throughout. Sāyana retains the third person, referring the stanza to the person who wears the amulet: he devi sadampaṣphākye oshadhe tvadvikāramanidhārako yam ganas tvatprasādād āpasyati āgāṁibhayakāranaṁ pratihartum gānāti, ‘O goddess plant, sadampaṣṭpā by name, this person here, who wears an amulet fabricated out of thee, by thy favour perceives the cause of approaching danger, and knows how to repel it.’ The emendation of prāti to prā (Grill) is especially undesirable, as the same expression occurs in a closely parallel situation, AV. VII, 13, 2.

b. Grill suspects the second pasyati, and imagines oshadhe in its place.

d. The temptation to emend the vocative devi to the nominative devī is great. The sense then would be that the amulet itself sees all dangers. Grill, as we have seen above, adopts the Paippalāda reading pasyasi, is thus enabled to retain devi, and also obtains essentially the same sense.

Stanza 2.

a. Read prīthvith. The three heavens are well known; see, e.g. AV. V, 4, 3; VI, 95, 1; XVIII, 2, 48; XIX, 39, 6 (cf. the note on V, 4, 3). For the three earths see RV. I, 108, 9; II, 27, 8; III, 56, 2; AV. VI, 21, 1, and Muir, Original Sanskrit Texts, V, p. 305, note; Zimmer, Altdisches Leben, p. 357; Bergaigne, La Religion Védique, I,
239. Cf. also Yasna XI, 7: madhemē thrishvē ainhāo zemō, ‘in the middle third of this earth.’

Stanza 3.

a, b. divyāsya suparnāsya . . . kanīnikā is rendered by Ludwig, ‘dises himlischen adlers kleine tochter,’ by Grill, ‘der Augenstern des Adlers, der am Himmel ist.’ Sāyana glosses suparnā by garutmānt, which suggests RV. I, 164, 46. Grill follows the Pet. Lex. [s.v. 2 a]. a) in regarding the divine eagle as the sun. But perhaps the lightning-fire is in the mind of the poet. At Vāg. S. XVII, 72 ; XVIII, 51 ; Sat. Br. IX, 2, 3, 34; 4, 4, 3, the divinity addressed, suparno-si garutmān, is treated distinctly as Agni, and Mahīdhara states this plainly. In Maitr. S. I, 2, 5 ; Vāg. S. IV, 32 ; Tait. S. VI, 1, 7, 3, ‘the eye-ball (kanīnikā, kanīnaka) of Agni’s eye’ is spoken of. The expression divyā suparnā may be the exact equivalent of divāk svēna, and that, I believe I have proved, is Agni, the lightning, personified as a divine eagle; see Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 1 ff. The descent of this eagle, or the Gāyatrī, as the Brāhmaṇas have it, is frequently disturbed by a heavenly archer Kρiṣṇu who wounds the eagle, so that he loses a feather which falls to the earth, and grows up as a plant or tree. See Adalbert Kuhn, Die Herabkunft des Feuers und des Göttertranks, p. 148 (first edition). The use of the word suparnā in our edition is, in my opinion, intended to convey a double entente, ‘bird’ and ‘having beautiful leaves.’ Cf. Tait. S. VI, 1, 1, 5, where Vṛitra’s eye-ball (kanīnikā) flies away after he had been slain by Indra, and turns into salve (aṅgaṇam). Ludwig does not comment upon his translation of kanīnikā by ‘kleine tochter,’ rather than ‘eye-ball;’ it may possibly turn out correct when RV. X, 40, 9 yields up its meaning. We have there as follows: gānishṭa yōshā patāyat kanīnakō vi kāruhan virūdhaḥ, a passage which suggests the situation in our stanza completely and yet vaguely. But it is interpreting obscurum per obscurius
to bring the RV. stanza into play. Cf. also our note at V, 5, 8.

c. Sāyana, gagadrakshārtham oshadhirūpena bhūmāv avatīrṇāṃ si.

Stanza 4.

a. 'The thousand-eyed god.' In X, 3, 3 an amulet derived from the varuṇa-tree is designated as sahasrākṣā; in XI, 2, 3, 7, 17; Sat. Br. IX, 1, 1, 6 Rudra is so called; in IV, 28, 3 Bhava-Sarva; in IV, 16, 4 Varuṇa's spies; in RV. I, 23, 3 Indra and Vāyu; in Tait. S. II, 3, 14, 4 Indra. Further, we have the 'thousand-eyed pāपman, evil;' in AV. VI, 26, 3; sapattha, 'curse;' in VI, 37, 1. Grill fancies that the god of the plant here in question is meant, but this seems faint after the plant herself has been personified as a goddess, devy oshadhie, in st. 2. Perhaps rather Agni, said to be 'thousand-eyed' with especial frequency, is meant; see RV. I, 79, 12; Vāg. S. XVII, 71 (XIII, 47); Sat. Br. VII, 5, 2, 32; IX, 2, 3, 32; Åpast. Sr. VI, 25, 10. Agni particularly chases away evil spirits, agni rākṣāṃsi sedhati, RV. VII, 15, 10; AV. VIII, 3, 26; Tait. Br. II, 4, 1, 6; agnir hi rakṣasām apahantā, Sat. Br. XIV, 3, 1, 11.

b. Ā dadhat. Zimmer, l. c., 204, construes this as an augmentless imperfect. In the Samhitā the augmented form would not differ, ādadhat. The sense is satisfactory either way.

c. Sāyana comments upon tvāyā instead of tāyā, as in st. 2.

d. 'The Śūdra and the Ārya,' i.e. every kind of person, as we should say in America 'black and white.' The phrase is formulaic, as may be seen from the compound sūḍrāryau (Mahidhara, sūḍravaisya), Vāg. S. XIV, 30; Sat. Br. VIII, 4, 3, 12. See in general Muir, 'Original Sanskrit Texts,' II, 368; Ludwig, Der Rigveda, III, 212; Zimmer, l. c., 117 ff., 204, 216, 435.

Stanza 5.

a, b. rūpāni and ātmānam are antithetical: rūpāni, 'the outer forms of things;' ātmānam, 'thy own nature.' It is
a controlling characteristic of Vedic conceptions that the inner, true nature of any divinity, or instrument of power, must be understood in order to control its influence or power: ya evam veda, and ya evam vidvān in the Brāhmaṇas are crystallisations of this idea; cf. AV. I, 13, 3; VI, 46, 2; VII, 12, 2, &c.

e. sahasra-kāksho, here, and XIX, 35, 3, as epithet of the plant gaṅgida, is a vocative from a stem sahasra-kakshu. The beginnings of a stem kākshu, a pendant of kākshus in the ablative kākshos, RV. X, 90, 13. Transition forms between the us- and u-declensions (as also between the is- and i-declensions) are not uncommon in the Veda; see Lanman, in the Journ. Amer. Or. Soc. X, 568 ff.

d. For the class of demons called kimidiṁ, see AV. I, 7; I, 28; II, 24; VIII, 3, 25; 4, 2; 6, 21; XII, 1, 50.

Stanza 6.

For yātudhāna, -ṇī, and pisākā, see the hymns I, 7 and 8.

Stanza 7.

a. Kasyapa is a name to conjure with in the Atharvan writings; amulets and charms handled by him are peculiarly powerful (e.g. I, 14, 4; IV, 37, 1; VIII, 5, 14). He rises to the dignity of the supreme self-existing (svayam-bhū) being in AV. XIX, 53, 10; cf. also Tait. S. V, 6, 1, 1, and see the Pet. Lex. s.v. 2 b. He is also intimately related with forms of the sun, Sūrya and Savitar, as is stated expressly in Tait. Ār. I, 7, 1; see also Tait. Ār. I, 8, 6, and compare Tait. S. V, 6, 1, 1 with AV. I, 33, 1 b. This fact may by itself account for the expression kasyāpasya kākshur asi. In fact kasyāpa is the sun as a tortoise, that creeps its slow course across the sky; cf. the conceptions of the sun as a hermit, and a Brahman disciple, XI, 5, introduction. Only we must not forget that these writings neglect no opportunity of being guided in their constructions by puns, even of the most atrocious sort, and kasyāpa surely suggests pasyaka, ‘seer,’ to the Atharvan mind, as is written distinctly in Tait. Ār. I, 8, 8, kasyapāḥ pasyako
bhavati yat sarvam paripasyati. The name kasyápa is in some special relation to the Atharvan writings, not as yet fully cleared up; cf. the author in the Journ. Amer. Or. Soc. XI, p. 377.

b. The MSS. read katurakshák, but Sàyana fitly comments upon katurakshyák, the form as emended in Roth and Whitney's edition; cf. akshós for akshyós in AV. V, 4, 10 (see the note). The 'four-eyed bitch' is Saramá the mother of the two four-eyed dogs of Yama\(^1\), Syàma and Sabala, which I have explained as the sun and the moon; see Journ. Amer. Or. Soc. XV, 163 ff. The epithet 'four-eyed' seems possibly to be derived from the same view, namely the capacity of the two dogs to see both by day (the sun), and by night (the moon). The Paippaláda as quoted by Grill\(^2\), p. 135, makes the notable statement that 'the four-eyed dog (obviously the moon) overlooks by night the sphere of the night,' yathá svá katuraksho rátrim naktá·tipasyati. In practice the fiction of a four-eyed dog is materialised both by the Hindus and Iranians in the form of a dog with marks over the eyes; see my article, l.c., p. 165, note 1, and Kaegi in the Philologische Abhandlungen für Heinrich Schweizer-Sidler, p. 64, note 57.

c. vidhré, lit. 'in the clear sky;' Ludwig, 'im hellen;' Grill, 'heiteren tags.' sûryam iva is to be read as three syllables, as frequently elsewhere, either sûryeva or sûryam iva.

**Stanza 8.**

c. téna may be either masculine, referring to the divinity in st. 4, or neuter, agreeing with bráhma, 'charm.'

**IV, 22. COMMENTARY TO PAGE 115.**

The hymn is employed twice in the so-called rágakarmáni, 'the royal practices;' Kaus. 14–17. The first is characterised by the scholiasts, Kesava and Sàyana, as a battle-charm

\(^1\) In RV. I, 29, 3 the two messengers (dogs) of Yama are personified as females.
(gayakarma, samgrāmagnayārtham), and its rather colourless proceedings are as follows: 14, 24. 'While reciting IV, 22 and 23 he performs the ceremonies which culminate in the presentation (of the bow to the king).’ These are described in Sūtras 8–11 of the same chapter, to wit: 8. ‘An oblation of ghee and grits is poured out. 9. Upon a fire made of bows a bow is laid on as a fagot. 10. Likewise an arrow (is laid on) upon a fire made of arrows. 11. The bow (of the king), smeared with the dregs of the ghee, is presented to him.’

The other performance, Kaus. 17, 28–9, is part of the consecration of a chief ruler (ekarāga, Kaus. 14, 11; cf. ekavṛishā in our hymn, sts. 1, 5, 6, 7). The special solemnities of the consecration have been absolved, but every morning the royalty of the king has to be renewed, to wit: 28. ‘Every morning the hymn IV, 22 (or its first stanza?) is recited to the king (by the purohita, the house-priest). 29. They (the king and the purohita) then perform the above-mentioned pouring of water (each into a vessel), and the exchange (of the vessels).’ This refers to Sūtras 4 and 5 of the same chapter; cf. the introduction to IV, 8, and Professor Weber’s discussion of the passage in his treatise, Über die Königsweihe, p. 140 (Transactions of the Royal Prussian Academy, 1893). The hymn, further, is one of a cycle (gana) devoted to the gain of royal power (rāṣṭrasamvarga), grouped together in the indramahotsava, Ath. Paris. 19, 1 (cf. Kaus. 140, 6, note). See also Ath. Paris. 4, 1 and 16. The fanciful analysis of the hymn by the Anukramāṇī may be seen in Grill’s introduction.

The hymn appears again in Tait. Br. II, 4, 7, 7 ff.; it has been translated by Ludwig, Der Rigveda, III, 457; Zimmer, 165; Grill8, 67, 135 ff.; cf. Hillebrandt’s Vedachrestomathie, p. 43.

Stanza 1.

The speaker is the purohita, the house-priest, or chaplain of the king; he figures prominently in all the rāgakarmāṇī, Kaus. 14–17.

b. Sāyana with one of Shankar Pandit’s MSS. reads
vrisham ekavrisham, and glosses, sekanasamarthanam viryatam purushanam madhye imam raganam . . . mukhya-sektaram asahayastram . . . kuru; cf. our note on III, 5, 7.

o. nir akshuhi, lit. ‘castrate,’ continuing the picture of the preceding Pada: the king is to be a bull, his enemies castrated. Cf. RV. I, 33, 6; Sat. Br. IV, 4, 2, 13; XIII, 4, 2, 5, and the word mahanirashta. Ludwig, ‘drive out;’ Zimmer, ‘zerstreue;’ Sayana, samkukitaprabhavan kuru.

d. Sayana divides aham uttareshu, with the result, ‘I (the purohita) put him among the highest rulers.’ Cf. XII, 4, 50.

Stanza 2.

o. The Tait. Br. II, 4, 7, 7, the Paippalada, and Sayana read varshman, loc. sing. I see no cogent reason for giving up (with Zimmer, Hillebrandt, and Grill) the reading of our MSS., varshma.

IV, 28. COMMENTARY TO PAGE 158.

Bhava and Sarva, two of the well-known forms (murti) of Rudra (cf. especially their epithet ugra in sts. 3, 6, 7)\(^1\), are implored by virtue of their cosmogonic powers to afford protection against calamity, and, with the familiar Atharvanic specialisation, to destroy sorceries and demons. The ritual, Kaus. 28, 8, regard the hymn as medicinal (sarva-vyarhthasrayam, ‘a remedy for all diseases’). Seven cornucopias are made from (leaves of) the kampila (crinum amaryllaceae), filled with water, and anointed with the dregs of ghee. With the right hand the water is poured upon the patient, and the cornucopias are thrown behind the patient. The connection between the prayer and the practice is not manifest. The hymn is rubricated also in takmanasanagana of the Ganamala, Ath. Paris. 32, 7; see Kaus. 26, 1, note. It has been translated by Muir, l.c., p. 332.

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\(^1\) See the introduction to XI, 2 for the Vedic texts, and the Western literature, dealing with this subject.
Stanza 3.

b. The periphrastic expression stuvánn emi is so strange to the padakára as to induce him to divide it into stuván nemi. Sàyana blunders still further, reading stuvan nemi (stuvan prasamsan . . . nemaḥ ardham balam asyå-sti-ti nemi).

Stanza 6.

a. mūlakṛt, 'manipulator of roots,' is so characteristic a feature in sorcery-practice, as to give rise to specific prohibition of the act; see Viṣhnu-smṛti XXV, 7; Manu IX, 290, and cf. Nārāyana on the latter passage in Bühler’s translation of Manu, Sacred Books of the East, XXV, 394.

IV, 36. COMMENTARY TO PAGE 35.

The hymn is one of the kātanáni (sc. sūktáni), 'hymns which drive away demons and diseases,' Kaus. 8, 25. The entire list (gana) is employed at Kaus. 25, 22, among the bhaishagyáni, 'remedial charms,' against bhúta and pisáka; the performance connected with the recital of the gana is identical with the so-called apanodánáni, 'practices to drive away,' described at Kaus. 14, 14 ff. They consist chiefly in burning chaff, spelt, offal of grain, and wood shavings, symbolizing, doubtless, rapid consumption or destruction.

The hymn has been translated by Ludwig, Der Rigveda, III, 526; Grill², pp. 3, 136 ff. The Anukramani, satyau-gasam ágneyam (cf. st. 1).

Stanza 3.

The first hemistich is not at all clear, ágaré being ápi. āey. and uncertain. We have taken it with the Pet. Lexs. and Ludwig as = ágāra, and it is to be noted that two MSS. of Sàyana’s commentary (Ś Kd) read ágáro for ágaro. Cf. also agára at Ásv. Grih. I, 7, 21. Sàyana etymologises, ágirya samantád bhagyate mámsasváti-dikam atre-sti ágaro yuddharaṅgaḥ. Grill, supported by a more recent utterance of Roth, renders 'unter rufen.' In that case ágará would be 'shouting to' (cf. ákroṣa, Kesava, p. 327, and
often elsewhere), pratikrosa, 'shouting back,' i.e. 'under shouting and counter-shouting.' We have taken amāvāsyā as an adjective = amāvāsyā, 'in the night of the new moon' (Pāṇini IV, 3, 30. 31). Cf. our note on I, 16, 1. Sāyana aptly quotes from the Āpast. Sr. the following passage: 'In the night of the new moon one shall offer to Agni, the slayer of Rakshas, a rice-cake in twelve cups.' Note the concatenation between this and the following stanza.

**Stanza 5.**

The sense is that the superior gods who vie with the sun (RV. I, 98, 1; 123, 12; V, 4, 4; IX, 27, 5) shall afford protection against the Pāśākas to man and beast.

**Stanza 7.**

Note the pun between pīśākāh and saknomi, and the concatenation with the following stanza. For grāma, see the note on VIII, 7, 11.

**Stanza 9.**

a. Sāyana with some MSS. reads lipitāh (upadigdhāh samkrāntāh), and Whitney in the Index, guided perhaps by the pada-MSS., which read lapitaḥ without visarga, suggests lapitāh. But the text seems well enough as it stands.

d. ālparayūn is uncertain: Sāyana, alpakāyāh . . . kīrāh, and we accordingly. Ludwig (c, d), 'mein ich, sind sie unglücklich, nur kurze zeit mer im volke verweilend' (cf. RV. I, 31, 2; III, 55, 6; IV, 18, 12).

**IV, 37. Commentary to page 33.**

The plant agasriṅgī¹, or, as it is called synonymously by Dārila, meshasriṅgi, 'goat's horn' (Sāyana, again synonymously, vishāni), is the odina pinnata; see Zimmer, p. 68. The hymn is directed against Pāśākas, Apsaras, and Gan-

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¹ In stanza 6 it has the additional obscure epithet arā/akf. Sāyana, arā . . . ātayati ukkātayati.
dharvas, and, according to Dārila at Kaus. 28, 9-11, it is employed in a remedial charm against one possessed by Pīśākas (pīśākagṛhīta). Kesava and Sāyana, more broadly and correctly, sarvabhūtagrahābhāshāgyam. The practices are stated as follows: 9. 'While pronouncing IV, 37 the practitioner takes pulverised samī (i.e. the pulverised leaves, or fruit, of the prosopis spicigera) from a basket (and puts it) into the food (of the patient)¹. 10. (He puts it also) into the cosmetics (of the patient). 11. He scatters (the pulverised samī) around the house (of the patient)².' The hymn is also rubricated among the Ātanaṇī (sc. sūktāṇi) 'hymns to drive away with,' Kaus. 8, 25. Cf. Sāntikalpa 17 and 21 ³.

Adalbert Kuhn, in Zeitschr. f. vergl. Sprachf. XIII, 118 ff., has translated this hymn and compared it with parallel conceptions in the Teutonic folk-lore. Especially good are the parallels drawn between the Apsaras, who, from the time of RV. X, 95 onwards, are engaged in enticing heroes and divine seers ⁴, with the Germanic elves who fascinate the wanderer at night with their dance. The hymn has also been rendered by Ludwig, Der Rigveda, III, 352.

Stanza 3.

The description of the natural abode of the Apsaras in this and the following stanzas is in accord with the Brahmanical view from earliest times. Cf. the ápāyā yōsāḥ. 'water-woman,' RV. X, 10, 4; Bergaigne, La Religion Védique, II, 35, 40, 96; III, 65 ff.; A. Holtzmann, Zeitschr. d. Deutsch. Morg. Gesellsch. XXXIII, 631 ff. The fanciful list of names embodies largely a superficial personification of fragrant cosmetics and ointments: bdellium, spikenard, fragrant salve, &c.

¹ According to Kesava and Sāyana he puts pulverised leaves of samī into a samī-fruit, and feeds the patient upon that. Cf. Kaus. 47, 23.
² As there is no mention of the samī in the hymn, one is almost tempted to identify the agasāgarī with it.
³ Shankar Pandit, erroneously, Nakshatralapta 17 and 21.
⁴ Cf. our note on VI, 111, 4.
For aukshágandhi, cf. aukshám in our note on II, 36, 7, and in the introduction to I, 34; pramandanā reminds us of pramanda, Kausika, Introduction, p. lii. See also Kuhn, l. c., 127.

b. Böhtlingk, in his lexicon, proposes ávasvase, dative infinitive, 'to blow away.' Sáyana and the Paippaláda read iva svasam for avasvasam. The former glosses, sushíhu nauprerawakusalam yathá titirshavo ganá upagakhanti.

c. Sáyana reads pratibaddháḥ for pratibuddháḥ (niruddhagatayaḥ) in this and the subsequent stanzas.

Stanza 4.

We have adopted Shankar Pandit's arrangement of sts. 4–6, to wit: his st. 4 is made up of vulgata 4 a, b + 3 e, f, which is repeated by all his MSS.; his st. 5 is the rest of vulg. 4; and his st. 6 is vulg. 5 + 6. Sáyana does not insert the additional hemistich, but he also differs from the vulgate in his arrangement.

d. The Pet. Lex. suggests sikhandiníḥ, vocative, 'crested,' as an epithet of the Apsaras; cf. the same epithet of the Gandharva in st. 7. Sáyana simply 'peacocks.' We prefer the poetic figure: the crowns of the great trees are likened unto crests.

Stanza 7.

a. For the epithet ánrajtyataḥ, cf. the parinrajtyati apsarā in IV, 38, 3.

Stanza 8.

e, d. The epithet avakádá, 'devouring ávaká-reeds' (blyxa octandra), is clear. The Gandharvas live on the shores of waters, and the ávaká is the typical water-plant. See our Contributions, Second Series, Amer. Journ. Phil. XI, 342 ff. (especially 349 ff.); Roth, in Festgruss an Otto von Böhtlingk, p. 97 ff. Less certain is haviradá, 'devouring oblations.' The sense of the hemistich might be taken pregnantly: The Gandharvas who devour our oblation, though their natural food is the ávaká-reed, &c. But
I have in mind RV. X, 95, 16, where the Apsaras Urvasī exclaims that upon eating a drop of ghee her appetite was cloyed for ever (cf. Harivamsa 1377; Vishnu-purāṇa IV, 6, 28, and Geldner, Vedische Studien, I, pp. 263, 282). The Atharvan is reminiscent, and fond of generalising salient features of legends. It seems possible that the Gandharvas are substituted for the Apsaras who represent the Apsaras par excellence, Urvasī. Sāyana on the AV. evinces his customary and astonishing talent of dodging difficulties by means of bad variant readings, to wit: abhīhradān abhigatāhlādān prāptagalāsayān vā.

Stanza 10.

Professor von Roth in Festgruss an Otto von Böhtlingk, pp. 97 ff., proposes to read gyotayamāmakān (Pada-pāthā, gyotaya māmakān) as one word, and interprets the word in his inimitably ingenious manner as = pisākadipikā, 'will o' the wisp, Jack o' lanthorn.' Yet we have adopted the simpler solution of the difficulty, proposed by Whitney in Festgruss an Rudolf von Roth, p. 91. He proposes gyotayamānakān, comparing pravartamānakā, RV. I, 191, 16. In both cases the suffix kā is truly diminutive, indicating that the action of the verb is undertaken by a diminutive agent; cf. also avakarantikā, AV. V, 13, 19 (see the note there), and the Mantrabrāhmaṇa of the Sāma-veda II, 7, 3, athai-shām (sc. kriminām) bhinnakāh kumbhah. 'Little shiner' would be the literal translation of gyotayamānakān, and Roth's comparison with the will o' the wisp may yet hold good.

Stanza 11.

b. The epithet sarvakesakā reminds one of hairiness as a sign of sexual power, RV. I, 126, 7; X, 86, 16, a very suitable attribute of the Gandharva; cf. also kapi in vrishākapi in X, 86. But the word for 'hair' in both these passages is rōma, while sarvakesakā naturally refers to the hair of the head; RV. X, 136, 6. Yet the two conceptions may be connected.
IV, 38. COMMENTARY TO PAGE 149.

Both the internal evidence of the stanzas themselves (including the metre), and their employment in the ritual prove the composite character of this hymn. The Anukramani, too, significantly describes the hymn as dvidevartyam. A gambling song of four stanzas is combined with cattle-charm of three stanzas, apparently for the purely formal reason that every hymn of the fourth book must consist of at least seven stanzas; cf. AV. XIX, 23, 4; Gop. Br. I, 1, 8; Ath. Paris. 46, 9. 10; Ind. Stud. IV, 433; XVII, 178; Kausika, Introduction, p. xli. Sāyana is the only authority that makes a blend of the two parts. He comments upon yāsāṃ rishabhō, &c., in st. 5, as follows: yāsāṃ apsarasām . . . sekanasamarthah patih.

A.

The practices connected with the gambling-song are reported at Kaus. 41, 10-13, as follows: 10. 'Under the constellation pūrvā ashādḥāk¹ the gambler digs a pit (in the gambling-house). 11. Under the constellation uttarā ashādḥāk he (again) fills up the pit. 12. He smoothes the place where the play takes place. 13. While reciting IV, 38, 1-4; VII, 50; and VII, 109 he throws dice which have been steeped (in curds and honey during the three nights [and days] beginning with the thirteenth day of the month; see Kaus. 7, 19').

This part of the hymn has been rendered by Muir, Original Sanskrit Texts, V, 430; Ludwig, Der Rigveda, III, 454; Grill³, pp. 71, 140 ff.; cf. also A. Holtzmann, Zeitschr. d. Deutsch. Morg. Gesellsch. XXXIII, 631 ff.

¹ The name ashādḥāk means 'invincible.' Here, as frequently elsewhere, its symbolic suggestiveness is utilised to secure success or victory for the person who performs under the two constellations of that name; cf. Weber, Nakshatra, II, 374, 389.
Stanza 1.

Cf. Zimmer, pp. 283–5. The krītām, or the krītāṇi in Pāda c (cf. sts. 2 c and 3 b), are either the winnings, or the winning numbers, or combinations, of the dice. Cf. Āpast. Sr. V, 1, 20.

Stanza 2.

a. Sāyana, vikinvatim ekatra nirbādhe koshthe trikaturān akshān viseshena samukkinvatim samghikurvatim. Muir, 'who collects and scatters;' Ludwig, 'die aufhäufende, zuschüttende.' These technical terms are very obscure: the scholiasts are untrustworthy because they have in mind different games and different times.

Stanza 3.

Sāyana combines Pādas e and f with 4 a, b, making his fourth stanza, and then continues as follows: 4 c, d + 5 a, b = 5; 5 c−f = 6; 6 = 7; 7 = 8. His comment on this stanza is rendered very problematic through bad readings: āda-dhānas for ādadānā; seshanti (avaseshayanti) for sishāti; prahān for prahām. For parinṛtyati, cf. ānṛtyatah . . . gandharvāśya, IV, 37, 7. We have assumed with great reluctance that sishāti is a desiderative participle from sā = san, 'gain.'

Stanza 4.

We read pramōdate for pramōdante with Sāyana and two of Shankar Pandit's MSS., and bhāhṛati for bhāhṛati. The anacoluthon in the second hemistich is thus easily removed.

B.

The three stanzas are designated at Kaus. 21, 11 as karkipravādāḥ (sc. rikāḥ), 'the stanzas that mention the word karkī (cf. sts. 6, 7).' They are employed in a rite, designed, according to the scholiasts, to secure the prosperity of cattle (Sāyana, gopushṭikarma; Kesava, gosānti), as follows: 'The karkipravāda stanzas are recited over a young cow, upon which are placed twelve halters, and which is anointed with the dregs of ghee. Then, while
pronouncing Pâdas 7c and 7d, the things indicated in (these) mantras are done (i.e. fodder is given to the young cow, and she is fastened with the halters).’ In consideration of these practices, and the statements of the stanzas themselves, we have thought that the purport of the hymn is a more special one, to wit, to secure the return of the young cows from pasture, and have formulated the caption accordingly. The stanzas are also employed at Kaus. 66, 13 at a so-called sava, or formal bestowal of the dakshinā: a karkī (young white cow), together with an anûbandhyā, a cow designed for the cattle-sacrifice, are given to the priests as a particular kind of reward.

This part of the hymn has been rendered by Ludwig, Der Rigveda, III, 455.

Stanza 5.

Because the Tait. S. III, 4, 7, 1 mentions an Apsaras by the name of mariki, Sâyana connects this stanza with the preceding gambling charm. The true sense seems to be that the cows which wander ‘in den tag hinein’ are in charge of the daily sun; as he comes daily without fail, so do the young cows return. But the text is vague and fanciful, marred moreover by an anacolouthon.

Stanza 6.

Sâyana explains karkī by karkavarnā subhrā iyam gauḥ. Accordingly we, ‘white calf.’


Next to the soma-plant the kushtha is one of the most valued members of the Vedic flora. According to the medical books it is costus speciosus, or arabicus. The word is not mentioned in the Rig-veda, but is common in the Atharvan where three hymns, V, 4; VI, 95; XIX, 39, are devoted to accounts of its origin and its healing properties. It is the prince of remedies, like unto the steer among domestic animals, and the tiger among the beasts of prey. Like the soma, his good friend and companion,
he grows upon the mountains, especially upon the high peaks of the Himālaya. In fact both soma and kushtūka came from the third heaven; the kushtūka grew originally under that wonderful asvattha-tree (ficus religiosa), under whose shelter the gods themselves are accustomed to assemble. A pretty myth tells how a golden ship (soma, the moon?), with golden tackle and oars, descends from heaven, and alights upon the Himavant mountains, bringing kushtūka, the visible embodiment of the heavenly ambrosia. The use of the plant is varied, its effect most reliable. Hence it is designated as visvābheshaga, 'all-cure,' and visvadhā-virya, 'potent at all times.' Headache, consumption, and afflictions of the eye are cured by it. But especially it seems to have been regarded as the specific against fever (takmān) in all its forms. It seems to have been a fragrant plant since in AV. VI, 102, 3 it is employed in a love-charm in connection with salve, licorice, and spikenard. The kushtūka itself must have been prepared as a salve, since in Kaus. 28, 13 the patient is anointed with a mixture of ground kushtūka with butter; cf. especially Kesava's gloss to the passage. Curiously enough in the later literature kushtūka is the ordinary designation of leprosy, doubtless a species of euphemism; cf. Wise, Hindu System of Medicine, p. 258 ff. Excellent accounts of the kushtūka-plant are given by Grohmann, Indische Studien, IX, p. 419 ff., and Zimmer, Altindisches Leben, p. 63 ff.

The employment of this hymn in the Kauśika-sūtra is of a general character: all the stanzas of the Atharvan which contain the word kushtūka are classed together at 28, 13 as kushtūhalīngāh (sc. rikāh); while they are being recited the patient is anointed with kushtūka, ground up with butter, which is rubbed in without pressure (apratihāram: see Pet. Lex. s.v. har with prati, and Böhltingk's Lexicon, vol. ii. p. 290 c). Dārila describes this, quite precisely, as a cure for fever, while Kesava sets it up for a variety of diseases, rāgayakshma (a kind of consumption; see Zimmer, l. c., p. 375), headache, leprosy (kushtūka), and pain in all limbs. The Gānamālā, Ath. Paris. 32, 7, counts the hymn as
takmanásana, 'destructive of takman' (see Kaus. 26, 1, note), but the Anukramanī describes it as yakshmanásana-kush/kadaivatyam, the author being Bhrigú-Aṅgiras. The hymn has been translated by Grohmann, l.c., 419 ff.; Zimmer, l.c., 63 ff., and Grill⁸, pp. 9, 141.

Stanza 2.

b. Himavant is identical with Himálaya.

c. Professor Roth, cited by Grill in his note, suspects srutvā and suggests srutvā. The latter seems more difficult, and I am at a loss to appreciate why the reputation of the kushtha among men might not be so stated.

Stanza 3.

The entire verse is repeated in AV. VI, 95, 1; and with a single variant in XIX, 39, 6.

a. A tree as the seat of the gods occurs in RV. X, 135, 1, yásmin vrkshé supalásé devaḥ sampíbate yamāḥ, 'the tree of beautiful foliage within which Yama drinks with the gods;' cf. also RV. I, 164, 20, 22, and Kuhn, Die Herabkunft des Feuers und des Göttertrankes, pp. 126 ff.

b. tritṛṣasyām itó diví indicates the parallelism which this myth establishes between the kushtha and the soma. The āsvattha-tree is elsewhere said to drip with soma (Kuhn, l.c., 128). The same expression is employed for soma at Tait. S. VI, 1, 6, 1; Tait. Br. I, 1, 3, 10; III, 2, 1, 1; cf. our Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, 11; also the Pet. Lex. s.v. div. i, c, and tridivā.

c. d. For amṛtasya kākṣhanam, cf. RV. I, 13, 5. The Pāda is replaced in AV. XIX, 39, 6, 7 by tāṭaḥ kūṣṭhaḥ agāyata; the word avanvata is rendered variously: Roth, in Grill's note, '(dorthin) wollten haben;' Grohmann, p. 421, 'spendetem;' Zimmer, p. 64, 'dort besassen;' Grill, 'dort ward den Göttern zu teil.'

Stanza 4.

a. The vulgata here and at VI, 95, 2, which is a repetition of this stanza, reads púṣhyam. We have rendered
pūshpam, with some of the MSS., and Whitney, Index
Verorum, s.v. If we retain pūshyam the sense would not
be changed materially; the two words are hopelessly
blended, since the writing of Devanāgarī MSS. in such
a case is totally unreliable.

Stanza 5.

a. The Anukramani designates the stanza as bhurīg, on
account of the apparently hypermetrical first Pāda. This
may be corrected so as to yield an anushūbhi, either by
crisis of pānthāna āsan, or by substituting the older form
pānthā(s). The former is the more conservative alternative,
since the nominative plural pānthās does not occur in the
Atharvan.

d. nirāvahan with its two prepositions indicates vividly
the two chief features of the myth: nir, 'forth (from heaven);'
ā, 'to (the mountain upon which it grows).'

Stanza 6.

The stanza, both by its metre (gāyatrī), and subject
matter, betrays its character as an interruption of the
mythological history of the kūshā. It seems, too, in
a measure, modelled after VI, 95, 3, with which it shares
its last Pāda. Nevertheless I would not go as far as Grill
does, and print the stanza at the end of the hymn, because
it may have been composed as a liturgical interruption of
the mythological account. To say that it was inserted
because of the assonance of ā vaha in Pāda b with nirāvahan
in 5 d is begging the question, since this assonance may be
part of the original endeavour. To be sure, the redactors
of the Atharvan are quite capable of such bêtises, but they
should not be charged with them except for good cause!

b. ā vaha, 'restore,' literally, 'bring hither.' The word
is not otherwise quotable in this sense. Similar expres-
sions, however, are employed to indicate the restoration of
a disturbed mind; here, perhaps, with reference to the
delirious ravings of the fever-patient; cf. pūnar dā, AV.
VI, 111, 4, and perhaps ā gā and úd gā, II, 9, 2. The sense
[42]
is fairly secure owing to its juxtaposition with nîsh kar (cf. st. 10, and II, 9, 5, &c.).

Stanza 7.

b. Cf. AV. XIX, 39, 5. 8 for sómasya sâkhâ.

d. kâkushhe, ‘to my eye,’ not in the sense of the oculist, there being no implication of disease of the eye, as is the case in the expression upahatyām akshōs in st. 10. The poet has in mind that eye with which ‘to see the sun’ (sûryam drisē, drisāye sûryāya, or svār drisē) is the poetic prayer for life. This is quite clear. The eye here is that which finally does go to the sun, sûryam kâkshur gakkhatu, RV. X, 16, 3; cf. with this and the preceding Pâda the formula at the animal sacrifice, e.g. Ait. Br. II, 6, 13, ‘may thy eye go to the sun; may thy breath unite with the wind.’

Stanza 8.

e, d. nâmâny uttamâni: literally, ‘highest names;’ cf. AV. XIX, 39, 2, where the names are stated with much fancy.

Stanza 9.

For the diction of this stanza, cf. AV. VI, 95, 3; XIX, 39, 3. 4; and V, 22, 2; XIX, 34, 10.

Stanza 10.

The stanza is rubricated separately as a member of the takmanâsanagana in the Gânamâlâ; see Kaus. 26, 1, note. The Anukramani designates it as ushnuiggarbâ nîkrit (nivrit), because Pâda b seems defective. By reading akshîós tanúvo the defect is remedied: akshōs here, as well as in part of the MSS. at XIX, 60, 1, stands for akshyōs with defective presentation of the sound-group kshy as ksh. See also IV, 20, 7, where all MSS. read katurakshâs for katurakshyâs. The case is the same as appears in mekhâmi for mekshyâmi, AV. VII, 102, 1; sâkshe for sâkshye, II, 27, 5; vibhuîkshamâna- for -kshya-mâna-, Kaus. 23, 9; 38, 26, and more remotely like sâmâ for syâmâ, AV. I, 24, 4, and sâmâka for syâmâka, Kaus.
74, 16. Morphological deductions, such as Professor Hopkins, Amer. Journ. Phil. XIII, 21 ff., bases upon these defective writings, are therefore subject to the gravest suspicion. In general, Devanāgarī MSS. must be watched very closely for the loss of y, especially if preceded by two consonants; cf. especially the hopeless confusion between the words arghya and argha.

V, 5. COMMENTARY TO PAGE 20.

The only mention of this hymn in the practices of the Kausika is the one implied in 28, 14, lākshāliṅgābhīr (sc. rīgbhīr) dudhe phāntān pāyayati, where the commentators agree in presenting our hymn along with AV. IV, 12, as 'the stanzas characterised by the mention of the lākshā-plant.' For the practices connected with the plant that goes by the names Arundhatī, Silāṭī, Lākshā (possibly also Rohāvī), see the introduction to IV, 12, and the note on its first stanza.

The hymn has been translated by Zimmer, Altindisches Leben, p. 67; Grill4, pp. 10, 143; the last two stanzas by Kuhn, Zeitschrift für vergleichende Sprachforschung, XIII, p. 61. The Anukramāvī designates it as lākshikam, 'pertaining to the lākshā-plant.'

Stanza 1.

a. The Atharvan poets signalise with great predilection their knowledge of the power of any substance which they employ by stating that this knowledge extends to the father, mother, and other relatives of the substance. Or, again, they indicate their control over any disease, or hostile force, by assuming the same knowledge of their kindred. Of the latter class are the boasts made in V, 13, 7; VI, 61, 1, and VII, 74, 1. The former class concerns plants exclusively. Dyaus, the heaven, and Prīthivī, the earth, are father and mother of plants, III, 23, 6; VIII, 7, 2, and perhaps also III, 9, 1. Fanciful names are given to the parents of plants: I, 24, 3, sārūpā nāma te mātā sārūpo nāma te pitā (cf. Kaus. 26, 22, note); VI, 16, 1, vīhālho nāma

E E 2
te pitā madāvatī nāma te mātā (of the plant ābayu, mustard); XIX, 39, 2, gīvalā nāma te mātā gīvantō nāma te pitā (of the plant kūṣṭha); V, 4, 9, uttamō nāma te pitā (of the same plant). The names of the ancestors in our stanza are peculiarly fanciful and heterogeneous.

o. silākṛ, only in this hymn; cf. silāṅgālā (silāṅga + āla), VI, 16, 4; Kaus. 51, 16 1, ‘a creeper or weed growing in grain-fields.’ See Kausika, Introduction, p. xlv, and cf. also our note on st. 9 c.

Stanza 2.

d. For nyāṅkani, cf. nyāṅkanam, AV. IV, 36, 6, and RV. VIII, 27, 18, where Sāyana explains the word by nitarām gamanam.

Stanza 3.

a. Cf. with this the designation of the plant in IV, 12, 1, rōhānī (rōhīzi), and the note there.

b. kanyālā here and XIV, 2, 52; the suffix -lā with disparaging function as in vṛishalā.

c. gāyanti occurs also as the proper designation of a plant, equal to the common gīvanti: see the lexicons.

d. spārāni calls to mind Lat. pro-sper and spēs, but spirā and the root sphai (I. E. sphēj) have a better claim upon these words.

Stanza 4.

b. hārasā is translated by Zimmer, ‘durch einen schlag (griff)’; by Grill, ‘mit gewalt.’ This is a possible alternative. There are two hāras in the Veda, one from the root har, ‘take,’ and the other from ghar. The latter is θέρως; cf. Zeitschrift für vergleichende Sprachforschung, XXV, 80, 133 note, 168. Examples of the latter are AV. VIII, 3, 4 ff.; XVIII, 2, 36. 58; 3, 71; XIX, 65 and 66; and especially II, 19, 2; 20, 2; 21, 2; 22, 2; 23, 2, where the word occurs in the series tápas, hāras, arklś, sokś, and tégas.

1 The MSS. of the Kausika read silāṅgālā with palatal s. By changing silākṛ to silāyṛ we obtain the possible etymology ‘she that creeps upon stones.’
Stanza 7.

For the epithets of the plant in this and the preceding stanza, see the note on IV, 12, 1.

b. For rūshme, see Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft, XLVIII, 565 ff.; for lomasavaksha, Pischel, Vedische Studien, I, 178.

d. Cf. V, 9, 7; RV. X, 16, 3; Ait. Br. II, 6, 13; Sat. Br. XIV, 6, 2, 13, &c.

Stanza 8.

a, b. I have translated the passage with strict adherence to the text which is certainly not above suspicion. The Paippalāda offers no help. Inasmuch as the father is mentioned, it seems likely that both parents are somehow contained in the passage, and the change from kānīnō to kānīnā has suggested itself to all translators (Pet. Lex., Zimmer, Grill). The first Pāda would then be, 'Silāki by name art thou, daughter of a maiden.' I would draw attention here, as at IV, 20, 3, to RV. X, 40, 9, gānisha yōshā patāyat kaninakō vi kārāruhā virūdhha (cf. also RV. X, 3, 2 and AV. XII, 3, 47?), where the origin of plants occurs somehow in connection with a woman and a kānīnakā. But the passage is buried in obscurity for the present. If the emended kānīnā is taken to refer to the mother of the plant, it would certainly seem natural to see in āgabahbru the father. The word as it stands can be nothing but a vocative from a formally and lexically unquotable feminine āgābahrū. Grill suggests the change to the nominative masculine āgābahrus, an emendation which Zimmer's translation also implies. Grill, too, thinks that the mother and father thus reconstructed for these passages must be identical with those in st. 1, namely, night and cloud—a conclusion which, in our opinion, is not at all coercive. He points out that night is designated in XIX, 48, 2 as 'mother,' and in XIX, 49, 1 as a blooming young woman (ishīrā yōshā yuvatiḥ); as regards āgabahbru he has in mind the goat of Pūshan in his relation to sunset and
dawn (cf. RV. VI, 55; 1, and Ludwig's note, vol. iv, 147). All this is possible, but excessively problematic.

e, d. The cloudy allusions of the preceding Pádas are obfuscated further by the statement here that the plant has been sprinkled with the blood of the brown horse of Yama, an expression which may also harbour an allusion to night (cf. syāvi, RV. I, 71, 1; III, 55, 11; Naighantuaka I, 7). Elsewhere the horses of Savitar (RV. I, 35, 5), Agni (RV. II, 10, 2), Rudra (AV. XI, 2, 18) are designated as syāvā. The Padapātha reads āsnā, 'by the mouth,' and Zimmer adopts this reading, against the Pet. Lex., Kuhn (p. 61), Whitney in the Index Verborum, and Grill. The Padapātha itself has āsnāk in the next stanza—an obvious inconsistency. I cannot rid myself of the impression that there is some connection between this and a statement in the Maitr. S. IV, 9, 19; Tait. Ār. IV, 29, asriṃmukho rudhirenābhyaakto yamasya dūtaḥ, 'the messenger of Yama bloody-mouthed, bedaubed with blood;' if so the brown horse of Yama may be a variant of the two dogs of Yama called syāma and sabala, 'sun and moon,' or 'day and night' (cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 163 ff.), and this would again lead back to the word rātri in st. 1. Non liquet. Grill: 'It is conceived that the plant has absorbed the blood of a divine animal with which it has been sprinkled, and has acquired thereby corresponding strength and virtue.'

Stanza 9.

a, b. Zimmer: 'aus des rosses maul (cf. the preceding note) herausgefallen lief sie an die bäume;' Kuhn: 'vom blut des rosses hergeeilt, glitt sie sogleich den bäumen zu;' Grill: 'entsprung en aus des pferdes blut lief diese zu den bäumen hin.' sāmpatitā is not altogether satisfactory; the Pet. Lex. translates it 'zusammengeflo ssen, zusammengeronnen.' The entire picture is vague, and is not rendered less so by the next Páda.

o. The meaning of this Páda is by no means established. It is formulaary in character and always employed in connection with plants. In the oshadhistuti, RV. X, 97, 9;
Vāg. S. XII, 83 the version is sirāk patatrīnī sthana; Tait. S. IV, 2, 6, 2; Maitr. S. II, 7, 13, sarāk patatrīnīk sthana; Kāth. S. XVI, 13, sarāk patatrīnīk sthana; Kap. S. XXV, 4, surāk patatrīnīk sthana (so also a variant of Maitr. S.). Sāyana at RV. explains the word by saranasilāḥ, while Mahidhara at Vāg. S. suggests no less than three other interpretations in addition to that of Sāyana, none of them usable. Note also sirā (patrasirā), RV. I, 121, 11, which may fairly claim relationship with this group; cf. also the expression apām asi svāsā in st. 7. Kuhn, l. c., p. 61, had in mind sara in his translation ‘beflügelt wurde sie ein pfeil.’ Certainly a ‘winged brook’ strains the limits of common sense. But I have no better suggestion to make. The word sarā seems to contain a punning allusion to the name of the plant silākī.

V, 7. COMMENTARY TO PAGE 172.

The Veda, especially the Atharvan, is much given to personify evil qualities as female divinities, e.g. nirriti, ārāddhi, ārti, arāyī, and particularly ārāti. The present hymn aims to appease the powers of avarice and grudge personified as Ārāti; more particularly the poet has in mind the dakshinā of the priest; that shall not be withheld, but shall accrue abundantly. Cf. st. 1; Kāth. Up. I, 1. The Sāstras expressly forbid the withholding of the dakshinā, e.g. Vishnu-smrīti LIV, 15. See also in general RV. X, 107; AV. V, 18; 19; XII, 5; Gop. Br. I, 5, 25. In the Atharvan rites our hymn figures in a variety of connections. At Kaus. 18, 14, in the course of the so-called nirritikarmāṇi (18, 1–18), grain is offered to the goddess of misfortune while the hymn is being recited. At Kaus. 41, 8 a person about to engage in a business venture makes an offering (upadadhita) while pronouncing our hymn, as well as III, 20 and VII, 1. The intention is to remove obstacles.

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1 For the meaning of this technical term, see Kesava to Kaus. 6 (p. 309 of the edition). The upadhāna according to this consists in offering one of thirteen different kinds of havis.
Once more in Kaus. 46, 6 he who has a request to make, recites sts. 5–10 along with VII, 57, in order that his request shall not be refused. The hymn has been translated by Ludwig, Der Rigveda, III, 305; Grill², pp. 39, 145 ff.

**Stanza 2.**

a, b. purodhatśe, lit. 'dost make thy agent or purohita;' pūrusha, ‘servant, minister;’ parirāpīna, ‘suggesting, prompting, advising;’ cf. XII, 4, 51.

**Stanza 5.**

The śraddhā is 'faith, religious zeal,' that makes the sacrificer liberal to the priests. Cf. Dārila to Kaus. 46, 6. It is the same śraddhā which entered Naśiketas, Kāth. Up. I, 2 ff., to such an extent that he desired to be given himself as sacrificial reward to his priests. This zeal is naturally bestowed by the brown soma, i.e. in the course of solemn sacrifice, and through the inspiration that comes from the hymns (Vāk Sarvāstivādī), sung while drinking the soma. The previous translations seem to me to miss the point wholly: Ludwig, 'den (anteil, den) ich verlange... den soll heute Śraddhā finden.' But yām refers to the person supplicated, not to favours asked. Grill, 'wen ich angehe mit dem spruch... der werd heut inne mein vertraun, und nehm den braunen soma hin.' Cf. also Zimmer, p. 272.

**Stanza 6.**

d. The Pet. Lex. suggests for this single occurrence of práti hary the meaning 'verschmähen, zurückweisen,' though the word ordinarily means 'delight in, long for.' The passage seems to contain the euphemistic insinuation that Arāti when sufficiently cajoled is favourable to generosity. Or, those who desire to be generous must curry favour with Arāti; otherwise she frustrates their intentions. Cf. I, 8, 2.

**Stanza 8.**

Arāti is here connected with nightmare. Her appearance as a naked woman recalls the German 'alp,' or 'mahre'
which also manifests itself as a woman; see A. Kuhn, Zeitschr. f. vergl. Sprachf. XIII, 125 ff. For the spirit of this and the subsequent stanzas, cf. the description of the Apsaras, IV, 37.

V, 13. COMMENTARY TO PAGE 27.

This charm against snake poison claims interest chiefly from its designations of serpents, mostly of obscure meaning, and reaching down to the bed-rock of folk-lore. Kausika's performances 29, 1–14 are very explicit: they follow the hymn stanza by stanza. But they are not as instructive as they might be owing to their symbolism, and their own obscurity. They begin with the performances in honour of Takshaka, described at 28, 1–4 in connection with IV, 6 and 7 (see the introduction to IV, 6), and continue with additional doings, based upon each stanza of our hymn. These will be referred to most profitably under the head of each separately. The hymn exhibits noteworthy points of contact with RV. I, 191.

Stanza 1.

Cf. RV. I, 191, 7. 11. We have translated saktám by 'what has been fastened;' cf. RV. I, 191, 10. The Pet. Lex. s. v. saṅg 4), 'inherent.'

Stanza 2.

Kaus. 29, 2–4: 'With the second (stanzā) the act of confining (the poison) takes place1. 3. The (priest) walks about (the patient) towards the left (Kesava, savyam=

1 dvitiyāyā grahāni. Dārilaḥ, kaṭakabandha ity arthaḥ, 'with the second stanza a rope is fastened (about the patient)? Cf. agrabham, and grśhmāmi in the mantra. The feminine gender of grahāni is peculiar. We should expect either grahanam, or dvitiyā grahāni. Kesava, vishām na visarpati desasthitam bhavati sarire na sarpati vishastambhanam bhavati.
apradakshinam). 4. He fastens a bunch of grass\(^{1}\) to the border of the (patient's) tuft of hair.'

b. etāsu, feminine, with reference to the numerous female reptiles in sts. 7 ff.

**Stanza 3.**

**Kaus. 29, 5:** 'With the third (stanza) he drives the poison forth.' Kesava, damsād visham anyatra gakkhati. In Pāda a, vrīshā me rávah suggests perhaps the fire which is built to frighten away serpents; see RV. I, 94, 10; VII, 79, 4; X, 111, 2. At RV. X, 146, 2 = Tait. Br. II, 5, 5, 6 vrīshāravā is the designation of a croaking bird. Pāda d echoes RV. I, 191, 8: the rising sun symbolises the quiescence or destruction of all harmful powers.

**Stanza 4.**

**Kaus. 29, 6, 7:** 'While reciting the fourth stanza, along with VII, 88\(^{2}\), the (serpent's) bite is rubbed\(^{3}\) with grass, and the grass thrown upon the serpent. 7. (Or in the absence of the serpent he throws it) where the biting took place.' Cf. Kaus. 32, 25. The ceremony is an attempt at the complete realisation of the mantra.

**Stanza 5.**

**Kaus. 29, 8:** 'With the fifth stanza he sprinkles the poisoned person with water heated by quenching in it

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1 The virtue of this manipulation rests apparently in the pun between stamba and the root stambh, 'fasten, confine'!

2 'Go away, thou art an enemy, an enemy surely art thou! Thou hast mixed (thy) poison into poison, thou hast certainly mixed poison. To the serpent himself do thou go away. Him slay!' Cf. Ludwig, Rigveda, III, 511; Henry, Le livre VII de l'Atharva-veda, pp. 36, 106.

3 Kesava, pragvālya, 'heating the bite with burning grass.' This is due to confusion of this performance with Kaus. 32, 24, damsma nitāpya.
burning reeds from a thatch mixed with grains of sesame.'
For avαγvāla, cf. Kaus. 27, 29 (introduction to III, 7);
Kaus. 27, 33 (introduction to III, 11); 28, 2 (introduction
to IV, 6). The punning symbolism which connects this
practice with āpatrinīya, and perhaps also ālikāh (as though
it were valika) in the mantra, represents the low-water
mark of banale attempts to construct a practice upon the
indications of the mantra. The names of the serpents in
this and the following stanzas are for the most part very
obscure (cf. Zimmer, pp. 94, 95): for kālrāta, see X, 4, 14,
for babhrū, VI, 56, 2. asitā is a more common designation,
VI, 56, 2 ; VII, 56, 1, &c., and cf. the note on VI, 56, 2.

o. stāmānam, Ïπ. λεγ., we have rendered as though it
were sthāmānam (masculine!). Cf. our remarks on the
interchange between surd aspirates and non-aspirates,
Amer. Journ. Phil. XII, pp. 436 ff., and Roth in the
The Pet. Lex. under sthā - api suggests srāmānam, without
interpreting the passage in this form.

Stanza 6.

Kaus. 29, 9 : 'With the sixth (stanza) a bowstring taken
from the notched end of the bow is fastened upon the
patient.' Again, the vaguest kind of symbolism in refer-
ence to Pāda d. For taimātā, see V, 18, 4. The rendering
of āpodaka is very uncertain. Though in accord with the
apparent meaning of the same word in st. 2, it jars here:
we should rather expect another designation of serpents,
'one that does not live in the water (?).'

Stanza 7.

Kaus. 29, 10: 'With the two next stanzas (7 and 8) the
patient is given to drink water with the earth of a bee-hive.'
(Kesava, however, madhūdvāpa = madhuvṛikshamṛittikā).
The relation of the practice to the stanzas is profoundly
obscure. Cf. the note on V, 5, 1.

1 Cf. the introduction to VI, 24.
Stanza 8.

b. We are tempted to change the instrumental āsikn̄yā to the ablative āsikn̄yāḥ, 'born of the black serpent,' or 'born of the black night.'

c. For pratāṅkam, see our note on IV, 16, 2; cf. also XII, 1, 46; Sat. Br. VII, 4, 1, 28 (ye vā vārṇesu serate), and Ait. Br. VI, 1, 3.

Stanza 9.

Kaus. 29, 11: 'With the ninth (stanza) the patient is given to drink water containing the excrement of a porcupine. With a prick (of the porcupine) that has three white stripes he feeds meat to the patient.' Cf. the closely correlated RV. I, 191, 16.

a. The Pet. Lexs. and Zimmer, p. 82, translate karṇā by 'long-eared.' But has the porcupine long ears? I have preferred to think of his pricks (śalāḷ) as giving rise to the somewhat fanciful adjective. The prickly porcupine may naturally not live on good terms with serpents, being hard to tackle.

b. avaśāramitkā, left untranslated by the Pet. Lexs., in the light of pravartamānākāḥ, RV. I, 193, 11, is obviously a diminutive participle; see our note on IV, 37, 10.

Stanza 10.

Kaus. 29, 13: 'With the tenth (stanza) the patient is given water to sip from a gourd.' This looks as though there was some connection in the mind of the Sūtrakāra between tābūva and alābu. At any rate tābūva, and tastūva in the next stanza, seem to be a cure for poison. This and the next stanza are wholly problematic.

Stanza 11.

Kaus. 29, 14: 'With the eleventh stanza he ties (a gourd) to the navel of the patient.' For tastūvam some MSS., according to Böhtlingk's lexicon, read tarsūvam.

1 Cf. Kaus. 10, 16, and the Grīhya-sūtras, where the prick with three stripes figures frequently; see Stenzler’s index, s. v. tryemi.
V, 14. COMMENTARY TO PAGE 77.

The hymn is one of the krityâpratiharâni, a series of hymns which counteract spells, given in the list at Kaus. 39, 7. See the introductions to IV, 17; V, 31; VIII, 5; X, 1, &c. The plant which figures prominently (sts. 1, 2, 4, 9) is not specified. It may be the apâmârga, as in IV, 17–19; cf. the Anukramanî, vânaspatyam. The hymn has been translated by Zimmer, p. 396 ff.; Grill², pp. 26, 147 ff.

Stanza 1.

The first hemistich is repeated at II, 27, 2; see the note there.

Stanza 9.

In the course of the performances undertaken with the krityâgana at Kaus. 39, 7–12 (cf. the introduction to IV, 17) this stanza is rubricated (Sûtra 11), preceded by the words krityayâmitraâkakshushâ samikshan, which seems to be mantra, either entirely, or in part; cf. Dârila and Kesava, p. 341. The sense of the Sûtra, as much else in the same passage, is very obscure.

Stanza 10.

a. As a son goes to his father, thus do thou, O spell, return to thy father, i.e. to him that has prepared thee.

e, d. Grill, following Roth's lead, reads bandhúm iva and translates, "wie sich der flüchtling heimwärts kehrt, &c." We do not feel constrained to accept the emendation. ava + kram ordinarily means 'overcome,' hence we have translated avakrâmi by 'one who overcomes.' The comparison is as good, if not better. Zimmer, 'wie den Banden entflehend eile zurück &c.'--a forced construction of the accusative, bandhám.

Stanza 11.

A doubtful stanza in changed metre (gâyatri). It may have slipped in because of mrîgám iva in the next stanza.
The sense seems to be: as surely as the antelope, shy though she be, mates with the buck, so surely shall the spell strike him who prepares it. Cf. IV, 4, 7 = VI, 101, 3. and VII, 115, 2. But abhiskándam is ápi. λεγ.: we have followed Grill in referring it to the mounting buck. The Pet. Lex. regards it as a gerund, and Whitney, Index Verborum, emends to abhiskándan, a masculine participle, yielding a very problematic construction. Zimmer, 'wie die scheue Antilope, die Gazelle dem Angreifer (entflieht, so du, o Kranker, dem Zaubler).

V, 18. COMMENTARY TO PAGE 169.

The object of the two hymns V, 18 and 19 is clearly to present in the most drastic language the danger which arises from the oppression of Brahmans, and usurpation of their property. Especially the cow of the Brahman, given to him as his sacrificial stipend (dakshinā; cf. XII, 4), is sacred and inviolable. The point is accentuated by the practices connected with them. The two hymns are rubricated at Kaus. 48, 13 ff. under the name brahmagavyau (i.e. the two brahmagavi-hymns). The practices are intended to compass the death of him that robs or slays the cow of a Brahman; they are as follows: 13. ' (The Brahman) recites the two brahmagavi-hymns against (the robbers). He recites them while the activity (of killing and cutting up the cow is being performed). 15. vikritati (Dār. úvadhye haviśkrite•ty arthaḥ). 16. (He recites the hymns) over the excrement within the entrails. 17. And

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1 This is the agyeyatā, 'freedom from oppression,' of the Brahman; cf. Weber, Ind. Stud. X, 60 ff.
2 Dārila and Kesava add to this the related hymn XII, 5 (mixed prose and verse).
3 Excessively doubtful; Dārila has the following as text and scholion: kah kriyā anvāha, úbadhye, dveshayam manasi (Cod. anasi) kriyā saptaminirdesāt. Cf. XII, 5, 39, where the excrement of the cow is described as fit for sorcery-practices.
also at a burial-ground. 18. Thrice he exclaims: "Slay those yonder." 19. While reciting the second (brahma-
gavi-hymn) he hides a stone in the excrement. 20. Twelve
nights does he rest observing every vow (of the brahma-
kārin). 21. When the sun has risen twice (after the twelve
days, the enemy) is laid low.' Cf. especially AV. XII, 4
The Anukramani designates the two hymns as brahma-
gavidevatye.

Both hymns have been translated by Muir, Original
Sanskrit Texts, I², 285 ff.; Ludwig, Der Rigveda, III,
447 ff., 451 ff. (cf. also 154); Zimmer, 199 ff.; Grill ²,
41, 148 ff.; cf. also Hillebrandt's Vedachrestomathie, p. 42.

Stanza 3.

Ludwig very ingeniously suggests the change of mā to
yā at the beginning of Pāda c; this yields a more concin-
nate construction: 'Enveloped in her skin, as an adder
with evil poison, sapless, unfit to be eaten is the cow of
the Brāhmaṇa.' Shankar Pandit with all MSS., śa.

Stanza 4.

This and the following stanza, as also 8, 9, and 13 are in
trishūṭh metre, and bear no reference to the cow of the
Brahman: they deal with the Brahman himself. Muir,
Ludwig, and Zimmer refer the verbs to the cow.

Stanza 5.

b. nā kīttāt, lit. 'not as the result of thought;,' cf. ákittyā,
V, 17, 12, and malvāh, V, 18, 7.

Stanza 6.

b. The Paippalāda reads agnēh priyatamā tanūḥ, and the
Pet. Lex. suggests agnēh priyā tanūr iva; cf. st. 14, and
XII, 5, 41. 73.

c. Soma is the heir of the Brahman, i.e. Soma is bene-
fited by the service of the priest; or, perhaps, Soma is

1 Dār. smārāne pākasthāne ūbadhyavat.
interested in the Brahman's cow (implied throughout the hymn), because her milk is mixed with Soma; cf. st. 14. See also Sat. Br. V, 4, 2, 3.

Stanza 7.

Cf. RV. X, 85, 34. nīkhhīdam, lit. 'to throw out.' Professor Roth suggests ni-khīdam, 'to get down.' nīkhhīdīs certainly Æī. λεῦνος and might be for nishkhīd=ni-shkhīd, reminding us of the MSS. of the Tait. S. which write khkhīd in the interior of words (after augment and prepositions); see Ind. Stud. XIII, 106–7. But the statement, that the oppressor of Brahman swallows the cow, and that he then cannot get her out again, because she sticks in his throat, is equally suitable.

Stanza 8.

b. The expression nādīkā dāntās tápasā bhīdīgadhāk seems to me to contain a double entente, 'his windpipe (shaft of the arrow), his teeth (points of the arrow), are bedaubed (like the arrow with poison) with holy fire.' A striking figure of speech, hardly to be misunderstood! Muir, 'his windpipe is arrow-points smeared with fire;' Ludwig, 'die naḍīkā (speiseröre oder luftröre?) die zähne vom tapak bestrichen;' Zimmer, 'seine luftröhre mit Gluth bestrichne Pfeilspitzen;' Grill, 'die Lufterh Pfeilspitze, in des Eifers Gluth getauchet.'

Stanza 10.

d. vaitahavyā, patronymic from vitāhavya, a proper name; cf. st. 11, and V, 19, 1. Zimmer, pp. 132, 200–1, translates the word by 'die aus habsucht opfernden,' and 'die opf degarten,' but the word per se has no disparaging meaning; cf. viḍihotra.

Stanza 11.

e, d. Ludwig, 'die der Kesara-prābandhā letztgeborene gebraten.' This involves the emendation of karamāgām to karamagām (sc. vatsam, 'calf'), and makes Kesara-prābandhā the name of a cow; cf. prathamagā. That cows
had names may be seen from our introduction to II, 32, but this name, ‘having her hair braided,’ is clearly that of a woman. Apparently the iniquity of the Vaitahavyas reaches its height, when they do not spare the only goat of the poor woman. If the text were only as sound as the moral!

Stanza 12.

a. Cf. V, 19, 11, where the number 99 takes the place of 101. Both are formulaic.

Stanza 14.

Cf. st. 6 and XII, 5, 4. 58.

e. hántâbhîsasténdras ought, in the light of stanza 6, to mean ‘Indra slays the curser,’ or ‘Indra destroys curses.’ Accordingly the Pet. Lex. proposes hántâ-bhîsastim (cf. Whitney, Sanskrit Grammar, §§ 271 d, 946); hántâ-bhîsaster is equally possible (cf. l. c., § 1182 d). The text might possibly be sustained by reading hántâ-bhîsastâ (acc. plur. neut.). Ludwig takes both words as nominatives of tar-stems, ‘Indra töter flucher.’ Zimmer, still differently, reads hántâ-bhîsastam.

d. For vedhás, cf. our note on I, 11, 1 b.

V, 19. Commentary to page 171.

For the employment of this hymn in the ritual, and other general considerations, see the introduction to V, 18.

Stanza 1.

e. Bhrîgu is a typical name for an Atharvan priest; cf. ângirasá in st. 2; bhrîgvaângiras, like athavâângiras, is a name of the Atharva-veda itself; see Kaus. 63, 3; 94, 3. 4. Like Atharvan and Ângiras, the Bhrîgu are connected with the production of fire; cf. Ludwig, III, 140.

The legend which is alluded to here (and in V, 18, 10, 11) is not to be found elsewhere. One may fairly question whether it is not, in a measure at least, trumped up in deference to a supposed etymology: -gaya in srīgaya suggests 'conquer, oppress' (cf. giyāte in st. 6, and brahmagyāsyā in st. 7); the syllable srī (Pādapāṭha srīngaya) is not above the suspicion of having suggested srīṅgin, 'horned animal,' RV. I, 32, 5, &c.; cf. the later writing srīgaya, Vishnu-purāṇa, &c. Note however Tait. S. VI, 6, 6, 2, and Sat. Br. XII, 9, 3, 1 ff., in both of which places the Sṛīgayas come to grief.

Stanza 2.

The text has ubhayādam, which we have emended (with Grill) to ubhayādann, 'having two rows of teeth.' The ram is ordinarily a harmless animal; but, just as he portentously devours a lioness at RV. VII, 18, 17, so he here appears armed with extra teeth, and capable of doing mischief. Possibly, however, ubhayādam is an accusative from ubhayāda = ubhayādant, 'horse,' and 'the goat devoured the horse' is another way of marking the ominous destruction of the property of oppressors. Cf. RV. X, 90, 10, and the Pet. Lexs., s.v. ubhayātodant, ubhayātodanta, ubhayādant.

Stanza 3.

I have accepted Professor Weber's not altogether certain emendation of suklām to sulkām (Ind. Stud. XVII, 304). This is based upon Muir's perfectly secure parallel correction at III, 29, 3 (Original Sanskrit Texts, V, 310). These two passages are the only ones upon which the Pet. Lex., s.v. 2 d, bases the meanings 'auswurf, schleim, rotz' for suklā; otherwise the word means 'white.' It must be conceded, however, that the reading sulkām disturbs the parallelism between Pādasa a and b, and that the construction of ish with the locative of the person from whom something is desired is strange. The text as it stands would yield, 'who threw slime upon him.'

This punishment broaches upon the later infernal
fancies of the Mārkandeya-purāṇa; see Scherman, Roman-
ische Forschungen, V, 539 ff.; Materialien zur Geschichte
der Indischen Visionsliteratur (Leipzig, 1892), and Féer,
Journal Asiatique, Eighth Series, vol. xx, p. 185 ff.; Ninth

Stanza 4.

b. 'As far as she reaches or penetrates,' i.e. wherever she
is distributed and eaten (?). Ludwig, 'wohin sie überhaupt
gewandelt,' i.e. wherever she has been during her life-time.
Zimmer (and similarly Grill), 'während sie noch unter dem
beile zuckt.'

Stanza 5.

b. I read asyate for asyate with Zimmer and Grill; cf.
V, 18, 3 d. See also the note on III, 4, 7, and Proc. Amer.
Or. Soc., May, 1886 (Journ., vol. xiii, p. cxvii ff.).

Stanza 7.

The last word, brahmagāyasya, is a gloss (Anukr. upari-
shrādbṛhat!). The cow is described as portentous, hence
she forebodes destruction; cf. VIII, 6, 22.

Stanza 9.

c. The Pet. Lex., s.v. man with abhi, reads tād dhānam
for sād dhānam. The emendation is not urgent.
d. Nārada is the typical interlocutor in the Purāṇas; in
AV. XII, 4, 16. 24. 41 ff., he is especially engaged in pro-
curing the brahmagāvī.

Stanza 11.

Cf. V, 18, 12. For nāva navatāyaḥ, see Whitney, Sk. Gr. §
477 d.

Stanza 12.

A favourite method of imprecation in the Atharvan
consists in threatening with the ceremonies of funeral, or
even employing stanzas and formulas originally constructed
for burial; cf. the introduction to I, 14, and the note on
II, 12, 7. The present stanza, as well as sts. 13, and
XII, 5, 47 ff., contain such threats against the oppressor of Brahmans; cf. our Contributions, Second Series, Amer. Journ. Phil. XI, p. 336 ff. (especially pp. 339 ff.). In this stanza reference is made to the custom of tying a kūḍi-plant (according to Dārila at Kaus. 21, 2. 13, &c. = badarī, 'Christ's thorn'; cf. Kaus. Introduction, p. xliiv) to the dead, so that it trails after him and effaces the track of death: death shall not find the path again and turn upon his trail for further victims. Cf. Antoninus Liberalis 23, ἐξῆπτε δὲ ἐκ τῆς οὐρᾶς πρὸς ἐκαστὸν ὕλην, ὡς ἄν τὰ ἱχνη τῶν βοῶν ἀφαίρῃ. To this rough embrace, symbolic of death, the oppressor is here assigned. See Roth in Festgruss an Böhtlingk, pp. 98–9; and the present translator, Amer. Journ. Phil. XI, 338; XII, 416.

Stanza 14.


Stanza 15.

a. For the relation of Mitra and Varuna to rain, see Ludwig, Der Rigveda, III, 314.

b. Cf. VI, 88, 3; Khād. Grīh. III, 1, 6; and Ludwig, l. c., p. 256.

V, 20. Commentary to page 130.

The purpose of the hymn is obvious. At Kaus. 16, 1, it is rubricated along with VI, 126, 1, and accompanied by the following solemnities. All musical instruments are washed, dipped into a mixture which contains the fragrant substances tagara (powder of the tabernaemontana coronaria) and uṣīra (the root of andropogon muricatus); they are next anointed with the dregs of ghee (cf. V, 21, 3), and finally the chaplain (purohita) of the king sounds them thrice and hands them over to the warriors as they go forth to battle. Cf. also Vait. Sū. 34, 11; Ath. Paris. 5, 4.

Stanza 1.

Cf. V, 21, 3. The Padapáthä satyaná-yán, 'going with, or to, the warriors.' Grill, 'wann sie in den kampf ruft.' As regards the resonance of the wood, Tait. S. VI, 1, 4, 1 has the following pretty conceit: 'Váš, speech, once upon a time escaped from the gods, and settled in the trees. Her voice still resounds in wooden instruments.'

Stanza 2.

a. druváya (cf. XI, 1, 12), with an obscure suffix váya, perhaps = máya; cf. our remarks on the interchange of v and m in the Proc. Amer. Or. Soc., May, 1886 (Journ., vol. xiii, pp. xcvii ff.)¹. Ludwig, 'an beiden hölzern nach beiden seiten befestigt.'

b. The MSS. read vásitám, emended in the vulgate to vásitám. This we have translated. Ludwig also adopts vásitám, but renders 'losbrüllend wie ein stier auf die kühe.' Cf. VIII, 6, 12; XI, 9, 22.

Stanza 3.

c. Possibly ví vidhya is to be read for vidhya (haplology; cf. Proc. Amer. Or. Soc., April, 1893; Journal, vol. xvi, p. xxxiv ff.); see I, 8, 2; VI, 66, 1; XI, 9, 23.

d. hitvá grámán, 'with broken ranks,' or, 'having abandoned the villages' (so Pet. Lex. and Ludwig).

Stanza 7.

c. For útpipának, see our discussion, Contributions, Fourth Series, Amer. Journ. Phil. XII, p. 441 ff.

d. In the light of satrutúrya and vṛitrátúrya one is

¹ Perhaps, however, druv-áya, formed upon a denominal verb-stem; cf. gav-ayá, 'bos gavaeus:' go, 'cow.'
tempted to read amitratūryāya, notwithstanding the metre. The sense would be the same in the end. svardhī (stem sv-ardhīn), āy. λεγ., we have translated philologically 'having the good side;' cf. RV. II, 27, 15. The Pet. Lexs. and Grill, 'ein guter parteigenosse (kampfgenosse),' but the word is certainly a bahuvrīhi. Ludwig's 'sinnend auf liecht (gewinn)' presupposes svar-dhīk, but there is no reason for the loss of the visarga.

Stanza 8.

a. The metre suggests for dhībhīk the synonymous dhīṭ-

bhiṭ ; cf. RV. I, 161, 7 with III, 60, 2. Likewise, vadāsi for vādāti would harmonise better with Pāda b.

c. Ludwig takes sātvano as nominative of sātvana, 'Indra-

freund und held lass dich nennen.'

Stanza 9.

Treated by Roth, Festgruss an Otto von Böhtlingk, p. 99. His translation implies that the drum heralds the return of the warriors after the battle, and announces the respective merits of the participants. This breaks the connection, and imports over-pregnant sense into Pādas c, d, 'das verdienst sachverständig abschätzend (but vayūnāni vidvān

is a mere formula!), teile vielen lob aus im kriege,' i.e. 'für ihre haltung im kriege (for their conduct in battle).’ For dvirāgā, cf. duellum, bellum.

Stanza 10.

c, d. A blurred comparison. The press-stones are placed

over the skin into which the juice trickles, adhisāvānam (sc. kārma); cf. Hillebrandt, Soma und verwandte Götter,

p. 181 ff. They dance upon (beat down upon) the stems

1 Note XII, 1, 41, ākrandō yāṣyām vādati dundubhīk, 'upon whom (sc. the Earth) resounds the roaring drum.'

2 adhisāvānam by itself means the pressing-board, and so it may be understood here without altering the sense materially. Only the simile in that case is still further diluted.
of the plant over the skin. Thus the drum-sticks beating upon the skin for victory, as it were, dance upon (beat upon) the booty. The Pet. Lex. and Grill change ádhrī, apparently as though it were the MS. reading (‘man könnte an eine verwechselung mit ádri denken,’ Pet. Lex. s. v. ádhrī). But there is no word ádhri, and according to the Index Verorum the MSS. read ádri¹. The expression grāvā ádriṅ seems to be a composite phrase, ‘press-stone;’ cf. Hillebrandt, l. c., 152 ff.

Stanza 12.

a. For vidāṭhā niśñkyat cf. RV. IV, 38, 4. It seems to mean ‘like a leader (puroetā) attending to the troops.’ Ludwig, ‘der opferversammlungen gedenkend;’ cf. Der Rigveda, III, 259 ff. I believe that vidāṭha primarily means ‘family;’ cf. su-vidātra, 2. vēdatra (pativēdatra), pāri vid, &c.


The practice connected with this hymn at Kaus. 16, 2. 3 is as follows: ‘(The purohitā) while reciting the hymn makes an offering aloud, and swings the sacrificial spoon about high in the air². Then he sews a soma-branch upon (a piece) of the skin of an antelope, and fastens it (as an amulet) upon the king.’ The performance on high symbolises the shrill sound of the drum (cf. V, 20, 1); the amulet seems to be a blended, vague embodiment of the soma-shoot in V, 20, 10, and the antelope’s skin in V, 21, 7. Stanza 12 of our hymn is rubricated in the aparāgitagana of the Gavamālā, Ath. Paris. 32, 13. The hymn has been translated by Ludwig, Der Rigveda, III, 373–4.

Stanza 7.

b. The skin of the antelope seems thus to have been used for the covering of the drum just as the skin of the

¹ Some of Shankar Pandit’s MSS. do, however, read ádhri.
² Dārila, ārdhvam parivartayan... homas ka ukkāh.
cow (V, 20, 1; 21, 3). But the matter is not altogether clear, since in the Sūtra above the antelope’s skin is combined with a soma-shoot. This points, rather, to some use of it either at the soma-pressing, or, perhaps, at some preparatory stage (dīkṣā). The black antelope’s skin is regularly employed at the dīkṣā; cf. Ait. Br. I, 3, 17; Lindner, Die Dīkṣā, p. 27 ff.; Oldenberg, Die Religion des Veda, pp. 87, 399 ff.

**Stanza 8.**

The first hemistich is altogether obscure. One may imagine that the poet desires to accentuate Indra’s (and implicitly the king’s) power by stating that the enemies are frightened at the beat of his feet, even when he is amusing himself; cf. Mahābh. III, 14882, yadi prakridate sarvair devaik saha satakratuk, ‘if (Indra), of hundredsfold power, disports himself in the company of the gods.’ The words khaṣayā sahā would naturally mean ‘in the company of khaṣā,’ and one is almost tempted to suspect sāya (sāki), ‘in the company of Sāt.’ But it is possible to extract the meaning, ‘the enemies are frightened at the beat of Indra’s feet and at his shadow.’ Ludwig, ‘mit denen Indra spilet mit dem fussgeräusch und seinem schatten’ (!).

**Stanza 9.**

Ludwig, ‘nur wie der laut einer bogensene sollen die dundubhi herschreien, von den heeren der feinde, welche besigt sind, und mit ihrer front nach allen weltgegenden gehn.’ But gyāghoshāh is not a possessive compound, witness the accent, and the sense of abhi krosantu must be the same as that of abhi krand in V, 20, 2. 7; 21, 4–6.

**Stanza 10.**

The picture is that of interference of the sun and its rays with the operations of the enemy. patsaṅgīnīr, ‘clogging their feet,’ is not quite clear. Ludwig may be right in regarding it as an independent noun, ‘schlingen,’ ‘traps,’ cf. Kaus. 16, 16.
V, 22. Commentary to page 1.

The word takmán is not mentioned at all in the Rigveda, but occurs very frequently in the Atharvan. Four hymns, I, 25; V, 22; VI, 20; VII, 116, are devoted exclusively to its cure; the word is mentioned frequently elsewhere in the Atharvan; and there are descriptions of diseases, such as are stated in AV. I, 12, which are very closely allied in character to the takmán, but the word is not mentioned in the text. The Ganamálâ, the 32nd of the Atharva-Parisishás, presents in its seventh paragraph a series (gana) of no less than nineteen hymns, supposed to be devoted to the cure of this disease (takmanâvana); see Kaus. 26, 1, note. Sâyana to AV. XIX, 34, 10 explains takmán as follows: krikkhragivanakartâram yasmin sati krikkhrena gîvanam bhavati. Professor Roth in his famous tract, 'Zur Litteratur und Geschichte des Veda' (p. 39), published in 1846, thought that the takmán referred to leprosy because the name of the plant kûşthha (costus speciosus), the specific against takmán, is in the later medical writings also a designation of leprosy. Adolphe Pictet in an article entitled 'Die alten Krankheitsnamen der Indo-Germanen,' published in Kuhn's Zeitschrift, V, 337, thought he found etymological support for this view in Persian tâkhtah and Erse tachas, tochas, both of which refer to leprosy, or the like. Professor Weber, judging from the symptoms described in AV. I, 25, recognised fever as the chief feature of the takmán (see Indische Studien, IV, 119); after him Dr. Virgil Grohmann published in the same Journal, IX, 381 ff., a careful and exhaustive essay which corroborated Weber's view. This was still further supported by Professor Zimmer in his Alttindisches Leben, p. 379 ff., and now Dârila and Kesava, the commentators of the Kausika-sûtra, everywhere gloss the word

1 Cf. also the hymns to the kûştha-plant, V, 4 and XIX, 39.
by gvara. The descriptions of gvara as offered by the Hindu medical Sāstras are such as to leave no doubt that the two diseases are essentially the same. Just as the word takmán is lost in the later literature, the word gvara is totally wanting in the Atharvan: the two words complement one another. Only one must not expect to find lucidly expressed diagnosis and consistent therapeutics in Atharvan writings; the descriptions are frequently vague, being blended with that of other diseases, and the treatment frequently symbolic. In many passages, moreover, the takmán is a person, and belongs to the same class of demoniacal manifestations as graha, amīva, rakshas, and the like.

Briefly, the disease is described as having for its chief symptom the change between heat and chills; intermittency, arriving either every day at the same time, every third day, or omitting every third day; jaundice, which suggests true malarial fever, especially during the rainy season; and the association with a variety of other diseases, some of which are none too clear in character. Headaches, coughs are alluded to unmistakably; in addition the diseases called balāsa (AV. IV, 9, 8; XIX, 34, 10), and his 'brother's son,' the pāmān (V, 22, 12). Almost all diseases in India show a tendency to be accompanied by febrile symptoms, and the frequency of malarial fevers is notorious. Susruta designates fever as 'the king of diseases;' fever is present when man comes into the world, and it is also present when he leaves the world. Gods and men alone survive its ravages (Susruta, Uttaratantra, chapter 39). No wonder, then, that the burning weapons of Takman are dreaded so much in the Atharvan. The effort is made to drive him out, either with polite words (I, 25; VI, 20); with potent charms (IX, 8, 6); or with plants used as specifics, especially the kūṣṭhā (costus speciosus), which is

1 We may mention also that Dr. Muir translated the word by 'consumption.' Original Sanskrit Texts, IV, p. 280.

2 Cf. AV. I, 25, 4; VII, 116, 2.
therefore designated as takmanāsana (V, 4, 1. 2), and the gaṅgidā, an unexplained member of the Indian flora. In V, 22 the gods, Agni, Soma, Varuṇa, the Ādityas, and the deified press-stones (pressing the soma) are appealed to for help. Cf. in addition to the authorities mentioned above, Edmund Hardy, Die Vedisch-Brahmanische Periode, p. 198, and, for detailed descriptions of fever and its treatment in the medical Sāstras, Wise, Hindu System of Medicine, p. 219 ff.

The treatment of AV. V, 22 in the ritual, Kaus. 29, 18, 19, is as follows: 'The priest) gives (the patient) gruel made of roasted grain to drink. The dregs (of the gruel) he pours from a copper vessel over the head (of the patient) into fire derived from a forest-fire.' The treatment is intensely symbolical, being based upon the attractio similium, with a touch of homoeopathy. The roasted grain represents heat and therefore fever; the copper vessel (lohitapātra), with the other meaning of lohita, 'red,' in mind, again suggests heat and fever, and the forest fire, dāvāgni, figures in preference to ordinary fire because it is occasioned by lightning, and lightning is conceived as the cause of fever and its related diseases. See our treatment of AV. I, 12, and cf. Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, 469 ff. (p. 4 ff. of the reprint). Note also the very parallel treatment which the fever patient undergoes at the hands of Kausika in 25, 26, in connection with AV. I, 25.

The hymn has been translated many times, either entirely or in part. See Roth, l. c., p. 38; Grohmann, Indische

1 Dārila at Kaus. 8, 15, gaṅgido-gunah akalā iti dākshinātyah. Kesava, ib., gaṅgido vārānasyām prasiddhaḥ. It is the name of a tree in any case; see XIX, 34 and 35.

9 Kausika's language is of the most concise Sūtra sort: 18... lāgān pāyayati. 19. dāve lohitapātreṇa mūrdhni sampātān ānayati. The translation above is with the help of Dārila. The employment of the dregs after the act of āplavana is technical; see the Paribhāshā-sūtra Kaus. 7, 15. For the sampāta, see also Gṛhyasamgraha I, 113.
Studien, IX, p. 381 ff. (especially pp. 411–12); Ludwig, Der Rigveda, III, 510; Zimmer, l. c., pp. 380 ff.; Grill, pp. 12, 153 ff.; cf. also Hillebrandt, Vedachrestomathie, p. 49. The Anukramani designates it as a takmanāranadevatyam (sc. sūktam); Bhrigu-Aṅgiras are the authors.

Stanza 1.

a. Because the first Pāda is a gagati followed by three tristubh Pādas the Anukramani designates the stanza as a bhurig. It is possible, however, to obtain a tristubh by reading āpabādhatetāk with elision and crasis; cf. Roth in Kuhn’s Zeitschrift, XXVI, 50 ff. I prefer to retain the gagati, because it frequently appears in tristubh stanzas, without the possibility of a change.

b. pūtādakshāk (stem pūtādakshas) is not easily rendered. Roth, l. c., ‘von unverehrter kraft;’ the Petersburg lexicons, Grohmann, and Grassmann, ‘von reiner gesinnung;’ Hillebrandt, ‘von geläuterter gesinnung;’ Grill, ‘lauten sinnes;’ Ludwig, ‘von geheiligter kraft;’ Max Müller, Vedic Hymns, Sacred Books of the East, vol. xxxii, p. 493, ‘endowed with pure strength.’ But ‘lautere gesinnung’ idealises over much, and ‘pure strength’ is vague. Perhaps after all our translation ‘of tried skill or strength’ comes nearest to the true sense of the original. Cf. RV. III, 1, 5, krātum punānāk kavībhik pavītraik, ‘purifying his intellect by wise means of purification.’ The epithets pūtā-daksha and pūtā-dakshas are employed very frequently in connection with the Ādityas, singly or collectively, and it is perhaps significant that Daksha is one of the Ādityas.

d. Ludwig takes the words amuyā bhavantu in their plainest sense, ‘sollen nach jener seite hinweggehn.’ But amuyā frequently has a sinister, contemptuous meaning, ‘in that well-understood, suitable, evil manner;’ it is a kind of euphemism like English ‘gone,’ German (slang) ‘caput.’ Cf. amuyā sāyānam, RV. I, 32, 8; pāpāyāmuyā, RV. I, 29, 5, &c.; and Grill’s note, p. 155.
Stanza 2.

a. In India malarial fever is frequently accompanied by jaundice; cf. AV. VI, 20, 3, 'thou that makest all forms yellow,' and I, 25, 2. 3, where the takmán is designated as haritasya deva, 'the god of the yellow (colour).’ Cf. Grohmann, ib. 393.

b. Between the expression agnir ivâ-bhidunván and the dávâgni of the ritual practice (Kaus. 29, 19) there is a thread of symbolic connection. Cf. AV. I, 25, 2. 3; VI, 20, 1.

d. nyàñ and adharâñ are synonymous to such an extent as to render it difficult to preserve the flavour of the original: literally, 'do thou go away down, or lower!'

Stanza 3.

a. For parushá and pârusheyá, Ludwig reads arusha and árusheya, and translates 'der rot ist von rotem'—an unnecessarily severe handling of the text.

b. avadhvamsá is áp. λεγ., but the meaning is fairly clear; cf. the expression kúrnair avadhvams in the Pet. Lex., s.v. dhwams. The eruption (Grohmann, 394) produces roughness of the skin's surface, and the Hindus look upon such superficial changes as coming from without; cf. Contributions, Second Series, Amer. Journ. Phil. XI, 323 (5 of the reprint).

c. visadhâvîrya would seem to refer to the kúśhṭha-plant, if we consult AV. XIX, 39, 10. But the ritual does not indicate its employment.

Stanza 4.

a, b. Note the concatenation between this and the preceding stanza, effected by Pádas 3d and 4a. The expression námaḥ krîtvā indicates a polite modification of the power of the charm, calculated to engage the co-operation of the demon Takman himself. Páda a is trochaic; in b read krîtuā.

c. Literally, 'the fist-fighter of Sakambhara,' i.e. the champion carrier of excrement, or the chief of diarrhoea
producing diseases: sakambhará seems to be the personification of abnormal evacuation.

**Stanza 5.**

I do not consider the versifier incapable of a certain kind of punning intention in the choice of ethnic communities to which he would relegate the takmán: mahâvrishá, here, and elsewhere in the hymns, may suggest to him 'a very strong' tribe, better fitted to cope with the ravages of the disease; bálhika surely suggests to his mind bâhlka and bahis, 'without,' i.e. not his own people¹; and even mûgavant may suggest muñga-grass, the plant which figures among Kausika's remedies for the disease; see the introduction to I, 12, and cf. muñgavant in Yâska's comment at Nirukta IX, 8, as the equivalent of mûgavant². Rigorous geographical deductions derived from the juxtaposition of these names are therefore to be avoided. They are, however, as also the Gandhâri, Æn̄a, and Magadha in the sequel, true ethnical designations; see Roth, Zur Literatur und Geschichte des Weda, p. 39; Zimmer, pp. 29, 129, 431, 433, and Weber's article, 'Über Bâhlî, Bâhlïka,' Proceedings of the Berlin Academy of November, 1892, vol. xlvii, p. 985 ff.

a, b. Note the concatenation with 4d.

c, d. The Anukramanî designates the stanza as virât pathyâ brijhâti, but takmams is in all probability interpolated. Its removal ensures a fairly good anushrubh.—nyôkâra is âr. λεγ., its form being perhaps twisted in some measure in deference to the obvious pun with ókas in a, b ('gelegenheitsbildung'); it also suggests doubtless in its suffix the

¹ Cf. especially, Zimmer, p. 433, top.

² The name mûgavant, however, is typical for a region far distant; see Tait. S. I, 8, 6, 2; Vâg. S. III, 61, and Sat. Br. II, 6, 2, 17, in all of which Rudra with his destructive bow is entreated to depart beyond the Mûgavants: esha te rudra bhâgaḥ...tenâ vasena paro mûgavato tâhy avatatadhanvâ, &c. 'Here is thy share, O Rudra; provisioned with it go beyond the Mûgavants with thy bow strung, &c.'
word kara, 'going.' Ludwig's translation is very literal, 'wie gross du auch geboren bist, so gross bist du heimisch bei den Bahlikas.'

Stanza 6.

a, b. I really see no present possibility of translating the words vyāla ví gada vyāṅga; everything suggested is mere guess-work. A brief history of the interpretation of the words may be given in lieu of any personal conviction as regards their meaning. vyāla, according to the lexicons, means either 'malicious, wily,' or 'serpent,' or some other ferocious animal, any of which meanings might be given to the demon of a severe disease. Ludwig translates it 'schlange,' a rendering which is supported in a measure by vyāṅga, 'limbless;' Grill and Hillebrandt prefer 'tückisch.' The text of the Samhitā and the Padapāṭha both have ví gada, which is doubtless felt to be an imperative. Accordingly Ludwig translates it 'sprich heraus;' Grill in the first edition of his 'Hundert Lieder,' pp. 11, 63, emended ví gadha, and rendered 'lass los.' Whitney in his Index Verborum, s.v. gad and vīgada, as also in his 'Roots, Verb-Forms,' &c., under root gad suggests the reading vīgada, vocative, and this is now accepted by Grill in the second edition, who renders it 'stumm,' and Hillebrandt, s.v. vīgada, who entertains the same view: etwa 'wort-, sprachlos.' With this emendation in mind the word might also be translated 'O chatterer,' referring to the delirium of the patient. One may be permitted, too, to consider the possibility that gada, 'sickness,' is at the bottom of the word: vīgada, 'free from sickness' (euphemistic address to the demon of the disease); cf. Böhtlingk's Lexicon, s.v. In that case vīgada would be synonymous with agadā, 'free from disease;' and this would remind us strongly of RV. X, 16, 6; AV. XVIII, 3, 55; Tait. Ār. VI, 4, 2, yāt te kṛishnāḥ sakunā ātutōḍā pipilāk sarpa utā vā svāpadaḥ, agniś tād visvād agadām kṛinotu, 'If the black bird (vulture) has bitten thee, the ant, the serpent, or even the wild animal, may all-devouring Agni restore (agadām kṛinotu) that.' And further, we may remember that the
kúshítha-plant, the specific against takmán, renders agádá
a person suffering from takmán in AV. V, 4, 6; VI, 95, 3.
váṅga again calls up a variety of possibilities. If we
translate vánga by 'serpent,' we will not fail to remember
that váṅga, 'limbless,' occurs in AV. VII, 56, 4 as an
epithet of the serpent, and render accordingly. So Ludwig
and Grill in the second edition. Hillebrandt more vaguely,
'körperlos.' The Petersburg Lexicons, and Grill in the first
edition, translate it by 'fleckig' (vi + aṅg), which might be
justified by some symptom of the disease. Non liquet.—
With bhūri vávaya we have supplied vágram from Páda d.

a. nishákvárim with the following pun in mind: nísh
takmánam (suva, or the like), 'drive out the takman.' The
word is á. legy., but fairly clear as a synonym of prakírña¹,
pumskali, vipravrágini, bahuśarini, &c. Such a person is
correlated with the cross-roads; see the citations in our
Deutsch. Morgenl. Gesellsch. XXXV, 573), and add Kaus.
37, 9.

Stanza 7.

b. The etymology of bálhika in the mind of the poet
(bálhika 'externus;' cf. note on st. 5) accounts for para-
starám 'farther away.' The statement may not be utilised
for geographical purposes.

d. vi·va dhunúhi, 'shake her through as it were' with
humorous intent. The symptom referred to is ague, and it
is paralleled by the use of the root vip in st. 10 (cf. also IX,
8, 6).

Stanza 8.

b. I have translated in accordance with the vulgata,
bándhv addhi parétya, but not without a strong temptation
to emend to bándhv adhi parétya, and translate, 'having
passed over to thy kinfolk, the Mahávrishas and the Mágā-
vants.' 'Eat your kinfolk' seems exceedingly crude even
for the present production. The MSS. exhibit indigestible
variants.

¹ Schol. at Gríhyasamgraha II, 22, gríhe-gríhe gamanasílá.
d. anyakshetrāni và imā seems to refer to other countries, nearer to the speaker than those mentioned in the stanza; perhaps, as Grill remarks, the An̄ga and Magadha mentioned in st. 14.

Stanza 9.

The exact connection between the various statements made in this stanza is not easy to find. Perhaps as follows: Takman does not take pleasure in the other regions (near by), that is, he remains in the country of the person praying; therefore he seems to be implored not to damage him personally, but to seek out other victims. But (after all?) Takman has got himself ready and will go to the remotest region, that of the Balhikas, that being the final outcome announced by the priest in charge of the exorcism. Ludwig translates anyakshetré 'in ander Leib;' neither his, nor Grill's translation makes clear the sequence of thought.

b. The Pāda is formulaic = VI, 26, 1 b.

c. The translations of prārthas, our own included, are practically guess-work. The Pet. Lexicons, 'ausrüstung zur reise;' Ludwig, 'begirig nach der ferne;' Grill, in the same spirit, 'schon rüstet Takman sich zur reis;' Hillebrandt, 'bereitwillig.' I have translated simply upon the basis of the denominative prārthayati, 'desire, demand.' The metre demands pra-arthas.

Stanza 10.

a. We have translated rūrā by 'deliriously hot.' In the Atharvan it occurs only as a form of the takmān (see st. 13, and I, 25, 4; VII, 116, 1, and cf. Tait. S. II, 5, 2, 3), but in the Tāndya-Brāhmaṇa VII, 5, 10 it occurs as an epithet of Agni, and the scholiast is pretty nearly right in commenting, rūrā iti sabdāyamāno dahāti-ti rurāk. The word is indeed to be derived from the root ru, 'howl,' and it expresses both the heat and delirium of the fever. For agnir rurāk, cf. also the mantra in Kaus. 71, 6, addressed to Agni, mà no rurok, &c. Sāyāna at AV. I, 25, 4, sitānantarabhāvine gvarāya.

b. For ávepayāk, cf. the note on stanza 7 d. Read kāsā ávepayāk.

[42] G G
Stanza 11.

b. We have not rendered balāsa by ‘consumption,’ with most of the authorities, on account of our distrust of the commentators: Mahidhara at Vāg. S. XII, 97, kshayavyādhī . . . balam asyati kshipati, and Sāyana at AV. XIX, 34, 10, balasya asanakartāram balakshayakārakam. The explanations are of the etymologising sort, and the utterances of the texts as gathered by Zimmer, p. 385 ff., are not conclusive. The strongest evidence in favour of the identity or similarity of balāsa and consumption is the parallelism of VI, 14, 1 with V, 30, 9, but even that is not conclusive. Further, the formal parallelism with kilāsa, which means ‘some kind of eruption, or leprosy,’ points to a similar conclusion, ‘sore, or swelling,’ for balāsa. Such, indeed, was Grohmann’s view, Ind. Stud. IX, 396 ff. (cf. also Wise, Hindu System of Medicine, pp. 296 and 311), and we do not see that it is supported by a lesser array of intrinsic evidence. The question is still sub judice, and is not likely to be settled until the medical Sāstras reveal their treatment of the disease more fully. We have therefore not undertaken to translate the word for the present. Ludwig renders it by ‘dropsy,’ upon what authority, we fail to see.—Note the masculine thematic form kāsām following closely upon the fem. kāsā in st. 10 b; we may, of course, resort to a correction of the accent (kāsam). but see our note on I, 12, 3 b. udyugā is āpt. λέγ., and might perhaps better have been left untranslated. We are permitting the word udyoga, ‘exertion,’ and Ludwig’s rendering of udyugā by ‘angestrengter husten’ to entice us. Grill retains the original, ‘mit Schwindsucht, Husten, Udyuga;’ Zimmer, p. 384, ‘den Balāsa und den sich anschliessenden Kāsa.’

Stanza 12.

a. For pāmān, see Grohmann, l. c., p. 401 ff.; Zimmer, l. c., p. 388, and Wise, l. c., p. 261. The latter describes the disease in accordance with Karaka’s teachings as follows: ‘Small tubercles in great numbers of a dark or
purplish hue with a copious bloody discharge accompanied with burning and itching.' In the AV. the word is धπ. λεγ. The schol. at Sat. Br. III, 2, 1, 31 renders pāmā by viśar-kikā, 'scurf, eruption.'

Stanza 13.

a. Zimmer, l. c., 382, suggests upon rather slender evidence another explanation of trītiyaka, 'he who produces death after the third paroxysm.' Sāyana at AV. XIX, 39, 10 comments upon the traditional text sīrshalokām trītiyakam (which Roth and Whitney have emended in their edition to sīrshaśokām trītiyakam), with the result, 'Thy head (O kus̄ha-plant) is in the third heaven,' thus omitting an opportunity to tell us what trītiyaka is. At I, 25, 4, however, he has, trītiyadivase ągakkhate. Without doubt the takman trītiyaka is identical with āvara trītiyaka, Sūruta II, 404, 7; 405, 14, trītiyakas tritiye-hni (pravartate), i.e. the rhythmus tertianus. Wise, l. c., p. 232, says, rather obscurely, 'When the fever returns at an interval of one day it is called Tritiyyaka.'—vitritiyā is धπ. λεγ. and not altogether clear. Grohmann, l. c., p. 388, regards this as equivalent to the tertiana duplicata, consisting of daily attacks which, however, correspond in every other day as regards the time of day in which they take place, or as regards their intensity. But vitritiyā translated philologically means 'leaving aside the third day,' and there is no evidence to connect it with the tertiana duplicata. According to our construction the vitritiyā would appear to be identical with the takman of whom it is said, यो . . . ubhayadyûr abhyetī, I, 25, 4 (see the note there), and VII, 116, 2.

b. sadamḍī is probably the equivalent of the samttata-gvara, or satata-gvara (Wise, l. c., 231), a kind of fever which continues without interruption for a longer period, seven, ten, or twelve days, is then followed by an interval, and again occurs and remains for several days. Sāyana at AV. XIX, 39, 10 blunderingly refers sadamḍī to the kus̄ha-plant, and renders it by sadā rogânām khandayitā, 'the constant crusher of diseases.' He has in mind no doubt...
the root 3. dâ, ‘divide,’ and in this sense it may be an epithet of the takmán, ‘always cutting.’ The Pet. Lex. suggests derivation from 2. dâ, ‘für immer fesselnd,’ which is no less apt an etymology than the preceding. Zimmer’s suggestion, l. c. 383, note, is ingenious and enticing. He would see in the word an abbreviation of *sadam-dina, made like madhyam-dina, and meaning therefore ‘belonging to every day’; this etymology may perhaps now be supported by sadā (adverb), ‘commonly,’ which occurs quite frequently in the Maitrâyâni-samhitâ, I, 5, 12 (80, 18); I, 10, 9 (149, 15), &c.—sâradâ here, along with grañshma and vârshika in the next Pâdas show that the takmán raged at various seasons; it seems, however, to be associated most persistently with the autumn, at least if we may trust the adjective visvâsârada¹ in AV. IX, 8, 6; XIX, 34, 10. Wise, l. c., p. 233, remarks: ‘The type of fever varies according to the season of the year.’

Stanza 14.

o. Read gánam iva as three syllables, either gâneva (cf. Roth, Kuhn’s Zeitschrift, XXVI, 45 ff.), or gánam iva, with reference to the Prâkrit form.—sevadhîm, i.e. they shall hold on to the takmán like a treasure, that he may not return.

V, 23. COMMENTARY TO PAGE 23.

The practice connected with this hymn at Kaus. 29, 20–26 is an amplification of that described in Kaus. 27, 14–20 in conjunction with AV. II, 31, being supplemented by a distinct therapeutic treatment of the patient, as follows: 20. ‘While reciting AV. V, 23 the practitioner uses the root of a (reed-grass called) karîra², performing the rite described in connection with the arrow (at Kaus. 27, 15) upon a cer-

¹ Sâyana at AV. XIX, 34, 10 glosses the word with, sarvasya sarvadâ vá visaranakartāram!
² According to Kesava he ties it on as an amulet, but according to Kaus. 27, 14 he offers it as an oblation (guhoti).
tain part of it. 21. The dust (which forms part of the performance in 27, 18) he takes from the village (using it the same way as in Kaus. 27, 18. 19). 22. He places (the sick child) upon the lap of its mother to the west of the fire, and with the bottom of a pestle (heated in the fire, and) greased with butter, he warms the palate (of the child) by thrice pressing upon it. 23. He anoints it with (a mixture of the leaves of a) horse-radish tree and butter. 24. He takes twenty-one (dried) usīra-roots (andropogon muri-catus), pronounces over them the hemistiche V, 23, 13 c, d, and performs upon them the acts mentioned therein (i.e. he mashes the roots and burns their surfaces with fire, Kesava). 25. He presents the usīra-roots (to the patient). 26. He pours water (upon the patient) along with the twenty-one (usīra-roots). The practice is by no means clear in every detail, Sūtra 20 being especially obscure.


Stanza 1.

Cf. VI, 94, 3. The meaning of the stem óta- (ā uta-) is not altogether certain; see Whitney, Roots, p. 11, under u, 'proclaim.' But I do not see how the meaning of the stem can be derived from the root vá, 'weave,' and the preposition ā (cf. the Pet. Lex. under 5. vá), as Whitney suggests. Cf. Sāyana in the note on VI, 94, 3. Heaven and earth are called upon in a general way to protect against enmity and trouble, cf. II, 12, 1, and especially VI, 3, 2. The

1 That is, according to Dārila and Kesava he winds the young of worms around a certain spot of the karīra-stalk (Dār. karīraika-dezam), mashes the stalk, roasts the worms in the fire, and places the stalk upon the fire (correct Dārila's vratapatyādadadhāti simply to pratapatyādadadhāti).

2 Cf. Dārila at 38, 5, sigrupatráni.

3 The roots are dried (gīrma, garant): see Dārila to the passage, and the Paribhāṣā-sūtra, Kaus. 8, 17. Dārila to the latter passage describes them as an odorous substance (gandhadrayam).
goddess Sarasvati is invoked perhaps as the heavenly physician; Indra and Agni as driving away evil spirits. Cf. also the Mantrabrāhmaṇa of the Sāma-veda, II, 7, 4, krimim indrasya bāḥubhyām avāṅkam pātayāmi, and Indra’s mill-stone, AV. II, 31, 1.

Stanza 2.

b. Indra as king of the gods, like the earthly king, is the guardian of treasures; cf. IV, 22, 3, where the king is called dhānapatir dhānānām.

Stanza 3.

a. A parallel to worms in the eye, in Teutonic folklore, is cited by Prof. Kuhn, l. c., p. 150. In the medical Sāstras a disease of the eye is known under the name kri-migranthi, ‘sty’; this may be related to the disease which is here imagined rather fancifully.

o. ‘The worm which gets to the middle of the teeth’ is similarly described in the later medicinal works as krimidantaka, ‘caries’ (Pet. Lex.), and dantāda (krimi), Wise, p. 349; cf. also the krimidūshitam dantavarnam, by which the Rīk-Prātisākhya XVII, 10 describes syāva; see Regnier’s edition, III, 189.

Stanza 4.

For the fanciful descriptions of forms, colours, and names in this and the following stanzas, see Kuhn, l. c., p. 147, and cf. the note on II, 32, 2.

o. The formula babhrūs ka babhrūkarnas ka is repeated in VI, 16, 3 c: the hymn is described by the commentators at Kaus. 30, 1 ff., as a charm against ophthalmia. It is there also implicated in a fanciful list of personified diseases.

d. For kóka, cf. VIII, 6, 2, where Sāyana glosses the word by kakravāka.

Stanza 5.

a, b. For the epithets sitikāksha and sitibāhu, cf. Vāg. S. XXIV, 2. 4. 7; Tait. S. V, 5, 20, 1; 6, 13, 1; Maitr. S. III, 3, 3. 5. 8.
Stanza 6.

See the notes on II, 32, 1 and 2, and cf. especially AV. VI, 52, 1=RV. I, 191, 9.

Stanza 7.

a, b. All designations are obscure. The Kâth. S. has a pendant yavâsha, perhaps a popular modification of yévâsha, in deference to yava, 'barley'; káshkasha, egatká, and sipavitnuká are ā. ley. A natural explanation for egatká suggests itself, 'active, mobile.'

Stanza 8.

b. nánanimán, 'roaring, or buzzing.' This, again, is ā. ley.

c. mashmashá kri [recurs in the Kâth. S. XVI, 7; the Maitr. S. II, 7, 7 (p. 84, l. 3) has mrismrisâ (var. mrismrisâ) in its place; the Tait. S. IV, 1, 10, 3, and some of the MSS. of the Vâg. S. XI, 80 (supported by the Prâtisâkhya, V, 37) read masmasâ, an interesting onomatopoetic aggregation.

d. The Pâda is repeated at II, 31, 1.

Stanza 9.

With the exception of the first Pâda this stanza is identical with II, 32, 2; so also the next three stanzas repeat, without change, II, 32, 3–5. See the notes there.

V, 30. COMMENTARY TO PAGE 59.

The present hymn is of essentially the same character as VIII, 1 and 2, and its manipulation in the ritual texts, Kaus. 58, 3, 11, and the âyushyagana (Kaus. 54, 11, note), coincides with both of these. See the introduction to VIII, 1. Previous renderings by Muir, Original Sanskrit Texts, V, 441 ff.; Ludwig, Der Rigveda, III, 494 ff.

Stanza 1.

The first hemistich is verbose and obscure. Muir, 'from thy vicinity, from thy vicinity, from a distance, from thy vicinity (I call) to thee;' Ludwig, without construing, 'deine Nähe Nähe, deine ferne Nähe.' We have taken the two Pādas as quasi-intensive expressions, equivalent respectively to ávātas te, and parāvātas te.

Stanza 2.

Cf. for Pāda b the Italian proverb:—

Da chi mi fido, guarda mi, Dio,
Da chi mi non, mi guariderò io.—

Stanza 5.

Cf. Ath. Paris. 4, 1. We have regarded the stanza, not without hesitancy, as a plea of the professional medicine-man in behalf of his art, and against domestic remedial expedients ('Hausmittelchen'). The expression pratyāk sevasva looks as though it meant 'refuse with thanks,' and our rendering of sārgataḥ aims to reproduce the supposed satirical flavour of the passage.

Stanza 10.

Cf. VIII, 1, 13, and the note on the passage.

Stanza 12.

b. The construction of the Pāda is not quite clear. Ludwig, 'anbetung denen die zu den vätern führen;' Muir, 'reverence to the Fathers, and to those who guide us.' Both renderings are non-committal; we have in mind the dogs of Yama as the subject of utá yé náyanti.

Stanza 13.


V, 31. COMMENTARY TO PAGE 76.

The hymn belongs to the krityápratiharaná, a series of hymns designed to repel spells. It is closely similar in character to X, 1, together with which it is employed in the
practices described at Kaus. 39, 7 ff.; see the introduction to X, 1. The particular point of interest in this hymn is the full catalogue of animate and inanimate objects within which spells were instituted. It seems that these objects, through which the prosperity of an enemy was attacked, went in the ritual by the name of marmāni, 'vital spots,' see Kaus. 39, 28, 31. The notion appears to be that a man is vulnerable through his belongings as well as his own person. Cf. in general, Maitr. S. III, 3, 8 (106, 11); Tait. S. VI, 2, 11, 1; Sat. Br. III, 5, 4, 2.

**Stanza 1.**

For the entire stanza, cf. IV, 17, 4, and our notes there.

a. An unburned vessel figures also in a witchcraft practice, Sat. Br. XIV, 9, 4, 11 = Brāh. Ār. Up. VI, 4, 12. The symbolic aspect of an unburned vessel, namely its fragility, is in evidence at Sat. Br. XII, 1, 3, 23; Manu III, 179. We would remark in passing that the Padapāṭha’s yād yāmāṃ kākrūr at VI, 116, 1 is to be emended to yādy āmāṃ kākrūr. Correct accordingly the Index Verborum.

**Stanza 2.**

b. It is difficult to decide whether kurīrīni refers to some individual animal, 'a crested animal,' perhaps 'peacock,' or whether it is to be regarded as an epithet of 'goat' in Pāda a. Geldner, Vedische Studien, I, 130, renders it 'horned,' but this is based upon a misinterpretation of VI, 138, 2; see the note there. Cf. Zimmer, Altindisches Leben, p. 91.

**Stanza 3.**

The solipeds, horse, ass, &c., have one hoof, and incisors above and below, in distinction from the animals called anyātodant, 'those that have incisors only in the lower jaw.' They are contrasted with the pasture-animals in the preceding stanza. See Zimmer, l. c., pp. 74, 75.

**Stanza 4.**

a, b. The meaning of amūlāyām and narākyām (vānará-kṛyām?) is problematic. Our translation is of the etymological
sort, and the feminine gender of the words is difficult to account for. But the suggestion of the Pet. Lexs. that both are designations of plants does not commend itself. See the passages cited under amūlā.

Stanza 9.

a. mrokā and nirdāhā are designations of two kinds of destructive fire; cf. XVI, 1, 3. Our rendering of both words is purely tentative.

Stanza 10.

a. maryādhiḥrebhyah is very obscure. The Padapātha, maryā-dhīrebhyah, as a compound. At Māitr. S. I, 4, 8 (56, 18) we have maryādhaīryena, and the absence of the vriddhi of the first syllable suggests that maryā may be an independent word, the enclitic maryā, for which see Pischel, Vedische Studien, I, 61 ff. We might then translate, 'The fool verily has prepared (the spell) against the wise.' But Pischel’s treatment of the word is not altogether convincing.

Stanza 11.

The first three Pādas are identical with the corresponding Pādas of IV, 18, 6.

Stanza 12.

b. mūlīn, 'he that practises witchcraft with the roots of plants:' mūlakriyā, Vīshn. XXV, 7; mūlakarman, Manu IX, 290; XI, 64; Mahābh. III, 233, 13 = 14660 ff. Cf. Winternitz, Das Altindische Hochzeitsrituell, p. 98.

VI, 2. Commentary to page 66.

The hymn is employed at Vait. Sū. 16, 13 in the course of the agniṣṭoma. The second stanza is made the pivot of a small charm against Rakshas (rakshobhaishagyam) at Kaus. 29, 27. 'While reciting AV. VI, 2, 2 the performer eats milk-porridge that has been cooked upon a fire built up of birds’ nests.' The symbolic connection with the stanza is apparent.
The hymn has been translated by Florenz, Bezzenberger's Beiträge, XII, 251.

**Stanza 1.**

b. ā dhāvata (cf. RV. VII, 32, 6) is not altogether clear. Sāyana, ādhāvanam nāma adābhyaṣṭrahārtham grhītasya vasātivārīgalasya (cf. Vait. Sū. 16, 1) . . . yad vā . . . dasāpavitrāṇa sarvatah sodhayata.

**Stanza 3.**

The first hemistich is identical with RV. VII, 32, 8 a, b.

**VI, 8. Commentary to page 100.**

The rites connected with this charm are stated in the introduction to II, 30, above. The hymn has been translated by Weber, Ind. Stud. V, 261 ff.; Florenz, Bezzenberger's Beiträge, XII, 257; Grill ², pp. 54, 158 ff. The Anukramanī designates it as kāmātmadaivatam.

**Stanza 1.**

Cf. RV. X, 10, 13. The formulaic refrain occurs also at I, 34, 5; II, 30, 1.

**Stanza 2.**

'Large birds, as they start to fly, beat the ground with their wings, unable, as it were, to get off. Thus the mind of the woman shall not be able to free itself from her lover.' See Professor Roth, as quoted by Grill, and cf. VI, 18, 3; 70, 1.

**VI, 9. Commentary to page 101.**

For the practices connected with this charm, see the introduction to II, 30, above. Previous translations: Weber, Ind. Stud. V, 264 ff.; Florenz, Bezzenberger's Beiträge, XII, 10. The Anukramanī, kāmātmadaivatam.

**Stanza 1.**

Cf. III, 25, 3, 4, and the spirit of that hymn in general.
Stanza 2.

The second hemistich is formulaic; see I, 34, 2; III, 25, 5; the last Pāda at VI, 42, 3; 43, 3.

Stanza 3.

a. Literally, 'whose relations are a licking,' i.e. 'whose young furnish constant occasion for licking.' Licking the young is typical for fond maternity, e.g. AV. V, 1, 4.

VI, 11. COMMENTARY TO PAGE 97.

The hymn is employed in a ceremony calculated to ensure the birth of a male child (Kesava and Dārila, pumsavanam) at Kaus. 35, 8-10, to wit: 8. 'While reciting the hymn a fire is churned from the (two kinds of wood sami and asvattha) mentioned in the hymn, the fire is thrown into ghee (prepared from the milk) of a cow with a male calf, and then the ghee is treated like the paidva (i.e., it is put with the right thumb up the nose into the right nostril of the pregnant woman)' 1. 9. (Casting the fire) into a stirred drink with honey it (the stirred drink) is given to the woman to drink. 10. (The fire) is surrounded with the wool of a male animal 2, and the wool is tied (as an amulet) upon the woman.' The symbolism of these acts is in general very clear. In the act of churning the fire sami is the female, and asvattha the male; cf. Ad. Kuhn, Die Herabkunft des Feuers 1, p. 71 ff.; Zimmer, Altindisches Leben, pp. 58, 59.

The hymn has been rendered by Weber, Indische Studien, V, 264 ff.; Ludwig, Der Rigveda, III, 477; Zimmer, l. c.,

1 Cf. Kaus. 32, 21 in the introduction to X, 4.
2 We emend krishnornābhiḥ to vrishna uṁnābhiḥ with double samdhi; cf. Kausika, Introduction, p. lviii ff. Some MSS. read vrishno-, and Vishno-, and there is apparently no sense in black wool; on the other hand the wool of a male animal is exceedingly suggestive.
319; Florenz, Bezzensberger’s Beiträge, XII, 260 ff. The Anukramani, retodevatyam uta mantroktadevatyam.

Stanza 1.

b. ‘The male child’ is the fire, which plays, therefore, an important part in the practices stated above.

Stanza 2.

d. Pragâpati, the god of procreation, is, of course, the prime authority in these matters; they are, therefore, said to be of his dictation.

Stanza 3.

Sinivâli and Anumati are two of the personifications of the four phases of the moon. They all preside over the act of procreation, and special rites in their behalf are practised by those desirous of offspring. See Weber, l. c., p. 228 ff.; Zimmer, l. c., p. 352.

VI, 12. COMMENTARY TO PAGE 28.

According to the text of Kaus. 29, 28. 29 in our edition the performances connected with this hymn consist in quickly (sibham) giving the patient honey to drink, and then continuing with the practices described in connection with IV, 6 at Kaus. 28, 2 ff.; see the introduction to IV, 6. But Kesava and Sâyana (who regularly bases his presentation of the ritual upon Kesava) have madhukridam for Kausîka’s madhu sibham; Dârila’s full text is, mamdakam (‘broth’) sūktasya karmabhimantrya pâyayati. It seems likely, therefore, that madhusibham is to be regarded as a compound meaning some kind of honey mixture. Shankar Pandit prints accordingly madhusibham as a compound.²

¹ Kesava reads also once, madhusâmtam.
² For gapâms ka, Kaus. 29, 29, Sâyana reads gapâdimi ka. This does not commend itself: since the passage refers to the rites described in Kaus. 28, 2 we should expect gapâdîni (sc. karmânî) ka.
The hymn has been translated by Ludwig, Der Rigveda, III, 501 ff.; Florenz, Bezenberger's Beiträge, XII, 262 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 149. The Anukramani, takskhakaivatam (cf. Kaus. 28, 1; 29, 1, and the introduction to IV, 6).

Stanza 1.

Imperfect metaphors. In the second half the notion is that night puts a stop to all activity, and thus the physician stops the action of the poison. In Pāda c the notion seems to be that the hamsā is awake at night; cf. Zimmer, Altindisches Leben, p. 90. Sāyana takes hamsā in the sense of ātman, soul (cf. brahmān = paramahamsa), 'as the entire body, but not the soul, is at rest.' Perhaps hamsā is here, as frequently elsewhere, the sun. Can we trust the present poet to know that the sun is at work by night in another hemisphere? The sense would then be that every creature but the hamsā (i.e. the sun) is at rest. Cf. RV. X, 136, 5. Ludwig, 'wie die Nacht das übrige lebende tötet (?dhvan-sât),' or, 'as night separates the remaining living things from the sun (hamsa).'

Stanza 2.

o. āsanvāt (Padap. āsan-vāt) is ᾀπ. λευ., literally 'that which has a mouth.' Sāyana, āsayauktam. In effect the word seems to mean 'the present' ('that which can speak, or breathe?' highly and grotesquely poetic, if true). The Pet. Lex. suggests that it is either an obscure derivative of root as, 'be,' or a corruption of āsannam. Does it stand for asthanvāt, 'corporeal;' cf. Avestan astvāt? The change of asthan to āsan may have crept in from āsnē in 3 d. Or possibly, ātmanvāt. The Paippalāda has āsunvat.

Stanza 3.

o. Parushnī is the name of a river: Zimmer, l. c., p. 11. Sīpālā seems to be a fanciful, typical river, or lake, named after the water-plant sīpāla, avakā (blyxa octandra), ib., p. 71. The avakā quenches fire, see Contributions, Second Series, Amer. Journ. Phil. XI, p. 342 ff. The entire stanza
contains the statement that the poet with his song is sweetening all waters and (the plants of) the mountains. In the practice honey is added to water and other ingredients, as a potion for the invalid.

VI, 14. COMMENTARY TO PAGE 8.

For the nature of the disease balāsa, see our discussion in the note at V, 22, 11, and cf. VI, 127. This particular charm is defined by Kesava (and Sāyana) as a sleshma-bhaishagyam, 'cure for phlegm,' in agreement with the medical Sāstras; cf. Wise, Hindu System of Medicine, p. 311. We may suppose that it refers to some virulent swelling of the throat. The indications of the Kausika, 29, 30, are not helpful: the practice is purely symbolic. A reed is placed into the water (of a river) and then the patient is washed with water by means of a branch from a 'holy' tree (Dārila, sāntavrīkshasakalena; cf. Kaus. 8, 15), so that the water flows down upon the reed. The perishable reed upon which the disease has been washed out of the patient is supposed to float away; cf. sts. 3 c, d.

The hymn has been translated by Florenz, Bezzenberger's Beiträge, XII, 265 ff. The Anukramanī, balāsadevatyam.

Stanza 1.

Cf. the parallel stanza, V, 30, 9, where very similar qualities are ascribed to consumption, yākshma. But we must not, on that account, go so far as to identify balāsa outright with yākshma.

a, b. Note the alliteration between asthi- and āsthitam.

Stanza 2.

a, b. The Paippalāda has krinomi for kshinomi. The Pet. Lex. suggests, most ingeniously, the reading nīr . . . akshwomi for nīr . . . kshinomi (cf. IV, 22, 1, and for the sense in general III, 9, 2). But perhaps the ᾀτ. λεγ., nīk kshinomi, 'remove, destroy,' simply suggests the other verb by way of zeugma. Sāyana with the Paippalāda
escapes the difficulty by reading pushkaram, 'as a lotus that has grown up in a great lake thus it is torn up by the root.' Possibly this is the true solution. Cf. also VI, 127, 2.


Stanza 3.

b. Sâvana reads susukak, 'as a wild animal of that name (susuka) runs to a distance.' The word is not quotable. The Pet. Lexs., on the other hand, suggest that âsumga is the name of some bird. Neither suggestion commends itself.

c. For the reed that passes away in a year's time, cf. IV, 19, 1. On the other hand reeds grow profusely and quickly, VI, 137, 2. 3. Sâvana reads ita for Íta.

VI, 16. Commentary to page 30.

This hymn, full of hocus-pocus and singular diction, represents the extreme Atharvanesque manner, and for this reason alone is worth reproducing. All details are exceedingly obscure, and the rather full elaboration of it in the ritual is not very helpful. The commentators agree in regarding it as a charm against ophthalmia (akshirogabhaishagyam); the performances, Kaus. 30, 1–6, are as follows: 1. 'While reciting the hymn (an amulet derived from the mustard-plant), anointed with the dregs of mustard-oil ¹, is fastened (to the patient). 2. (And) the stem (of the mustard-plant) smeared with (mustard-oil is also fastened upon him as an amulet). 3. The leaf (of the mustard-plant) mixed (with the oil) is given (to the patient)². 4. (Then) four fruits of the sâka-tree (tectona grandis) are given (to

¹ We would now read sârshapatilasampâtam in accordance with the comments of Dârila, Kerava, and Sâvana. The latter sârshapatilena sampâtitam.

² Sâvana, sârshapatilena bhurisham sarshapatraśākam lakshu- rogagraftâya prayakkhet.
the patient).  5. A paste made from the sap of the plant is smeared (upon the eyes of the patient) 1.  6. (The patient) eats (of the sap).’ We are permitted to judge from these practices that the mustard-plant, and perhaps other plants (the sāka-tree) are referred to in the hymn, but the identification is uncertain.

The fourth stanza is rubricated at Kaus. 51, 15. 16 in a practice that seems to be calculated to remove weeds from a field (ālabheshagam) 2. The practice consists in burying three tips of the silāṅgāla-plant (cf. Kausika, Introduction, p. xlv) into the middle of a furrow.

The hymn has been translated by Florenz, Bezzenberger’s Beiträge, XII, 268 ff. The Anukramani, mantroktadevatyam uta kāndramasam.

Stanza 1.

Sāyana reads āvayo and anāvayo, which he derives from āvayati, ‘eat,’ and accordingly, with complete dependence upon the Śūtra, ‘O mustard that art being eaten, and, O mustard-stalk that art not eaten.’ It must be admitted that there is a punning correlation between these two words and āvayah in st. 2 d, which Sāyana renders, bhaxshitam akaroḥ ; it is quite likely, too, that ābayu is more or less identical with the mustard-plant. But here our guesses end. Sāyana glosses kārambhām again after the Śūtra, sārshapatailamisrabhrishtam tatpatrasākam (Kaus. 30, 3).

Stanza 2.

a, b. The mention by name of the father and mother of a plant is typical and formulaic; cf. the note on V, 5, 1. Shankar Pandit reads vihāhlo; Sāyana, vihamlakhyah kaskit pitā. For madāvati, cf. IV, 7, 4, and the note on varanāvatī, IV, 7, 1.

c, d. For hi nā of the vulgata Shankar Pandit with the

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1 Sāyana, mūlakshram abhimanyaḥ vyādhitasya akshini aṅgyāt.
majority of his MSS., both Samhitā and Padapātha, reads hi na (both enclitic). The sense of the extremely obscure passage seems to be, that the plant does not consume itself in vain, but confers the benefits expected from it. So also Sāyana, ātmano hānim prāpyāpi paropakāraparo bhavasi, ‘even when thou hast arrived at thy own destruction thou hast for thy highest aim the benefaction of others.’

Stanza 3.

Sāyana regards tauvilikā as the name of a female demon that causes disease. And thus also babhru and babhru-karna are two personified rogahetū. We have rendered ailabak by ‘howling one’ (Sāyana, rogaviseshak); better, ‘howl’ (abstract): cf. XII, 5, 47. In Pāda d the Pada-pātha reads nih āla as two separate words, and we have taken āla as a vocative. The word, according to Dārila to Kaus. 25, 18 (cf. the introduction to I, 3, p. 236), seems to mean ‘a kind of weed.’ Whitney in the Index Verborum suggests a verb nir āla from a root āl, comparing vy āla, V, 22, 6 (obscurum per obscurius). Sāyana, he nirāla etatsamgṛṇa roga, again regards the entire word as the name of a disease.

Stanza 4.

All that we know of the names in this stanza is that they are plants, and, probably, compounds of āla (st. 3), though the Padapātha does not divide them as compounds. At Kaus. 51, 16 silāṅgālā occurs as the name of a plant (Kesava, sasyavalli; cf. Kausika, Introduction, p. xlv), and Sāyana says, doubtless correctly, of all three, tisrāḥ samgṛṇās tisrināṁ sasyavallinām. But the true value of the formula seems beyond reach.

1 Pāda c is formulaic: it recurs at V, 23, 4 c; see the note there.
2 alasa means ‘dull, sluggish;’ for silāṅgālā, cf. silāṭrī, V, 5, r. 8. The MSS. of Kaus. 51, 16 read silāṅgālā, suggesting the presence of the word silā, ‘stone,’ in the first member. Sāyana, salāṅgālā (sasyamaṅgarī).
The Kausika, 35, 12–15, has a performance entitled garbhadṛimḥanāṇī, 'performances for steadying the womb, or foetus,' which rubricates, in addition to our hymn, AV. V, 1, 1, and a mantra whose pratika is aṅyuṭā (probably the hymn given in full at Kaus. 98, 2 1). It is as follows: 35, 13. 'A bowstring, thrice knotted, is tied about (the foetus) that has been seized by convulsions. 14. (The woman) is fed upon lumps of earth. 15. Black pebbles are scattered about her couch.' For the character of gambha, 'convulsions,' see the note on II, 4, 2, and cf. especially the references there given to Wise, pp. 421–3.

The hymn has been translated by Ludwig, Der Rigveda, III, 477; Florenz, Beessenberger's Beiträge, XII, 269 ff. The Anukramani, garbhadṛimḥanadevatyaṃ.

VI, 18. COMMENTARY TO PAGE 106.

The performances at Kaus. 36, 25 ff. involve the use of this hymn in company with VII, 45, and the third stanza of VII, 74. They picture a woman engaged in symbolic acts calculated to appease a jealous man, and to remove the jealousy from his body, to wit: 25. 'The practising woman mutters the above-mentioned mantras against (the jealous) man, presents to him (a stirred drink with grits, Kaus. 7, 7), and touches (his person). 26. With the first (of these hymns) she performs upon his body the act described in the hymn (i.e. she blows out fire held over his body 2). 27. While reciting VII, 45, 2 (see the stanza) [she gives him to drink] water, warmed by pouring it over a heated axe.' Soothing the jealous man, and the symbolic removal of the fire of his jealousy, are therefore the points of the practice.

1 Kesava, aṅyuṭā dyaur iti. Dārila, sākhāntarīyaśūktam.
2 Dārila, hrīdayeṣaṁgninīrṇavaṇam mantrōktatvat. Kesava, kaśipra-
dese . . . dhamati.

H h 2
The present hymn has been rendered by Weber, Indische Studien, V, 235 ff.; Ludwig, Der Rigveda, III, 514; Florenz, in Bezzenberger's Beiträge, XII, 270 ff.; Grill 2, pp. 28, 159 ff. The Anukramani, irshyāvināsana devatayam.

Stanza 3.

b. For manaskām patayishnukām, cf. RV. I, 163, 11; VI, 9, 5. Ludwig renders patayishnukām by 'zu falle bringend,' but that would require pātayishnukām, since the Vedas discriminate between the stems pātaya and pātaya, the former being simple, the latter alone causative. Weber also causatively, 'was dir den Sinn entfallen macht.'

d. nṛter is untranslatable, though Ludwig renders the Pāda, 'wie die erhitzung eines tänzers.' The Paippalāda reads trīter; this supports in a measure Weber's and the Pet. Lexs.' emendation to drīter, 'as heat from a pot,' or, 'as the exhalation from a (water-carrier's) skin.' Similarly also Sāyana, with the approval of Shankar Pandit, yathā drīte karmamayya bhashtrikāyāh sakasāt tanmadhyavartini nam uśhmānam svāsavad antahpūritam vāyum.

VI, 20. COMMENTARY TO PAGE 3.

The Kausika offers by way of practice to be performed in connection with this charm a part of that reported for AV. V, 22. The exceedingly terse Sūtra, 31, 7, agner ives-ty uktām dāve, is to be translated, 'With AV. VI, 20 he does what has been said in connection with the forest-fire,' i.e. according to Dārila, what is prescribed in Sūtra 29, 19 (and by implication also what is prescribed in 29, 18). Namely, he pours the dregs of gruel, which the patient has imbibed previously, from a copper vessel over his head into fire derived from a forest-fire. See the introduction to V, 22. The practice is again symbolic, aiming by attractio similium to obviate the symptoms of heat and fire incidental to the disease. The hymn has been translated by Ludwig, Der Rigveda, III, 511; Zimmer, p. 380; and Florenz, in Bezzenberger's Beiträge, XII, 273 ff.; and it is quoted also in the
takmanāsanagana of the Ganamālā, Ath. Paris. 32, 7 (Kaus. 26, 1, note). The Anukramanī designates it as yakshma-
āsanadaivatam, and describes its authorship and purpose as
follows: bhṛigvaṅgirāκ ... anena mantroktān sarvān devān
dastaut.

Stanza 1.

a. A gagati Pāda may be construed if one syllable is sup-
pressed. Probably agnér iva is to be read as three syllables
with elision of r and crasis (cf. Pet. Lex., s.v. iva 4 c), or
by reading va in the manner of the Prākrit. Florenz, l. c.,
makes different propositions. The Anukramanī designates
the stanza as atigagati.

sushmín is a derivative from sūshma, whose fundamental
meaning seems to be ‘lightning,’ from which ‘strength’ is
derived secondarily; see Contributions, Sixth Series,

b. mattó vilápan; cf. the words umaditó and lálapiti
in AV. VI, 111, 1.

c. Ludwig and Florenz propose to emend avratás to
avratám, because the epithet ‘impious’ does not seem to
suit the takmán; cf. RV. I, 132, 4. A glance at AV. VII,
116, 2 exhibits the takmán with the same epithet under
circumstances which admit of no doubt, showing the danger
of subjective reasoning on matters connected with foreign
folk-psychology. Ludwig renders ‘irden einen werklossen.’

Stanza 2.

a. Note the concatenation with Pāda 1 d: tápurvadha in
1 d suggests Rudra in 2 a, and takmáné is repeated.

c. d. The diction lapses into formulary prose, which does
not however deter the Anukramanī from assigning the
entire stanza to the metre kakummati prastārapaṅkti.

Stanza 3.

The metre is very rough, according to the Anukramanī,
sataḥpaṅkti. Pāda a is a trochaic anushūbh if we read
bhīsoKayishuṛu; b is a trishūbh; c is a hypercatalectic
anushūbh; d a gagati.
a, b. In close parallelism with V, 22, 2 a, b: see the note on the passage.

c. The epithet babhrú calls to mind Latin febrís from *febrv*-is, which would then be the 'brown, sallow disease.'

d. The meaning of ványa, 'silvestris,' seems fairly certain. The Pet. Lex. suggests 'greenish,' in order to establish a parallelism with aruná and babhrú in the preceding Páda. Grohmann, l. c., p. 385, translates 'dem wilden (wassergeboren?) Takman.' If the word means 'forest-born' then it must refer to the malarial fever of the rainy season which is caused by the decay of the tropically prolific flora. Cf. the takmán várshika in AV. V, 22, 13. Living in wooded, ill-ventilated valleys is, according to Wise, l. c., p. 220, one of the causes of fever. Sáyana, *samseváya,* 'to him that is to be adored.'

VI, 21. COMMENTARY TO PAGE 30.

This interesting hymn is accompanied by equally interesting symbolic practices, at Kaus. 30, 8–10, part of which passage is unfortunately very obscure: 8. 'While reciting the hymn the person that desires the growth of hair (Sáyana, kesavriddhikāmam) is rinsed off with water heated by burning plants¹ that grow upon the earth under trees. 9. His head is rinsed off with an effusion prepared by heating dice in water. 10. (And also with an effusion prepared) from two nikaṭā-plants² (?).' The symbolism of the first practice is quite clear: as the head of the earth is clothed with plants (cf. st. 1), as the crown of the tree is full of leaves, so shall the person practising the charm be luxuriantly hirsute. But the dice (the fruit of the vibhitaka-tree) and the nikaṭā are left unexplained.

¹ Cf. the note on Kaus. 27, 29, in the introduction to III, 7 (p. 336, note).
² Very doubtful. Kesava, dāruharidrāharidre (l) ka dvābhyam kvāthayitvā avasiṅkati. Sáyana, haridrākvāthodakena avasiṅket. According to these authorities nikaṭā would then be the yellow curcuma.
The hymn has been translated by Florenz, Bezzenerber's Beiträge, p. 275 ff.; Grill', pp. 50, 160 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 150. The Anukramani, kāndramasam (cf. st. 2).

Stanza 1.

For the conception of the three earths, see the note on IV, 20, 2. Sāyana refers tvakó in Pāda c to the real earth, which is the skin of the other earths, tāsām prīthivinām tvakāh tvag iva upari vartamānā ya bhūmik tasyāk.

VI, 24. Commentary to page 12.

Rubricated at Kaus. 30, 13. Dārila prescribes it against dropsy; Kesava, more explicitly, as a cure for pain in the heart, dropsy and jaundice (cf. the introduction to I, 22). Kausika's performance is as follows: 'While reciting VI, 24 water is drawn from a stream along its current; (the water is warmed with burning) grass from a thatch (and sprinkled upon the patient). It seems quite possible that the ritualist has in mind the particular disease dropsy: the water (Varuna's infliction) shall flow from the body like a running stream. The word hriddyota (st. 1) would accord with dropsy, since diseases of the heart are frequently associated with it. But st. 2 seems to point to a more general and vague conception on the part of the hymn, and accordingly we have expanded the caption. See also Kaus. 9, 2; 18, 3, note; 41, 14; Ath. Paris. 41, 1.

The hymn has been translated by Florenz, Bezzenerber's Beiträge, XII, p. 279 ff.; Grill', pp. 13, 161 ff.

1 anvipam: Pet. Lex. 'am wasser gelegen'(?). The word means 'along the course,' i.e. the water must not be drawn against the current. Cf. Maitr. S. IV, 4, 1, and Kesava, anulomam. The opposite of anvipam is pratipam, 'against the current.'

2 The supplied passages are indicated, it seems, by Kaus. 29, 8; see the note on V, 13, 5. Kausika is at times so terse as to render necessary the memorising of the entire Sūtra.
Stanza 1.

d. For hriddyyota, see the note on I, 22, 1.

VI, 25. COMMENTARY TO PAGE 19.

Adalbert Kuhn, in Zeitschrift für vergleichende Sprachforschung, XIII, 128 ff., treated the hymn under the head of 'Seven and seventy-fold disease,' comparing with it Germanic formulas directed against fever and other diseases; these are often described as being of seventy-seven varieties. Florenz, Bezzenberger's Beiträge, XII, 281 ff., suggests that some febrile disease, accompanied by eruptions, is in question. In Contributions, Second Series, Amer. Journ. Phil. XI, 327 ff., we assumed that the hymn with its ritual represent a charm against a disease, similar to the scrofulous swellings called apaśīta (VI, 83; VII, 74, 1–2; 76, 1–2), and this is now fully corroborated by Kesava and Sāyana who define the present charm as a cure for gandamālā, 'scrofula.' Cf. also the interesting 'Manskunder' (mānyāh and skāndhyāh in sts. 1, 3 of the hymn), defined as 'tumours of the neck' in the previously quoted passage of Wise, Hindu System of Medicine, p. 316. The Anukramani, mantroktamanyāvināsana-devatyaṃ.

The practices are stated at Kaus. 30, 14–16, as follows: 14. 'While reciting the hymn, fifty-five leaves of the paraśu (plant or tree?) are kindled by means of pieces of wood. 15. (The sap of the leaves) which has boiled forth into a cup is smeared with a stick of wood (upon the sores). 16. (The sores are then smeared) with a (pulverized) shell, and with the saliva of a dog, and subjected to the bites of leeches, gnats, and so forth (cf. Kesava's

1 The word paraśuparnān is not altogether clear, Dārila's and Kesava's (gopāśulikām?) glosses being corrupt. Kaus. 47, 25 presents the obviously parallel paraśupalāsa which Kesava glosses by paruvri-kshapatram, and this we have adopted as the sense here. But Dārila at 47, 25 has kuññāramukham, 'the blade of an axel' Cf. the note on Kaus. 47, 25 in the introduction to II, 12.
comment upon this Sūtra at Kaus. 31, 16, and our remarks in the above-cited Contributions, pp. 325-6).

Stanzas 1-3.

d. The word vakâh in the refrain is translated by Kuhn as 'swarms,' by the Pet. Lexs. and Florenz as 'buzzing.' But the apâkît are not insects (see VI, 83). and Sāyana's vakâniyâ doshâh designates the low water-mark of his hermeneutical capacity. As it seems impossible to retain the word, we may perhaps resort to the emendation pâkâh, remembering the well-known confusion in the MSS. of v and p. The sense would then be 'may they (the tumours) pass away like the pustules of the apâkît.' The implication would then be that the tumours in question are 'hard and large' (Wise, l.c., 316), and that the apâkît are more easily brought to the point of breaking open.

VI, 26. Commentary to page 163.

The ritual treats this as a remedial charm, fit to remove all diseases (sarvarogabhaishagyam). The performances, Kaus. 30, 17, 18, are as follows: By night the hymn is recited, parched grains of corn are poured into a sieve, and then cast away. On the next day three bali-offerings are thrown into the water for Sahasrâksha (‘the thousand-eyed divinity,’ cf. st. 3), and (three) puddings of rice are thrown and scattered upon the cross-roads. The ceremony is symbolic for the most part: the sieve is always the tangible expression of passing through and out (cf. Kaus. 26, 2 in the introduction to I, 12), and general dispersion is the salient motif. The hymn is also rubricated in the Sântikalpa, chapter 15, in a rite directed against the goddess of

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1 Cf. upolava and upolapa, Kausika, Introduction, p. xlviii.
2 Cf. the sentiment in st. 2 of the hymn: the cross-roads are the most convenient spot at which to part company. For the character of the cross-roads in general, see the note on p. 519 in the introduction to VI, 111.
misfortune (nirviti-karma), and in the pāpmagana and the 
(cf. Kaus. 26, 1; 30, 17, notes). It has been translated by 
Florencz, Bezzenberger’s Beiträge, XII, 282. The Anu-
kramani, pāpmadevatākam.

**Stanza 1.**

b. The Pāda is formulaic, being repeated at V, 22, 9 b.

**Stanza 3.**

b. For the epithet sahasrā-kṣāṇa, see the note on IV, 20, 4. 
‘Thousand-eyed’ here refers to the power of infallibly spying out victims; cf. especially the ‘thousand-eyed curse’ at VI, 37, 1.

**VI, 27. COMMENTARY TO PAGE 166.**

The pigeon as a bird of omen is well known in Teutonic mythology; cf. Gothic hraññadubō, literally ‘carcass-dove,’ as the name of the turtle, and see Grimm, Deutsche Mythologie, p. 659 ff. The present hymn is the Atharvanic equivalent of RV. X, 165, 1–3, and the archaic locative āśhtri in 3 b (cf. Ath. Prāṭisākhya I, 74) seems to indicate a certain superiority of the Atharvan text, which is, however, not borne out by 2 b and 3 c, whose Rig-vedic form is metrically preferable. Cf. Adbhuta-Brahmana 6 and 8 (Weber, Omina und Portenta, pp. 325, 330); Hultzsch, Prolegomena zu des Vasantarāga Sākuna, p. 7. At Kaus. 46, 7 this and the two following hymns are recited while the ‘great consecration’ (mahāsānti) is being poured (cf. Kaus. 9, 6, note). The Anukramani defines the three hymns as yāmyāny uta nairvritāni. The present hymn has been treated by Florenz, Bezzenberger’s Beiträge, XII, p. 282 ff.

**Stanza 2.**

b. The RV., griñhēshu for griñhām nah. The Atharvan reading almost looks as though anāgā(ḥ) were understood in the sense of ‘not arriving’ (an-ā-gāḥ). The accent of
the stem is both anāgās and anāgās, and the Padapātha
does not divide it, thus apparently indicating its own doubt
as to the character of the word. Sāyana, anaparādhakāh.

VI, 29. Commentary to page 166.

For the general character of this hymn and its treat-
ment in the ritual, see the introduction to VI, 27. It has
been treated by Florenz, Bezzenberger’s Beiträge, XII,
p. 287 ff.

VI, 32. Commentary to page 36.

The practice connected with this hymn at Kaus. 31, 3
consists in digging a ditch near the fire, filling it with hot
water, and in sacrificing into it a rice-cake after circum-
ambulating it thrice and muttering the hymn. The hot
water near the fire is doubtless emblematic of the well-
known properties of Agni as the most obvious enemy of
spooks and uncanny hostile forces. Dārila, pisākanāsanam.
The hymn figures also in the kātanagana, ‘list of hymns with
which (demons, &c.) are chased away’ in the Gavamālā,
Ath. Paris. 32, 3 (cf. Kaus. 8, 25, note). It has been trans-
lated by Florenz, Bezzenberger’s Beiträge, XII, 291 ff.

Stanza 3.

The second hemistich is repeated at VIII, 8, 21. Sāyana
renders gñātāram by abhgñām svāminam, ‘experienced
master.’ Ludwig, Der Rigveda, III, 528, bottom, ‘der sie
kennt.’

VI, 37. Commentary to page 93.

The hymn is rubricated at Kaus. 48, 23–26, in prac-
tices designed to repel the sorcery-practices of enemies.
A white lump (of earth)¹ is given to a dog (cf. st. 3), an

¹ So Kesava and Sāyana, svetamrītikā.
amulet of tārkha is put on, an oblation (of īṅgida-oil, Kaus. 47, 3) is poured, and fagots (of vadhaka-wood, Kaus. 47, 13; cf. AV. VIII, 8, 3) are laid on the fire. The practice is based upon symbolic realisations of suggestions contained in the hymn.

Previous translations: Grill, pp. 25, 161 ff.; Florenz, Bezzenberger's Beiträge, XII, 297. The Anukramani, kāndramasam.

Stanza 1.

a. For the epithet 'thousand-eyed,' see the note on IV, 20, 4, and especially VI, 26, 3. Sāyana identifies it outright with Indra, indraḥ sathataḥ sāpakriyāyāḥ kartā.

Stanza 2.

d. The sentiment of this Pāda and of the first hemistich of the next stanza are worked up anew in VII, 59. That mantra is accompanied, Kaus. 47, 37, by an interesting practice: wood from a tree struck by lightning is put on the fire, to symbolise the destruction of the enemy by lightning.

Stanza 3.

c. pēshtram may mean 'flesh' rather than 'bone,' in accordance with our note on IV, 12, 2. Sāyana reads pēshtram (pishtamayam khādyam). For āvakshāmam (Pada-pāṭha, āva-kshāmam) we have ventured a new interpretation, 'down upon the ground,' from ava and kshāman 'ground.' Sāyana, avadagdhām; Pet. Lex., 'abfindung' ('sop'); Grill, 'brocken;' Florenz, 'knochenrest;' Böht-

1 According to Dārila 'an amulet consisting of a bone' (? asthi-kamani; cf. pēshtram in st. 3); according to Kesava and Sāyana 'an amulet of palāśa-wood.' Cf. the mantra in Kaus. 13, 12.

2 Sāyana thinks that st. 3 is referred to in Kaus. 47, 37 under the prātiṣka, yō nah sāpāt. But the lightning is not mentioned in st. 3, but rather in st. 2. Hence the little hymn VII, 59 is doubtless the one intended at Kaus. 47, 37: it consists of sentiments contained in VI, 37, 3 and 2, and begins also with the words, yō nah sāpāt.
lingk's Lexicon, 'lean;,' Whitney in the Index Verborum shelters the word under the root ksham with áva. Cf. XI, 10, 23.

VI, 38. COMMENTARY TO PAGE 116.

This and the next hymn are worked up in the course of the royal rites (rāgakarmâni, Kaus. 14–17). The object of both the hymn and the practices connected with it is to endow a king with vārkas, 'lustre,' and more particularly to transfer to him the vārkas inherent in men, animals, and brilliant substances. The practice, Kaus. 13, 3–6, is as follows: While reciting VI, 38 and 39, hairs from the navel of a snâtaka, a lion, a tiger, a goat, a ram, a bull, or a king, are pasted together with lac, covered with gold, and fastened on as an amulet. Also an amulet prepared from the splinter of ten kinds of ('holy') wood is put on (see the introduction to II, 9). While reciting the same two hymns, and in addition III, 16; VI, 69, and IX, 1, the seven vital organs (of a lion or any of the other animals mentioned above), mixed with a mess of rice, are eaten. The relation of these performances to VI, 38 are obvious.

Both hymns are rubricated further in the course of the practices at the initiation of pupils to the study of the Vedas, Kaus. 139, 15, and they hold membership in the two vârksasyaganas of the Ganamâlâ, Ath. Paris. 32, 10 and 27 (see Kaus. 12, 10 and 13, 1, notes). Cf. also Ath. Paris. 4, 1; 183, 12.

The two hymns have been translated by Ludwig, Der Rigveda, III, 240; Florenz, Bezzenberger's Beiträge, XII, 297 ff. The Anukramani: ime bṛhaspatidevatye vârkas-kâmal... rishir aparyat.

1 A Brâhmaṇa who has performed the ceremony of ablution, required on finishing the period of his discipleship (brahmaṭārya), before entering the second period of his life, that of a householder (grīhasṭha). This embodies in practice the word brâhmaṇé in st. 38, 1 b.

2 Dârila defines these as pâdamadhyâni nâbbhihriddayam mûrdhâ āa.
Stanza 1.

The relation of the two hemistichs of each stanza of the hymn is anacoluthic. It seems best in translation to supply some such expression as na astu from na étu in Pāda d.

b. The rendering of brāhmaṇaḥ by 'in the Brāhmaṇa' is rendered certain by the word snātaka in the Sūtra above. Florenz, erroneously, 'im Brahman Agni.'

d. The mention of Indra in all sorts of royal charms is due to the most prominent characteristic of the god, namely strength. Indra is the heavenly rāgana, par excellence. His ever-shadowy mother also is personified strength. Indra is putrāk śāvasak and śāvasak sūnuk (RV. VIII, 92, 14; IV, 24, 1). See Perry, Journ. Amer. Or. Soc. XI, 130 ff.; Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft, XLVIII, 548.

Stanza 2.

Cf. the related passage from the varkasya-hymn, IX, 1, 18.

Stanza 4.

a, b. Ludwig renders dundubhāv āyatāyām 'in der pauke, der langezogen tönenden.' This receives a certain support from Sāyana, ātādyamānāyām, but we prefer to compare āyata as used of the tightened bowstring, e.g. XI, 2, 1. For pūrushasya māyāu, cf. XIX, 49, 4.

VI, 39. Commentary to page 117.

For the employment of this hymn in the ritual, and previous translations, see the introduction to VI, 38. The keynote of the present hymn is yāsas (cf. VI, 58), that of the preceding, vārkaḥ. The word yāsas seems to be technically the name of the oblation which must have accompanied the recital of the hymn; see sts. 1 a and 2 a.

Stanza 1.

a. Ludwig, 'als herrlichkeit gedeihe das havis (das yasohavis);' Florenz, 'zur ehr' gedeih das havis mir;' Sāyana,
yasas hetutvat. It seems difficult to construe yásas as a nominative, in co-ordination with hāvis, but cf. the bhūtām hāvis, VI, 781. We may, of course, either emend to yasohavir, or take yāso as an instrumental; cf. Lanman, Journ. Amer. Or. Soc. X, 562. But, I believe, the construction as it stands is technical.

b. Sāyana has for sūbhṛtām the rather more acceptable reading suvṛtām (sushthu vartamānam).

Stanza 2.

a. yāsobhir seems to refer directly to the hāvis in st. 1; see the introduction. Sāyana, evasively, kīrtibhiḥ

VI, 42. Commentary to page 136.

According to the text of the mantra this is a charm to appease wrath in general. But the Kausika, 36, 28-31, deals with it in the course of the so-called 'women's rites' (strikarmāni, 32, 27-36 end), and the commentators are agreed in regarding it as an instance of conflict between two persons of opposite sex. According to Kesava and Sāyana the charm is practised by a woman against an angry man (her husband, or lover); Dārila, on the other hand, more naturally ascribes the acts to a man trying to appease an angry woman. These nicer specifications are therefore in all probability secondary. The practice is as follows: The person who desires to appease wrath takes up a stone while reciting st. 1. He places the stone upon the ground while reciting st. 2. He spits around the stone while reciting st. 3. Finally he lays an arrow on a bow while standing in the shadow (of the wrathful person). The last executes the sentiment of st. 1, with rather vague symbolism. The hymn is also recited, at Vait. Sū. 12, 13, by

1 So also abhīvartēna havishā, RV. X, 174, 1. Ordinarily these hāvis are accompanied by an adjective, e. g. samsrāvyām hāvis, II, 26, 3; nairbādhyām hāvis, VI, 75, 1. Cf. also VI, 64, 2; VI, 87, 3, and Ludwig, Der Rigveda, III, 371 ff.
one who is consecrated for the performance of the soma-sacrifice (dikshita), if he has been guilty of an outburst of wrath.

Previous translations by Ludwig, Der Rigveda, III, 515; Florenz, Bezzenberger’s Beiträge, XII, 302 ff.; Grill², 29, 162. The Anukramanī, mantroktamanyudevatyam.

Stanza 3.

The elaboration of this stanza in the Sūtra above shows how vaguely punning the connection of the two channels of literature, mantra and sūtra, may be at times: the words abhī tishthāmi of the stanza seem to have suggested abhinisṭhāvāmi in the Sūtra. Cf., e.g. Sāṅkh. Gṛih. where the mantra word akshan, ‘they have eaten,’ is employed as though it meant aksham, ‘axle.’ This is symbolism gone to seed, but we should err in supposing that the performers of the practices really misunderstood the mantras to that extent. It is the extreme outgrowth of the habit of consciously turning to immediate use, in any way at all, materials whose real value is something quite different, and whose true sense may have been well understood.

d. The Pāda is formulaic; see I, 34, 2; III, 25, 5; VI, 9, 2; 43, 3. The entire second hemistich is repeated in VI, 43, 3.

VI, 43. Commentary to Page 137.

The magic power of darbha-grass (cf. XIX, 32) is here employed to appease wrath. According to Kaus. 36, 32, the grass is dug up (in the manner prescribed at Kaus. 33, 9; cf. Kesava), and fastened on as a talisman. The Kausīka, in working up this hymn among the ‘women’s rites’ (cf. the introduction to the preceding hymn), is committed to the view that the hymn deals with a conflict between a man and a woman. The text of the hymn, however, reveals no such specific purpose. The hymn has been translated by Florenz, Bezzenberger’s Beiträge, XII, 303; Grill², pp. 30, 162. The Anukramanī, mantroktamanyuṣa- manam.
Stanza 1.

For Pāda b, cf. RV. VI, 75, 19. The text of Pāda c seems untenable. For vímanyukṣayāyām, Grill suggests vímanyukṣaḥ kāyām, Florenz, vímanyuko ayām, either of which yields the sense of our translation. Possibly mānör vímanyukṣyāyām may be the true reading: 'the appeaser of wrath of the man that is free from wrath it is called;' cf. Sāyana, manyoh manyumataḥ purushasya.

Stanza 3.

For the second hemistich, and for Pāda d, cf. the note on VI, 42, 3.

VI, 44. COMMENTARY TO PAGE 10.

Dārila does not state what disease this hymn and the practice at Kaus. 31, 6 are directed against. Kesava (and Sāyana depending upon him) describes it as an apavādabhāshaḥyagam, and his comment leaves no doubt that he regards it as a practice against calumniators ¹. It looks as though this obvious misconstruction stood in some connection with the word apavātāyāḥ in the Sūtra, which Kesava either fails to understand, or deflects by a pun into the channel of a usage with which neither hymn nor Sūtra had anything to do in the first instance. Unless indeed Kesava interprets the first stanza in the sense that the heavens, the earth, and all living beings have stood (stand), and that, therefore, the character of the person impugned will stand in spite of all aspersions. Or, again, the horn fallen by itself from the head of a cow, and that, too, a cow that has weaned her calf, symbolises, perhaps, the withdrawal of the good will of men. This might be employed homoeopathically to cure their hostility. Note also vishānā, 'horn,' which suggests vi sā, 'loosen;' cf. VI, 121, 1. The practice is as follows: A horn

¹ apavādabhāshaḥyagam uṭyate, bahubhāshaḥam adharme āra pra-vartane tasya apavādah (1).

[42] 1 1
that has been shed by a cow whose calf has been weaned is anointed with the dregs of ghee (is filled with water; the patient is given the water to drink, and is also sprinkled with it) while the hymn is being pronounced in a low voice (cf. Kaus. 28, 1). Obviously Kausika interprets vishānakā in st. 3 as 'horn,' and a horn that has curative power we have in III, 7, 2, 3 (cf. the Sūtra in the introduction). But the statements in st. 3 seem to contain a fitting characterisation of a plant, and in this sense we have interpreted the passage in our Contributions, Fourth Series, Amer. Journ. Phil. XII, 426 ff. On the other hand, vishānakā is a ṛṣ. āy., and may after all be only the diminutive of vishāna, 'horn,' III, 7, 2, 3; VI, 121, 1. This seems on the whole the more conservative view, although Kausika's gosröṅgena may be due either to misunderstanding, or to conscious symbolic manipulation. At any rate the hymn itself is of no uncertain character: being a remedial charm, it takes its place among the bhaishagyakarmāni in the first part of the fourth book of the Kausika, and the terms for the diseases mentioned in it are fairly clear.

Previous translations by Ludwig, Der Rigveda, III, 509 (cf. also 321, 343); Florenz, Bezzenberger's Beiträge, XII, 304 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 151. The Anukramaṇī, visvāmitramantratadvatyam 2 uta vānapatayam.

1 The MSS. of the text read apavātāyāḥ. Dārila apagatāyāḥ, which he explains by, apagatā vatsavigalitasnehā; cf. Kausika, Introduction, p. xlv. The opposite of apavātā is abhivatā, Lāṭy. Sr. VIII, 5, 3, 'a cow that nourishes her calf.' Cf. abhivāyavatsā, 'a cow that gives suck to a strange calf,' Ait. Br. VII, 2, 4 (cf. the commentary, p. 377 of Aufrrecht's edition); apivāyavatsā, Kaus. 80, 25; 82, 22 (our edition, erroneously, api vāyavatsāyāḥ), in the same sense; and nivāyavatsa (also nivāyā) frequently in the Sat. Br. in the same sense (see Pet. Lex.). See also Ludwig's note on RV. VI, 67 (110), Der Rigveda, IV, p. 113.

2 The word visvam, not visvāmitra, occurs in st. 1. In st. 2 we have vāsish/ham. Some blundering manipulation of the two seems to have inspired the compiler of this futile tract.
Stanza 1.

The first hemistich is formulaic; see VI, 77, 1. Sāyana, his general interpretation of the hymn notwithstanding, is not prevented from interpreting rōga and āsrāva (st. 2) by rudhirasrāva or raktasrāva, 'flow of blood.' In the introduction to I, 2, he interprets āsrāva more broadly as excessive discharge in general, diarrhoea, flow of urine, or of blood. The word vātikritanāsanī (see the note on st. 3) tends to narrow down this more general construction in accordance with our caption, but we must beware of ascribing any too pointed diagnoses to these early physicians; it is quite possible that excessive discharges of all sorts were exorcised with this charm. For the use of the aorists, cf. Delbrück, Syntaktische Forschungen, II, 87.

Stanza 2.

Cf. II, 3, 2.

Stanza 3.

a. For vishānakā, see the introduction. Possibly the word is identical with vishāνikā, reported by the medical Sāstras (cf. Wise, Hindu System of Medicine, p. 146), and the lexicographers, as the name of a plant.


VI, 45. COMMENTARY TO PAGE 163.

This hymn (along with the next) is directed against bad dreams, an application due, perhaps, in the first instance, to the chance expression, 'awake or asleep,' in st. 2. It may be the case, however, that evil thoughts were conceived as returning in the form of annoying dreams. The practice
at Kaus. 46, 9–10 is as follows: ‘With VI, 45 and 46 the person that has an (evil) dream rinses his mouth. If he has had an excessively frightful dream he offers a cake of mixed grain, and deposits a second in the territory of an enemy.’ Kerava tells what constitutes an evil dream, mentioning the svapnâdhyâya, probably Matsya-pûrâna 242, as his authority. Cf. also Mârkandeya-pûrâna 43; Vâyu-pûrâna 19; Ait. Ár. III, 5, 16 ff. (Sacred Books, I, 262 ff.); Aufrecht, Zeitschr. d. Deutsch. Morgenl. Gesellsch., XXXII, 574; and Hultzsch, Prolegomena zu des Vasantarâga Sâkuna, pp. 15 ff. Both hymns figure in the duûsvapnanâsanagana of the Gâramâlê, Ath. Paris. 32, 8 (Kaus. 46, 9, note); cf. also Ath. Paris. 33, 1.

The present hymn has been translated by Ludwig, Der Rigveda, III, 443, and Florenz, Beuzenberger’s Beiträge, XII, 305 ff. The Anukramani, duûsvapnanâsanadévatyam.

Stanza 1.

a. Sâyana, contrary to the Padapâtha, reads manas pâpa, ‘O mind devoted to evil that hast become the cause of dreams;’ cf. the introduction. The text of the Pâda seems to be an Atharvanic contortion of RV. X, 164, 1 a, ápe-hi manasas pate.

Stanza 2.

Cf. RV. X, 164, 3 with the variant ārasâ nîsásâ bhîrásâ; Tait. Br. III, 7, 12, 4, ārasâ nîsásâ yát parásásâ. The exact meaning of the words in our text is not easily definable; Sâyana transcribes them all by compounds of sasana = hismsana, ‘injury.’ Ludwig leaves them untranslated, and regards them as various kinds of imprecations; but compare his version of the RV. words (927, vol. ii, p. 552). Florenz, ‘durch unrecht verlangen, abweis, verwünschung.’

Stanza 3.

Cf. RV. X, 164, 4. Sâyana identifies the lightly personified Praêitas with Varûna. The word is indeed a frequent epithet of Varûna. But the patronymic Āngirasa suits
Brahmanáspati rather than Varúna (so Grassmann, II, 501); Ludwig refers it to Agni.

VI, 46. Commentary to page 167.

The hymn is employed along with VI, 45 in the practice described at Kaus. 46, 9, 10; see the introduction to the preceding hymn. The last two stanzas of the present hymn are employed further, in the case of peculiarly oppressive dreams, in a cumulative performance embracing the acts of Kaus. 46, 9, 10, as well as those of 46, 11, 12. The latter are undertaken in connection with AV. VII, 100 and 101: the dreamer turns over on his other side, and looks at real food if he has dreamt of eating food. Cf. also Ath. Paris. 8, 1; 33, 1.

The hymn has been translated by Ludwig, Der Rigveda, III, 498; Florenz, Bezzenberger's Beiträge, XII, 306.

Stanza 1.

Varúnâni is a variable term, either a personification of the waters (cf. Tait. S. V, 5, 4, 1), or of the night (see the passages in the Pet. Lex. under váruna 1 b, column 724, bottom). Here the latter function is in evidence; cf. Ait. Ār. III, 4, 18. Aruru is a personification of hostility and demoniac force; cf. Tait. Br. III, 2, 9, 4.

Stanza 3.

Cf. RV. VIII, 47, 17; AV. XIX, 57, 1. Sáyana, mechanically, 'as one removes claws and other parts that have been injured by disease, or as wicked men transmit their debts by tradition (inheritance),' &c.

VI, 50. Commentary to page 142.

Kesava and Sáyana, in their introductions to the ceremonies prescribed in connection with this hymn at Kaus. 51, 17–22, mention a long line of pestiferous insects, but the rare and unknown words in the hymn are not elucidated.
The performances are as follows: 17. 'While the hymn is being recited, the performer walks about the grain-field, hacking a piece of lead with an iron instrument'. 18. He scatters stones upon the field. 19. He ties a hair through the mouth of a tarda (insect) and buries him head downward into the middle of the field. 20. He performs the act which is to be done while walking. 21. He offers a bali-offering to Āśā ("region"), to Āśāpati ("lord of the regions"), to the two Āśvins, and to Kshetrapati ("lord of the field"). 22. On the day when he performs the ceremonies for these (divinities?), he shall remain silent up to the time of sunset.'

The hymn is catalogued also in the first abhayagana (cf. st. 1) of the Gana-mālā, Ath. Paris. 32, 12 (cf. Kaus. 16, 8, note). It has been rendered by Ludwig, Der Rigveda, III, 499 ff.; Florenz, Bezzenberger's Beiträge, XII, 312 ff. The Anukramani, Āśvinam abhayakāmaḥ.

Stanza 1.

The renderings of tardām and samaṅkām are conjectured etymologically. For the latter, see the note on I, 12, 2 c.

Stanza 2.

The name ūpakvasa is not even etymologically suggestive. Sāyana reads apakvasah (a-pakvas), glossing, adag-dhāḥ santāḥ.

1 For Kausika's ayasā sīsam karshan Sāyana reads ayah/sīsam gharshan, paraphrasing it by lohamayaṃ sīsam gharshan. Possibly sīsam is to be changed to sītāṃ: the performance would then consist in ploughing a furrow with an iron (plough) about the field. Cf. Kaus. 50, 17.

2 Cf. Kaus. 51, 2 (in the introduction to IV, 3): 'While walking he offers thrice to the Āśvins (so Sāyana; cf. st. 1 of our hymn) milk of a cow with a calf of the same colour as herself.' Sāyana reads for kāre, the word which we have rendered 'while walking,' karau. By transcribing kāre in Devanāgarī, and adding a vertical line after the r, the partial ambiguity will appear. Sāyana's statement is, karum asvibhyāṃ guhuyāt. We are not convinced. Why should the MSS. of the Kausika write the diphthong au in this fashion in this instance, and never elsewhere?
Stanza 3.

The two compounds with pati are ambiguous. The final long \( \text{a} \) of the stems preceding may be due to Vedic (metrical) lengthening: in that case, 'lord of the tarda,' &c., is the proper rendering. So Sāyana. For vyadhvarāḥ Shankar Pandit's edition, with most MSS. and Sāyana, read vyadhvarāḥ; cf. our notes on II, 31, 4 c; III, 28, 2.

VI, 56. COMMENTARY TO PAGE 151.

The terms of the hymn indicate a charm against serpents, of the general sort\(^1\), but Kaus. 50, 17–22 gives it a pragmatic turn; the practice is designed to keep serpents away from the premises: 17. 'While reciting this hymn along with sundry other mantras, lines are scratched around the bed, the house, and the grain-field. 18. Grass that has been anointed with the dregs of ghee is fastened upon the door through a yoke-hole\(^2\). 19. Dung from the entrails (of a cow) is crumbled (at the door). 20. It is dug into (the ground). 21. And laid on (the fire). 22. (The same performances as with the dung are undertaken with) the blossoms of the apāmārga-plant (achyranthes aspera; cf. the introduction to IV, 17), the hoofs(!) of the kudriśi-tree\(^3\), the roots of them being turned away\(^4\) (from the ground, fire, &c.).\(^5\)'

The hymn is also rubricated (with others) at Kaus. 139, 8, in the course of practices preparatory to the study of

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1 Cf. Kesava, sarpādisvastyayanam.
2 Cf. AV. XIV, 1, 40; Kaus. 76, 12, and Indische Studien, V, 199, 387.
3 Very doubtful: the word is kudriśisphān. Kesava, guḍūśi-pādān, 'the feet of the guḍūśī (coccus cordifolius'). Sāyana simply, guḍūśīm.
4 The text, parāśinamūlān. Neither Kesava, nor Sāyana comments upon the word.
5 The aim of these performances is clear: the serpents are to be excluded by magic lines, and purifying substances and plants.
the Vedas. Cf. also Vait. Sû. 29, 10; Ath. Paris. 19, 5. It has been translated by Ludwig, Der Rigveda, III, 502; Grill, pp. 5, 162 ff.

**Stanza 1.**

The second hemistic recur at X, 4, 8 (cf. also IV, 3, 7) without the formula námo devaganébhyah. This may therefore have been borrowed from the end of st. 2. The divine folks are the serpents themselves, cf. XI, 9, 2, 5, 26; 10, 5, and the sarppadévaganáh, Vâg. S. XXX, 8. See also Sat. Br. VII, 4, 1, 28.

**Stanza 2.**

For different designations of serpents, see Zimmer, Altindisches Leben, pp. 94 ff. For asitá (Sâyana, krisnavarna) and tîraskîrági (Sâyana, tiryag avasthitâ . . . valayo yasya), see III, 27, 12; VII, 56, 1; X, 4, 5 ff.; XII, 3, 55 ff., and the note to the last-mentioned passage. See also the note on V, 13, 5, and TS. V, 5, 10, 1. 2. The Hindu commentators explain svagá als ‘self-born.’ Sâyana, svayam eva gâyate kâranântaranairapekshyena utpadyate; cf. the gloss, Tait. S. V, 5, 14, 1. The Pet. Lex., ‘vivipara,’ or ‘the embracer.’ Weber at Tait. S., I. c., also derives it from svag, ‘enfold.’

**Stanza 3.**

Cf. A. Kuhn, Zeitschrift für vergleichende Sprachfor- schung, XIII, 60.

The third Pâda may refer to the forked tongue of the serpent (Sâyana, sarpsya hi dve gihve). But perhaps, more likely, it is a strong way of saying, ‘I shut up thy tongue,’ continuing under the impetus of the first hemistic. Cf. Pâda d.

**VI, 57. Commentary to page 19.**

The practices of the Kausika, 31, 11–15, contribute not a little towards the elucidation of this medicinal charm. In the hymn the disease is merely designated as the arrow of Rudra, but in the Sûtra it is called akshata; the remedy is akshatavranabhahaishagyam (Kesava), and Sâyana explains
it as a ‘wound without opening’ (mukharahitavrana); cf. also Dārila at Kaus. 32, 11. 13. In Contributions, Second Series, Amer. Journ. Phil. XI, 321 ff., we have shown that the disease in question is a tumour or a boil, and in Contributions, Fourth Series, ib. XII, 425 ff., we have assumed on the basis of the ritual that the remedy designated in the hymn (st. 2) as gālāshā, the particular remedy of Rudra, is identical with mūtra, ‘urine,’ of the Sūtra. The practice consists in moistening the tumour with the foam of (cow’s) urine, throwing the urine itself upon it; next, washing it off, then, smearing it with scourgings from the teeth, and with the pollen from bunches of grass. The disease is probably much the same as the gandamālā, ‘scrofula;’ cf. AV. VI, 83; VII, 74; VII, 76, 4, and the introductions to these hymns.

The third stanza is rubricated in the list of purificatory mantras, Kaus. 9, 2 (cf. the brhakhāntigana of the Ganamālā, Ath. Paris. 32, 26), and in a similar list, Kaus. 41, 14.

Stanza 1.

e, d. The arrow here described is Rudra’s arrow that inflicts disease. Fittingly, Rudra’s own remedy the gālāshā is employed as a cure. The very rare word gālāshabheshaga occurs also in the Nilardra-Upanishad 3, esha ety avirahā rudro gālāshabheshagah (see Jacob’s Concordance).

Stanza 2.

For gālāshā Sāyana reads four times gālāsha; cf. our discussion of the forms of the word in Contributions, Fourth Series, l. c., 425.

Stanza 3.

c, d. Cf. RV. VIII, 20, 26; X, 59, 8–10. The last Pāda

1 Kesava, yasya gandadushāsyā rudhiram na vahati.
2 Professor Windisch, in a review of the above-mentioned essay (Literarisches Centralblatt, 1892, No. 51, col. 1836), refers to a treatise of E. Wilhelm, ‘On the use of beef’s urine’ (Bombay, 1889). This is not at hand, but see Wise, Hindu System of Medicine, p. 117.
is formulaic; see AV. XVIII, 5, 23, and note the variant, RV. X, 59, 8–10.

VI, 59. COMMENTARY TO PAGE 144.

This hymn, obviously a cattle-charm, is employed, along with a great variety of other mantras, rather indifferently, at Kaus. 50, 13. The practice is that of a merchant who starts out upon his business: in Kaus. 50, 13 he offers\(^1\) a variety of substances with the list of hymns in question. Cf. the introductions to III, 15; VI, 128, and XI, 2. It is rubricated further in the list of purificatory mantras, Kaus. 9, 2 (cf. the brīhakkhântigâra of the Gāramāla, Ath. Paris. 32, 26), and in a similar list, Kaus. 41, 14; it has been rendered by Grill\(^2\), pp. 65, 163. For the character of the plant arundhatī, see the introduction to IV, 12.

Stanza 1.

Sāyāna defines arundhatī as sahadevī, a common name for plants, but the interpretation is not to be trusted because he reads sahadevī for sahā devīr in st. 2 b. Cf. the introduction to IV, 12. In Pāda c, Grill emends váyase unnecessarily to avayase, 'was nicht erstarkt ist.' Sāyāna, quite correctly, 'at the age beyond five years when weaned from the mother.' Cf. the quotations in the Pet. Lex. under 3. váyas 2); the passage, ekahāyanaprabhṛty ā-pañkahāyanēbhyo vayāmsi, quoted from Āpastamba at Tait. Br. III, 12, 5, 9, is referred to by Sāyāna also.

Stanza 2.

b. For sahā devīr we read sahā devaśr; cf. the reading kalasīr for kalásair in the note on III, 12, 7, and, more generally, the note on XII, 3, 32 c. Grill, similarly, the

\(^1\) The word upadadhita there and elsewhere is a technical term, 'lay upon.' Kesava, at the end of Kaus. 6 (see p. 309, middle, of the edition), defines it as the act of offering one of thirteen offerings (havlīmśhi), very varied in character; cf. the word upadhāna in the Paribhāṣā-sutrā 8, 17.
compound sahádevi (cf. XII, 4, 23); Sáyana, sahadevyákhya arundhatí abhilashitaphalasya avárayitrí oshadhiḥ (avárayitrí=arundhatí).

**Stanza 3.**

b. gávalá as epithet of arundhatí occurs also, VIII, 7, 6. See the note there, and at XIX, 39, 3.

**VI, 60. Commentary to page 95.**

The prescription for the use of this hymn at Kaus. 34, 22–24 is to pour an oblation (of ghee) for Aryaman (in the morning) before the crows rise, and to place bali-offerings within the corners of the house. (The wooer is, then, sure to come) from the direction from which (the crows) come flying. The charm is, therefore, an oracle (pativedanam¹); it is not employed in the marriage-ritual, Kaus. 75, where the actual arrival of the bridegroom is described, unless, indeed, it is implied in the word pativedanam (75, 6). But the Paddhatis refer to Kaus. 34, 13, a rite performed in connection with AV. II, 36, rather than to our performance.

The hymn has been translated by Weber, Indische Studien, V, 236 ff.; Grill³, pp. 56, 164; Zimmer, Altindisches Leben, p. 306.

**Stanza 1.**

a, b. Aryaman is the typical wooer or bridegroom; cf. AV. XIV, 1, 34 (=RV. X, 85, 23). 39 ; 2, 5 (=RV. X, 40, 12). Weber and Grill join purástād to viśhitastupaḥ, 'with crest loosened in front;' Sáyana, 'from the east.' We are having in mind a bridal procession consisting of many wooers (cf. AV. XI, 8, 1, 2, and Kaus. 75, 13). See also Indische Studien, V, 380, bottom.

**Stanza 2.**

d. The plural anyāḥ and the singular a·yāti do not agree. Weber would read āyantu or āyanti; Grill, anyā.

¹ Cf. Kaus. 34, 12 ; 75, 6.
The latter change results in the best metre. Sāyana, coolly, āyati prāpnuvanti.

VI, 64. Commentary to page 136.

This hymn is rubricated in the gana, or series, entitled sāmmanasyāni in Kaus. 12, 5, and the practices are the same as those employed in connection with III, 30, above. The entire hymn is repeated with many variants in RV. X, 191, 2–4, in Maitr. S. II, 2, 6, and in Tait. Br. II, 4, 4, 4 ff. It has been translated by Ludwig, Der Rigveda, III, 372; Grill², pp. 31, 164; cf. also Zimmer, p. 175, and the well-known translations of RV. X, 191.

Stanza 1.

a. The RV. and Tait. Br. read, sām gakkadhvam sām vadadhvam; the Maitr. S., sām gakkadhvam sām gānīdhvam.


Stanza 2.

Of the four texts, cited above, no one has precisely the same readings, though the sense is essentially the same in all. For the samānām havāh, cf. the introduction to VI, 39, and the foot-note on VI, 39, 1.

Stanza 3.

d. All the texts read yāthā vah sūsahā-sati; the Padapāthas of the RV. and AV. resolve sūsaha āsati. This leaves upon our hands a compound adverb sūsaha, which I have translated 'perfectly in common.' Ludwig resolves susahā asati, translating 'that you may have easy victory.' It is possible, too, to ignore the Padakāra, and read sū sahā āsati, and translate again as we have done. I had thought also of emending yāthā vāsu sahā-sati, 'that you may have possessions in common,' and found later that the Padapātha of the Maitr. S. had something similar in mind, reading, vasū sahā āsati. Cf. also the simple sahā-sati at AV. VII, 36.
VI, 70. Commentary to page 144.

Dārila, Kesava, and Sāyana explicitly define the performance in connection with this hymn at Kaus. 41, 18–20 as designed to effect harmony between cow and calf. Sāyana, govatsayor anyonyavirodhasāntirūpe sāmmanasyakarmani. Kauṣika himself designates the rite as vananam; cf. the note on the word apavātā in the introduction to VI, 44 (p. 482, note).

The practice consists in washing the calf, sprinkling it with the cow's urine, leading it thrice around (the cow), and tying it (near her), while the hymn is being recited. It is then recited once more over the head and ears of the calf. The symbolic force of these acts is apparent. The hymn has been translated by Grill, pp. 65, 165. The Anukramani, āghnyam.

Stanza 1.

a, b. Sāyana, 'as meat is liked by the eater, as brandy is most welcome, and as dice are most welcome at the gaming-place.' Grill connects māmsām and sūrā rather too closely, 'as sūra goes with meat.' But cf. RV. VII, 86, 6; AV. XIV, 1, 35, 36; XV, 9, 1, 2, where sūrā and gambling are associated. All three, being forbidden fruit, inspire strong attachment in their devotees. Cf. the practices in the introduction to III, 30 (Kaus. 12, 6–9).

Stanza 3.

The interrelation of the parts of the wheel are not clear: pradhī and upadhī may be respectively the outer felloe (Sāyana, rathakakrasya nemih), and a second circular part closely joined to the felloe (Sāyana, nemisambaddhārāvām sambandhako valayaḥ). They may be, respectively the tire (ordinarily pavī), and the felloe; or, the felloe, and some inner connective circle next to the felloe. We have, however, followed the Pet. Lex. and Zimmer, Altindisches Leben, p. 248, in regarding upadhī as the spokes, taken collectively. Sāyana takes nābhyam in this latter sense,
nabhyaṁ nabhaye hitam rathakramadhyaphalakam pradhāv adhi nemidese sambadhāti.

VI, 71. COMMENTARY TO PAGE 196.

An expiatory prayer (prāyaskittam) to obviate any impropriety, such as greed and worldliness, on the part of the Brahman who receives gifts, or the absence of sacredness in the gift itself. At Kaus. 45, 17 it is recited along with other mantras upon the receipt of the dakśhina; at Kaus. 57, 29–30 the begging Brahman disciple offers, while reciting the hymn, the fruits of his mendicancy: the firewood which he has begged is put on the fire in the evening and in the morning, while reciting this hymn. At Vait. Sū. 4, 16 the Brahman consumes with it his share of the rice-cakes at the new-moon and full-moon sacrifices.

The hymn has been translated by Ludwig, Der Rigveda, III, 433; Grill², pp. 66, 165. The Anukramani, brahma gaṇeyam.

Stanza 3.

This seems to be spoken by a non-Brahmanical sacrificer (yaṭamana), to make sure that the fruits of his sacrifice shall not fail him. For the second hemistich the Daśa Karmāṇi (paddhati) at Kaus. 57, 29 substitutes the second hemistich of VI, 53, 2.

VI, 73. COMMENTARY TO PAGE 135.

This is one of the sâmmanasyâni (sc. sūktâni), 'charms designed to produce harmony,' treated at Kaus. 12, 5 ff. See the introduction to III, 30 for the practices connected with these hymns. The charm seems to be undertaken by the patriarchal head of a community; cf. Sat. Br. IV, 1, 5, 3 ff. The hymn is rubricated also among the vâstosh-patiyâni (sc. sūktâni), 'hymns to Vâstoshpati' (cf. st. 3, note), at Kaus. 8, 23, and note; the third stanza in the course of ceremonies connected with the building of a house, Kaus.
23, 6. Cf. also the pushkā mantrāh, in the note on Kaus. 19, 1.

Stanza 2.

a. The MSS. are divided between tām khrivayāmi, tān khrī-, and tān sṛī- (Padapatha, tān sṛī-). The vulgate has tām khrī-, emended in the Index Verorum to tām sṛī-. Shankar Pandit adopts Sāyana’s rather vapid sīvayāmi (tām vividhām ākūtīm balam ka ... parasparasambaddhām karomi).

Stanza 3.

Both Pūshan, the guardian of the distant ways, and Vāstoshpati, the genius of home, are invited to co-operate with the person desiring adherents, in order to put a stop to dissension and disintegration.

VI, 74. COMMENTARY TO PAGE 135.

This is one of the sāmmanasyāni (sc. sūktāni), ‘charms designed to produce harmony,’ treated at Kaus. 12, 5. See the introduction to III, 30 for the practices connected with these hymns.

Stanza 2.

d. The word sṛāntām seems suspicious. Possibly sāntām is intended ‘with the peace of Bhaga.’ The root sām is used with words for ‘strife,’ vigraha, Kathåsaritsågara 56, 96; vaira, Mahåbh. XIV, 2509.

Stanza 3.

Cf. Tait. S. II, 1, 11, 3, with the variant rudrāh for ugrāh (Sāyana = rudrāh). Sāyana explains trināman as the threefold fire of the earth, lightning, and sun, or, as the threefold fire of the sacrifice (gårhapatya, &c.). Cf. the gloss at Tait. S., l. c.

VI, 75. COMMENTARY TO PAGE 92.

This hymn is an ābhikārika-hymn, and is, accordingly, rubricated twice in the sixth adhyāya of the Kausika, which is devoted to hostile (witchcraft) practices. The
so-called sam ś thitahomâh, 'final oblations,' in the case of auspicious (sânta) performances, are undertaken while VII, 97 is being recited. Thus according to Kaus. 6, 3 (cf. also 3, 19, note). But in the case of âbhiśârika-practices, according to the Paribhâshâ-sûtra 47, 10, a sinister turn is given to the sam ś thitahomâh by reciting the present hymn with them\(^1\). The more special practice attached to this hymn is at Kaus. 48, 29-31. The sacrificial straw is spread with the thumb. Reed-grass (or an arrow, sara?) is thrown upon it from baskets made of kadvindu\(^2\). By means of a leaf of the red avattha an oblation\(^3\) (of īṅgida-oil; 47, 3), dashed with poison, is offered. There is no special rapport between the hymn and the ceremony.

Previous translations by Ludwig, Der Rigveda, III, 373; Grill\(^2\), pp. 22, 165 ff. The Anukramaṇi, mantroktadevatyam aindram sapatnakshayakâmah. The entire hymn recurs with variants, and markedly different arrangement of the Pâdas, at Āpast. Sr. III, 14, 2; cf. also Tait. S. V, 1, 10, 3 ff.

VI, 77. COMMENTARY TO PAGE 106.

This charm is obviously a patchwork of mantras of various original values. The first hemistich of stanza 1 is identical with VI, 44, 1 a, b. The second hemistich of st. 3 is also formulaic (cf. Vâg. S. XII, 8), and fits poorly into the present conception of the hymn. The second stanza (= RV. X, 19, 5) is clearly derived from a charm calculated to bring stray cattle home. As the hymn stands it would answer this purpose quite well, but the Kausika, 36, 5-9, as explained by the commentaries, treats it as a charm for capturing a runaway woman, or holding in check a woman

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\(^1\) The oblations in the latter case, implicitly, are not of ghee, but of īṅgida-oil; cf. 47, 3.

\(^2\) Cf. 47, 1; Tait. S. II, 1, 5. 7. Our rendering of the dr. ley. kadvindukoshāhayā is conjectural.

\(^3\) This is the nairbādhhyām havīs (st. 1). For these especially pointed havīs, see the note on VI, 39, 1.
disposed to run away\textsuperscript{1}. The proceedings consist in fastening a band down the cross-beam of the house and then fastening it to the middle post\textsuperscript{2}. Then the foot of the (woman's) bed is fastened to an upāla-plant (nymphaea)\textsuperscript{3}. Further it is fastened to an ākṛishṭa\textsuperscript{4}. Finally sesame is offered by means of a coal-rake (ākarsha: cf. Dārila). The two words ākṛishṭa and ākarsha both contain the root karsh with ā, 'drag back;' cf. ākṛishṭa mantra, 'charm for drawing a person to one's self,' Hitopadesa, book I, sloka 90. There can be no doubt as to the meaning of the performances: they are intended to hold fast, or to compel the return of a person that has gone off.

The hymn has been translated by Ludwig, Der Rigveda, III, 468, under the heading asvāḥ ('horses').

**Stanza 1.**

For the use of the aorists in this and the following stanza, cf. Delbrück, Syntaktische Forschungen, II, 87. To our feeling presents would be preferable to the aorists, and we might perhaps have better so rendered. In Pāda d Sāyana supplies iva (luptopamam) with asvān, and striyam with atishhipam, in slavish adherence to the Sūtra. See the introduction.

**Stanza 3.**

Pādas b, c are formulaic: cf. Vāg. S. XII, 8.

\textsuperscript{1} Sāyana, palāyanasīlāyāḥ striyā nirodhanakarmāni. The position of the charm in the second adhyāya of the Sūtra, among the strikarmāni (Kauś. 32, 28–36, end), shows that Kausika himself regards it as a practice concerning women.

\textsuperscript{2} The symbolism is obvious. For the parts of the house, cf. III, 12, 6, and the introduction to III, 12. See also Zimmer, Altindisches Leben, p. 153.

\textsuperscript{3} This is very doubtful. The word upāla here, as at Kauś. 35, 26 (see the introduction to III, 25), is very problematic. Sāyana has upāla, 'to a stone.' Apparently a specious, easier reading.

\textsuperscript{4} Whatever that may be. Dārila, ākṛishṭāḥ mātrikēti prasilddhābhīdhānas tasmin sayanapādam badhnāti. See Pet. Lex. under mātrikā.
VI, 78. COMMENTARY TO PAGE 96.

In the light of the words bhūtēna (st. 1 a), and rāshēna (st. 2 b) it would seem as though this blessing related to the marriage of a royal personage (kshatriya). The central idea of this charm is the bhūtām havīs, 'oblation that produces power;' cf. especially IV, 8, 1, and the yāso havīs, 'oblation that yields glory,' VI, 39. The latter forms also part of the practices of a king (see the introduction to VI, 38). But there is nothing in the treatment of the hymn, Kaus. 78, 10. 14-16, to show that it refers to a royal couple, though that is not conclusive as regards its original intent. The practices consist in pouring the dregs of ghee upon the heads of the couple, after they have come home (a kind of consecration, abhisheka); in causing them to eat together of fluid food (rasa; cf. st. 1 d) and porridge; and, finally, in offering as much barley mixed with ghee as can be held in the two hands placed side by side.

The hymn has been translated by Weber, Indische Studien, V, 238; Ludwig, Der Rigveda, III, 371 ff.; Grill 2, pp. 57, 166. The Anukramani to the first two stanzas, kāndramasyau (cf. ā pyāyatām, st. 1; abhī vardhatām, st. 2) ... gāyābhibhriddhyai kandramasam astaud rayim ka dampatyor aprāthhayat; to the third stanza, tvāshtri.

Stanza 1.

a, b. For bhūtēna the Paippalāda reads bhūtasya; Grill suggests bhūtyena. But the use of the noun in apposition, rather than the attributive adjective, seems to be idiomatic in connection with these pregnantly employed havīs: see yāso havīs, VI, 39, 1 (cf. the note there), and abhīvartām havīs, RV. X, 174, 1. Weber regards Agni as the subject of ā pyāyatām; Sāyana, the bridegroom. The latter is correct, but it would seem as though the passage alluded to the moon (cf. the Anukramani), the typical bridegroom; cf. RV. X, 85, 6 ff. = AV. XIV, 1, 6 ff.

d. The Paippalāda has sā rasenabhī vardhatām. The rendering of the Pāda is not at all certain; the word rāsena
VI, 79. COMMENTARY.

(and páyasã in st. 2) surely alludes to sexual sap (cf. RV. I, 105, 2): some such sense as 'he causes the wife to increase with his semen' is to be expected. But vardhatãm is not causative, and we have given a purely philological rendering. Cf. also RV. X, 174, 1 d; AV. I, 29, 1 d. Weber, 'das (weib) mög' umwachsen er mit kraft'; Ludwig, 'die soll er mit dem besten gedeihen machen (vardhatãm)'; Grill, 'für's weib. . . nehm er an zeugungskräften zu.'

VI, 79. COMMENTARY TO PAGE 141.

The performance which accompanies this charm at Kaus. 21, 7 consists in placing a stone upon a grain-bag (cf. st. 2 b), sprinkling it, laying upon it a handful of grain with each of the three stanzas, and letting (another person also) lay on (three hands full). The hymn is also rubricated at Vait. Sû. 31, 4; Gop. Br. II, 4, 9, where nãbahaspáti is explained as váyu, 'wind,' and deva samspána as āditya, 'sun.' The Atharvanîya-paddhati (Kaus. 19, 1, note) counts the hymn among the pushãikã mantrãh, 'hymns that produce prosperity.' The hymn recurs with notable variants at Tait. S. III, 3, 8, 2-3; cf. also III, 3, 8, 6.

Stanza 1.

o. The Padapátha does not analyse ásamâtim, either here or at RV. X, 60, 2. 5. The Pet. Lex. renders it by 'incomparable.' Böhtlingk, in the smaller lexicon, emends it to ásamarti, 'exemption from injury;' cf. ásamartyai in the passage cited above from the Tait. S. We with Sâyana, mâtir mânam parikkhedas tena saha vartata iti samâtih, tadvaiparityam asamâtih.

Stanza 3.

o. The Pâda is formulaic: Tait. Br. III, 7, 5, 7, tasyâs te bhakshivãnah syáma; Maitr. S. I, 4, 3; 5, 3, 10; Ápast.

1 The later tradition regards asamâti as a proper name; cf. Sâyana on RV., and Weber, Ind. Stud. X, 33.
VI, 80. COMMENTARY TO PAGE 13.

The subject matter of this hymn is identical with a Brāhmaṇa legend, told at Maitr. S. I, 6, 9; Kāth. S. VIII, 1; Tait. Br. I, 1, 2, 4-6 (cf. also Sat. Br. II, 1, 2, 13-16). The substance of the story is that certain demons (asura) called kālakāṇga piled up a fire-altar in order to ascend by it to heaven. Indra joined them, adding a brick of his own. When they had climbed to heaven, Indra pulled out his brick and they tumbled down. They became spiders, all but two who flew up and became the two heavenly dogs. In our essay, 'The two dogs of Yama in a new rôle,' printed in the third series of Contributions, Journ. Amer. Or. Soc. XV, 163 ff.¹, it has been shown that the two heavenly dogs, otherwise the two dogs of Yama, are the sun and the moon. The mythic character of the kālakāṇga is altogether uncertain. We have surmised (l.c., p. 169) that they are either the galaxy, or the stars in general, conceived as spiders. Possibly some especial group of stars, three in number (cf. st. 2 of our hymn), is intended.

All this is embalmed in the present hymn in a technical oblation (havīs; cf. the note on VI, 39, 1) which is designated 'the majesty of the heavenly dog,' i.e. presumably, 'the majesty of the sun.' This and an appeal to the three kālakāṇga are the central points of the hymn, and the ritual, in a fashion altogether obscure, manipulates the prayer as a cure for paralysis (pakṣahata-bhāishagyaṃ, Dārila and Kesava)². But the sense of the Sūtras, Kaus.

¹ Cf. also the note on IV, 20, 7 b.
² Cf. Wise, Hindu System of Medicine, pp. 253, 256. According to Sāyana, kākakapotasyenādipakṣihatam, it would seem as though paralysis was supposed to be inflicted by strokes of the wings of crows, pigeons, eagles, and other birds (cf. also Kesava). Apparently purely symbolic: pakshin, 'winged, bird,' and paksha, 'side, half' (hemiplegia).
31, 18, 19 is also not at all clear. With the help of the commentators some such practice as the following seems to be restorable. The paralysed part of the body is rubbed with earth taken from the footprint of a dog, while keeping in quick motion. Then the part is fumigated by burning an insect (taken from a dog). The dog—the word occurs only in the commentaries, not in the Sūtra itself—refers, of course, to the ‘heavenly dog’ in the mantra; the quick motion is opposed to the palsy of the patient; the use of the insect seems to symbolise the fate of the kālakāśa, who in the legend become spiders. Cf. the article cited above, p. 166.

The third stanza is employed also in a nondescript fashion at Vait. Sū. 23, 20; Ath. Paris. 39, 1 (tadāgādīvidhi) and 42, 3 (snānavidhi). The hymn has been translated by Ludwig, Der Rigveda, III, 373.

**Stanza 1.**

The stanza cannot be addressed to anything else but the sun, judging from the identity of its first hemistic with RV. X, 136, 4 a, b, which clearly refers to the sun (cf. Contributions, l. c., pp. 167–8, and Tait. S. IV, 6, 3, 4, ukshā samudro, &c.). Sāyana, along totally different lines: ‘The bird, crow, pigeon, &c., looking down upon all beings with a desire to injure, flies down upon the limbs of men. In order to remove its injury we honour thee, O Agni, with the oblation, that is the majesty of the heavenly dog.’ Cf. the note on st. 3. Ludwig’s rendering ignores te in Pāda d, ‘des himlischen hundes grösse der möchten wir dienen mit disem havis.’

**Stanza 3.**

Here even Sāyana feels compelled to recognise the presence of the sun, he agne . . . dyuleke tava ādityātmanah sahasthānam.
mantra. No ceremony of this sort is found in the Gṛhya-
sūtras (cf. Pāraskara, I, 13), and the word parihastā seems
to occur here alone (cf. parihāṣaka in the Pet. Lex.). The
hymn has been rendered by Ludwig, Der Rigveda, III,
477; Weber, Indische Studien, V, 239. Cf. also Bergaigne

Stanza 2.

The second hemistich is exceedingly obscure: máryāde
seems to be the vocative of maryādā, and our rendering is
a pis-aller. The idea of ‘limit’ may refer to the confine-
ment within the womb; cf. Sāyana in the foot-note. The
Pet. Lex., simply, ‘designation of an amulet.’ If it could
be construed as a locative singular masculine1 (maryāde
for maryādā; cf. V, 1, 8) it might be translated ‘within
proper limits of time;’ cf. shanmāsamāryādayaḥ, ‘within six
months,’ Brāhat-samhitā 4, 24. The sense would then be
that the child shall be born within ten months; see Pār.
Gṛih. I, 16, 1; Sāṅkh. Gṛih. I, 19, 6; Hir. Gṛih. I, 25, 1;
II, 2, 5. Again, āgame is not at all clear; it may possibly
refer to the circular shape of the bracelet, ‘that comes back
upon itself.’

Stanza 3.

Aditi is the typical mother that desires a son; cf. RV.
X, 72, 8; AV. VIII, 9, 21; Maitr. S. II, 1, 12; Sat. Br.
III, 1, 3, 2. Nowhere else have we met with the statement
that her desire was promoted by a bracelet furnished by
Tvashṭār. The latter, however, fashions the embryo in the
womb; cf. Ludwig, l. c., p. 334.

VI, 82. Commentary to page 95.

In the Kausika the hymn is employed in a twofold man-
ner. At 59, 11 a person who desires a wife sacrifices and

1 Cf. Sāyana, maryāde maryāḥ maranadharmāno manushyāḥ
tair ādiyāmāne svotpattyartham svikriyāmāne sthāne garbhāsraye
he gāye tvam putram ā dhei, i. e. ‘O woman, place a son into thy
womb, the place appropriated by men for reproducing themselves!’
prays with it to Indra. At 78, 10 the hymn is recited with sundry other mantras (cf. VI, 78) while dregs of ghee are being poured upon the heads of the bridal couple, after they have come home. The hymn has been translated by Weber, Indische Studien, V, 239 ff.; Ludwig, Der Rigveda, III, 470; Grill², pp. 57, 167. The Anukramani, aindram, composed by gāyākāmo bhagaḥ.

Stanza 2.

The marriage of Sūryā, the daughter of Savitar, to Soma, the moon, is the typical heavenly marriage. The Aśvinś acted as wooers. Cf. RV. X, 85, 6 ff. = AV. XIV, 1, 7 ff.; Ait. Br. IV, 7, 1. For a large number of correlated passages, see Contributions, Third Series, Journ. Amer. Or. Soc. XV, 186. To these may be added Maitr. S. II, 2, 7; IV, 2, 12; Kāth. S. XI, 3 (Indische Studien, III, 467); Tait. Br. II, 3, 10, 1 ff. Suryā is probably identical with Ushas; the Aśvinś are frequently conceived as her husbands, rather than wooers in behalf of Soma.

Stanza 3.

According to RV. VIII, 17, 10, Indra is conceived as having a long hook or rake with which he heaps together goods: here he is implored to furnish with its aid a wife (and, implicitly, property also). At II, 36, 6 he is addressed as 'lord of wealth.' The word saṅipate is to be taken here in its secondary, legendary sense, not in its primary sense, 'lord of might;' cf. Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 548.

VI, 83. COMMENTARY TO PAGE 17.

The two Petersburg Lexicons: Adalbert Kuhn in Zeitschrift für vergleichende Sprachforschung, XIII, 155; Ludwig, Der Rigveda, III, 342, 500; Zimmer, Altindisches Leben, 54, 97; and Florenz, Bezzenerber's Beiträge, XII, 280 regarded the apaḥt as a certain noxious insect. In Contributions, Second Series, Amer. Journ. Phil. XI,
320 ff., we assumed for it the meaning ‘sore, pustule, boil,’
or the like, and this is now fully borne out by Kesava and
Sāyana who render the word by gandamālā, ‘scrofula.’
The apākīt is a scrofulous sore, from root ākti and apa, ‘pick
off;’ cf. Lat. scabies, scabere, Germ. die schabe, schaben,
Engl. scab. The word is identical with apākī in the medical
Sāstras. The hymn is rubricated along with the first part of
VII, 76 at Kaus. 31, 16. 17; the practices prescribed are
in part those undertaken in connection with VI, 25 (Kaus.
30, 16), for which see above: the sores are smeared with
a (pulverised) shell, and with the saliva of a dog, and sub-
jected to the bites of leeches, gnats, &c.1 The practice is
then continued: rock-salt is ground up, placed upon the
sore, and spat upon. Cf. the strikingly similar perform-
ances, reported by Wise, Hindu System of Medicine,
p. 315, in connection with the cure of ‘scrofulous swellings’
(gandamālā, apākī).

The second hemistich of st. 3 is accompanied by an
independent practice at Kaus. 31, 20: it is identical with
the one described in the introduction to VI, 57 for the cure
of the akṣhata. And the fourth stanza, again, is prescribed
against wounds (sores, arus) of unknown origin, at Kaus.
31, 21: the wound is sprinkled with ‘holy water’ (sāntyu-
daka), and, while the nature of the disease is revolved in
the mind, with the dregs of ghee 2.

The hymn has been translated by Ludwig, Der Rigveda,
III, 500.

1 Sāyana, rudhiramokshārthat, ‘to relieve the congestion by
leaving blood.’

2 Kausika seems to express this in the curiously condensed
statement, manasā sampātavatā (cf. the stanza). Sāyana (after
Kesava) āgyam hutvā manasā samkalpya vrane sampātān ānayet.
Sāyana, by the way, connects st. 4 with the following hymn
(VI, 84), which he supposes to be included in these perform-
ances. But VI, 84 appears in a totally different function at
Kaus. 52, 3, of which Sāyana makes no mention. Cf. also Vait.
Sū. 38, 1.
VI, 85. Commentary.

Stanza 1.

The conception that a disease flies forth from the patient occurs also at RV. X, 97, 13, 'O yakshma, fly forth, fly with the blue jay, fly with the current of the wind.' See, also AV. V, 30, 9; VI, 40, 3. The converse notion that sores fly on to the body occurs at AV. VII, 76, 4.

Stanza 3.

Śāyana, glauḥ varṇaganito (Shankar Pandit, vrana-) harsaḥkṣayaḥ ... galuntah gandamālodbhavāvakārenā tatra-tatra hastapādādīsamdhishu udbhūtān gadvān tasyati (!) upakshpayatiṣṭi gaduntah. Wise, l. c., p. 311, has, 'Gilin. The swelling in this disease is like the swelling of a plum, not painful, but hard; and is produced by diseased phlegm, and blood.' Cf. gilāyu, 'a hard boil in the throat,' Pet. Lex. The correspondence with either is uncertain.

Stanza 4.

The formula seems to correspond perfectly with its use in the practice (Kaus. 31, 21) above: whatever oblation suits thee, that do thou comfortably enjoy, while I am mentally making an offering with the auspicious svāhā. The disease is uncertain, hence the exact character of the offering is left undefined.

VI, 85. Commentary to page 39.

The varana-tree (crataeva roxburghii) is extolled very highly for its medicinal and magic qualities. See the longer hymn, X, 3, and cf. Zimmer, Altindisches Leben, p. 60 ff. Apparently the sole basis for this belief is the supposed derivation of the word from the root var, 'shut off'; cf. the similar puns upon ásvattha, khadirá, tágádbhāṅga, vádhaka at VIII, 8, 3; sarā (srináti), vibhídaka (bhinatti) at Tait. S. II, 1, 5, 7, and many more. At Kaus. 26, 33, 37 the practice prescribed consists simply in tying on an amulet derived from the varana-tree. The hymn is also rubricated in the takmanāsanagana of the Gānamālā.
Ath. Paris. 32, 7 (Kaus. 26, 1, note). The first hemistic of st. 2 recurs in a different connection, Kaus. 6, 17. In st. 3 b Sāyana reads visvadhâyanîh for visvâdhâ yathâ.

VI, 90. COMMENTARY TO PAGE 11.

It is far from easy to determine the exact disease which this charm aims to mitigate. The text of the hymn suggests rheumatism, but this presupposes perhaps too acute a diagnosis. At any rate it is some kind of sharp internal pain, either rheumatism, neuralgia, or colic, and that is the view of the ritualist. The hymn is rubricated at Kaus. 31, 7, as follows: 'While pronouncing VI, 90 a spear (-amulet) is fastened upon him who suffers pain as if from a spear (or who has, as it were, a spear sticking in him).’ Kesava describes the symptoms as follows: atha udare và hridaye vàśâge và sarvânge và sûle utpanne. The disease sûla, and he who suffers from it (sûlin) are well known in the medical Sâstras. Wise, Hindu System of Medicine, p. 341 ff., identifies it with colic (gastro-periodynthia), and reports it as due to the deadly trisûla or trident of Siva (Rudra). This seems to establish a fairly firm connection between the hymn (cf. st. 1) and the later medical tradition. In the Srauta-practices the hridayasûla, the spit upon which the heart of the sacrificial animal is roasted (Tait. S. VI, 4, 1, 4; Âpast. Sr. VII, 8, 3; 23, 10; 27, 15; XI, 20, 15; Sat. Br. III, 8, 5, 8; VI, 2, 2, 38; IX, 5, 4, 41; Kâty. Sr. V, 11, 26; VI, 7, 14; 10, 1; Vait. Sû. 10, 22; Lâty. Sr. V, 4, 6), is always connected symbolically with pain (hridayam sug rikhati): the connection between spear and pain is most natural.

The hymn has been translated by Grill², pp. 14, 168. The Anukramanî, raudram.

Stanza 2.

a. dhamânayah, perhaps, more broadly 'interior canals, or vessels;' see the notes on I, 17, 3, and VII, 35, 2.

¹ Kesava, sûlam lohamanih pâshâno và.
VI, 91. COMMENTARY TO PAGE 40.

The supposed etymology of yáva, 'barley,' from root yu, 'ward off,' is a fruitful source for the application of barley in charms to cure disease and ward off demons. See the introduction to II, 7. The present hymn consists of three loosely connected stanzas (st. 2 = RV. X, 60, 11; st. 3 = III, 7, 5; RV. X, 137, 6), in praise of the barley and the waters; the liturgical texts and the collateral practices define it as a cure for all diseases (sarbavahaishagyam). Kausika's rite (28, 17–20) avails itself of these indications, to wit: 17. 'While reciting V, 9 and VI, 91 four portions of the dregs of ghee are poured into a pail of water. 18. Two (portions) are poured upon the earth (cf. V, 9, 2. 6. 7). 19. These two are gathered up again (into the afore-mentioned pail of water) and (the patient) is washed off with (the resulting mixture). 20. (And putting dregs of ghee into a pail full of barley 1) an amulet of barley 2 is fastened (to the patient) while pronouncing the second of the two hymns (VI, 91).'

The hymn is rubricated also in the takmanåsanagana, Ath. Paris. 32, 7 (see Kaus. 26, 1, note); the Anukramani, yakshmanåsanaddevatyaam. It has been translated by Grill 2, pp. 14, 168.

Stanza 1.

Cf. Zimmer, p. 237. vyaye (in relation to yáva) hazily satisfies the inordinate craving of the Atharvanist for puns. One wonders why yávayâmi is not worked in instead (cf. the introduction to H, 7).

VI, 92. COMMENTARY TO PAGE 145.

The materials from which this hymn is compounded are, apparently, not original with the Atharvanist. St. 3 occurs with variants at RV. X, 56, 2; sts. 1, 2 in the writings of

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2 Cf. Kaus. 19, 27 in the introduction to VI, 142.
the White Yaṅgu-veda: Vāg. S. IX, 8, 9, and the corresponding passage of the Kāṇva-sākhā (each with independent readings); Sat. Br. V, 1, 4, 9, 10. The stanzas seem to belong in the first place to the vāgapeya-ceremony; see Weber, Über den Vāgapeya, Sitzungsberichte der Königlich Preussischen Akademie der Wissenschaften, 1892, p. 788 (28 of the reprint). At Kaus. 41, 21–25 they are worked up in a ceremony which Dārila designates as asvasya vidhikarma, Kesava and Sāyana as asvavānti. The ceremony consists in pouring dregs of ghee over the horse, after it has been bathed; pouring more dregs of ghee upon (fragrant substances) that have been ground up, and been placed into a leaf; giving drink to the horse, washing it off, and scattering the ground substance upon it. Cf. also Vait. Sū. 36, 18; Ath. Paris. 4, 1; 15. The hymn has been rendered by Ludwig, Der Rigveda, III, 459.

Stanza 3.

The variants of this stanza here, as compared with RV. X, 56, 2, betray themselves readily as secondary inspirations to suit the practical application of the hymn as a charm.

VI, 94. Commentary to page 138.

The key-note of this charm is the word sam-nam, ‘to bend to one’s will.’ The idea is a common one, having assumed a somewhat stereotyped and technical character in the works of the Yaṅgu and Brāhmaṇa literature; see, e.g. Maitr. S. I, 4, 14; Tait. S. III, 4, 4, 1; VII, 5, 23, 1; Tait. Br. III, 8, 18, 5; Pār. Grīh. I, 5, 9. In the Atharvan the hymn IV, 39 (cf. Kaus. 5, 8; 68, 37; 72, 37) is the most elaborate production of this sort. In the Kauṣika (12, 5 ff.) the present hymn comes under the head of sāṃmanasyāṇī (sc. sūktāṇī), ‘charms designed to procure harmony;’ for the practices associated with these hymns, see the introduc-

1 Kesava, ‘horses are rendered by it consecrated, brilliant, safe from accidents, swift, healthy.’
tion to III, 30. The first two stanzas of this hymn recur at III, 8, 5, 6; the third is almost identical with V, 23, 1. Translated by Ludwig, Der Rigveda, III, 514.

Stanza 2.

b. éte in the vulgata is a misprint (not accounted for in the Index Verborum because of the statement on p. 3). Shankar Pandit with all MSS., éta (Padapâtha, ā ita), as in III, 8, 6.

Stanza 3.

For the stem óta (Padapâtha, ā uta), cf. the note on V, 23, 1. Sâyana derives uta from the root vå, to wit: ote ābhimukhyena samtate parasparam sambaddhe vå. But how about Sarasvati in Pâda b?

VI, 96. COMMENTARY TO PAGE 44.

Dârila at Kaus. 31, 22–25 prescribes this charm for one seized by evil (pâpagrihita). Kesava for the same, or for a dyspical person. Sâyana for one attacked by the curse of a Brâhmaṇa (brâhmanâkrose; cf. st. 2 a), or for a dyspical person. The stanzas and pâdas, however, betray the most undefined character, being compiled from various spheres (cf. RV. X, 97, 15, 16, 18; Tait. S. IV, 2, 6, 4; Vâg. S. XII, 90, 92; cf. also AV. VIII, 7, 28; XI, 6, 7; RV. X, 164, 3=AV. VI, 45, 2=Tait. Br. III, 7, 12, 4; Baudh. Dharmas. II, 4, 7, 18): the compilation is, in effect, a panacea. The practice of the Kausika consists in fumigating the sufferer with (the soma-branch) mentioned in the mantra (st. 1), which is burned, together with other plants; in giving him to drink a mixture of honey and udâsavit (water and curds), a mixture of milk and udâsavit, and, again, both these messes combined. The hymn is counted as one of the amholiṅgasana (cf. st. 1) in the Ganamálá, Ath. Paris. 32, 32 (cf. Kaus. 32, 27, note); it has been translated by Ludwig, Der Rigveda, III, 506; Grill², 38, 168. The Anukramani, vānaspatyām.
Stanza 2.

d. For devakilbishaṭ, cf. the note on VIII, 7, 28.

VI, 97. COMMENTARY TO PAGE 122.

This and the two following hymns figure among the 'battle-charms,' the sāmgravikāni (sc. sūktāni), or the aparāgītagaṇa, as it is designated by the Gānamālā, Ath. Paris. 32, 13. The practices connected with the list are treated at Kauś. 14, 8-11. They consist in offering oblations of ghee and grits; placing bows as fagots upon a fire built of bows; next, placing arrows as fagots upon a fire built of arrows; and in the presentation (to the king by the chaplain, the purohita) of a bow that has been anointed with the dregs of ghee, and has been polished off. The entire list of hymns is further employed at the ceremonies connected with the beginning of the study of the Veda (upākarma) at Kauś. 139, 7; the hymns VI, 97-99, at the indramaha-festival, Kauś. 140, 10.

Stanza 3.

Repeated at XIX, 13, 6, and with variants, RV. X, 103, 6; SV. II, 1264; Maitr. S. II, 10, 4; Tait. S. IV, 6, 4, 2; Vāg. S. XVII, 38. The stanza is primarily addressed to Indra, but Indra and king are at this stage of Vedic literature perfectly synonymous; cf. the note on III, 3, 2, and Ludwig, Der Rigveda, III, 251.

VI, 99. COMMENTARY TO PAGE 123.

In the Kausika the hymn is employed along with, and in precisely the same situations as VI, 97; see the introduction there, and cf. also Vait. Sū. 18, 16. Previously translated by Grill², pp. 18, 168 ff. The Anukramani, aindram.

Stanza 1.

o, d. Cf. RV. X, 128, 9, which suggests by its word adhirāgām the possibility that ekagām in our stanza is some
sort of a secondary product of ekaragám. But this is not favoured by the metre, and we may compare, in support of our rendering, ekaganman, as the designation of a king, 'of singular birth,' quoted by the Pet. Lex. from the Tri-kândasesha.

**Stanza 3.**

The first hemistich is formulaic; cf. I, 20, 2.

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**VI, 100. COMMENTARY TO PAGE 27.**

The equivalence of the word upâgjikâ with upâgîhvikâ, upâdîkâ, and upâdipîkâ¹, and its meaning of 'ant,' was established by the present translator in 'Seven Hymns of the Atharva-veda,' Amer. Journ. Phil. VII, 482 ff. The upâgîkâ are a kind of ants, fancied to be endowed with the power of digging up beneficent, healing water: according to sts. 1, 2 the gods themselves furnished them with this quality. They are, accordingly, brought into contact with the bodies of poisoned persons in every possible manner. According to Kaus. 31, 26, a lump from an ant-hill is fastened (as an amulet) upon the poisoned person; he is given some of it to drink (in water); is made to rinse his mouth with the same mixture; and is besmeared with a solution of it in warm water. Cf. also the introduction to II, 3. In addition to the numerous passages bearing upon this subject, that have been cited in the above-mentioned article, see also Vâg. S. XXXVII, 4; Kâtya. Sr. XXVI, 1, 6; Tait. Br. I, 1, 3, 4; 2, 1, 3; Tait. Ár. IV, 2, 3; Ápast. Sr. V, 1, 7; XV, 2, 1; 16, 5; Ath. Paris. 67, 2 (cf. Weber, Omina und Portenta, p. 324); Yâska's Nighantarvas III, 29 = Kautsavya 67 (cf. Roth's Erläuterungen, p. 35); and the scholiast at Tait. S. I, 1, 3 (p. 19 of the edition of the Bibliotheca Indica). For upâgikâ, &c., the Pâli forms of the word, see Morris in the London Academy of Nov. 19, 1892, vol. xlii, p. 462.

¹ Cf. also dehikâ, uddehikâ, and upadehikâ, 'names of ants that throw up earth,' and see Grill², p. 81, note. And again, cf. utpâdikâ (with variants), Pet. Lex. s.v. utpâdaka 3.
The hymn has been translated by Ludwig, Der Rigveda, III, 511 (cf. also pp. 343, 507). See also Bergaigne et Henry, Manuel Védique, p. 153.

Stanza 1.

c. The Pet. Lex. suggests three rivers named Sarasvatī, or perhaps simply three rivers in general. But some personified group of divinities is more likely to be in the mind of the writer, probably three of the Āpṛi divinities, Sarasvatī, Idā, Bhāratī. This conclusion was arrived at before inspecting Sāyana, who has, sarasvatyas trayi rupāḥ, yad vā idā sarasvati bhāratī. See Oldenberg, Die Religion des Veda, p. 243.

Stanza 2.

The vulgate erroneously emends upagīkā(h) of the MSS. to upagūkā(h); cf. ‘Seven Hymns &c.,’ p. 483 (18 of the reprint). Sāyana manipulates the text still further: he devāḥ vak yushmakam sambandhīyak upagīkāḥ . . . nirudake sthāne . . . udakam . . . akshārayan.

VI, 102. COMMENTARY TO PAGE 101.

For the practices connected with this hymn, see the introduction to II, 30, above. The rites of Kausika (35, 21) seek especially to realise in practice the similes of this hymn (sts. 2, 3). The Anukramani designates it as āsvin-nam, spoken by one who is abhisammanaskām. It has been translated by Weber, Ind. Stud. V, 243 ff.; Grill8, pp. 54, 169 ff.

Stanza 1.

The comparison seems to be derived from the practices in ploughing. Cf. RV. IV, 57, 4. 8; AV. III, 17, 5. 6. The Āsvins play a part in agriculture; see RV. I, 117, 21.

Stanza 2.

a, b. Both rāgāsvāḥ and prishṭyām are problematic. Sāyana, yathā asvasrēṣṭhāḥ prishṭyām saṅkubaddhām

VI, 105. COMMENTARY.  513

sabandhanaraggum lilayā ākhidati unmālayati tadvat, 'as a noble horse uproots with ease the halter fastened to a peg.' Altogether unlikely. Roth, as quoted by Grill, and Böhtlingk's Lexicon, s.v. prishtyā, regard the latter as related to (in fact a feminine of) prāshī, 'side-horse,' and accordingly we have translated, without any feeling of certainty. Cf. X, 8, 8. But prishtyā may possibly be identical with prishāvah (āsva), XVIII, 4, 10, 'the horse which carries burdens upon its back,' and rāgāsvāha simply the 'horse of the king.' The point then would be that ordinary horses follow the royal stallion on expeditions, or processions.

c. The edition of Roth and Whitney reads trīsmā. But many MSS. read trīsam; this is accepted by Whitney in the Index Verborum, and is rendered certain by Kaus. 35, 21.

Stanza 3.

The ingredients of the love-mixture are worked up in the Kausika; the sweetwood figures especially in charms of this sort; cf. I, 34, 4. In Pāda c Sāyana regards turō as a genitive of tūr, agreeing with bhagasya, tvaramānasya saubhāgyakarasya devasya.

VI, 105. COMMENTARY TO PAGE 8.

The practice attached to this hymn in Kaus. 31, 27 is designated by Dārila as a cure for coughs, and by Kesava as a cure for coughs and expectoration (kāse śleshma-patane ka). The Sūtra is as follows: yatha mano-va diva ity arishṭena, 'While reciting AV. VI, 105 and VII, 107 he performs the practice prescribed (for the cure of the disease called arishta).' This latter disease seems to be a nervous trouble in the nature of epilepsy or St. Vitus dance (Dārila, arishtam...aṅgaspadanakalahalabhūtādi, see Kausika, Introduction, p. xlv). The practice according to Kaus. 28, 15 consists in making the patient take a few steps away from his house (Dārila, kāṇiktit padāni gṛihāṃ nishkrāmayati [cod. nisrāmayati]), after having previously, in accordance with the Paribhāshā-ūttras, Kaus. [42] L 1
7, 18 and 7, 7 (cf. also Kes. at 28, 15; 31, 27), fed him with a churned drink and porridge. The patient, as he leaves his habitual place, is, doubtless, supposed to leave the disease behind him.

AV. VII, 107, which appears in company with the present hymn, is a formula, consisting of a single stanza, to wit, 'May the seven rays of the sun bring down (the waters?) from heaven: the waters, the floods of the sea, have caused thy pangs to leave thee (literally, have caused the point, or arrow, to fall out of thee).'

The hymn has been translated by Ludwig, Der Rigveda, III, 510; Zimmer, Altindisches Leben, p. 385; cf. also Hillebrandt, Vedachrestomathie, p. 50.

Stanza 1.

b and sequel. The force of the adverbial suffix -mat is similar to that of dialectic -like in 'quicklike' and similar expressions.

d. pravāyyām, ā.π. λεγ., literally, 'the course along which the wind blows;' see, e.g. RV. V, 83, 4, prá váta vánti. Sāyana, pragantavyam avadhim; the Pet. Lexs., etwa 'flüchtigkeit;' Zimmer, 'fittig;' Ludwig, 'wehen;' Hillebrandt, 'flugbahn.'

VI, 106. COMMENTARY TO PAGE 147.

The present charm forms a link in a long chain of practices for quenching fire by means of water-plants (cf. dūrvāk in st. 1) and a frog (cf. the Vaitāna-sūtra, below). This line of conceptions has been assembled and treated by the translator in Contributions, Second Series, Amer. Journ. Phil. XI, p. 342 ff., where the present hymn is also treated. Allied with it most closely is the passage, RV.

1 The numerous passages assembled in that article may be supplemented further by Maitr. S. III, 3, 3, 6; Tait. S. V, 4, 2, 1; Sat. Br. IX, 1, 2, 20 ff.; XIII, 8, 3, 13; Lātā. Sr. III, 5, 13 ff.; cf. also Indische Studien, IX, 414, and our introductions to III, 13 and VII, 116.
X, 142, 7, 8; anent this, the Rigvidhâna, IV, 11, 1, states that it is also employed against danger from conflagrations (agnibhaye sati); see Oldenberg, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXIX, 79, and cf. Shadgurusishya (ed. Macdonell), p. 163.

The practices at Kaus. 52, 5–9 present the hymn in the somewhat general character of a samanam, ‘quieting force,’ operative against danger from fire in the first place, but, further, intended to appease curses (mental fire) and to quiet the pain of one that has been burned by fire: 5. ‘While reciting the present hymn a practice to quiet (fire) is performed within a pond. 6. (The same ceremony is performed) in a ditch dug inside of the house. 7. The house is covered with an avakâ-plant (a water-plant, blyxa octandra; cf. the article cited above, p. 349). 8. To a person who is being cursed (a stirred drink and porridge) are offered. A person who has been burned is washed (with water).’ The third and second stanzas are employed, along with III, 13, 7 and XVIII, 3, 5 (6), at Vait. Sû. 29, 13, to scatter the fire upon the altar by means of a frog, an avakâ-plant, and reed-plants; see our article, p. 345.

The hymn has been treated previously by Grill, pp. 63, 170. The Anukramanô, dûrvásâlâdevatyam.

Stanza 1.

The dûrvâ-plant, a kind of a millet (panicum dactylon), figures from early times (RV. X, 16, 13, &c.) in these fire-charms; see our article, pp. 342–3, and Zimmer, Altindisches Leben, p. 70. The stanza is repeated with variants at RV. X, 142, 8.

Stanzas 2, 3.

Cf. RV. X, 142, 7; Maitr. S. II, 10, 1; Tait. S. IV, 6, 1, 3; Vâg. S. XVII, 7; Âsv. Sr. II, 12, 2. Pâda 3 d occurs

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1 According to Kesava water is poured into the pond, as a protection against fire.

2 Thus if we trust the Paribhâshâ-sûtra, Kaus. 7, 7. But Sâyana (after Kesava), taptamâshake divye tailâdikam abhimantrya sapathe-kartre (!) prayakhet.
frequently in the Yagus-texts, &c., in the form agnir himasya bheshtagam: Tait. S. VII, 4, 18, 2; Maitr. S. III, 12, 19; Vāg. S. XXIII, 10; Āsv. Sr. X, 9, 2; cf. Tait. Br. III, 9, 5, 4. The present version seems adapted for the occasion.


The hymn is rubricated at Kaus. 26, 33 along with five others\(^1\) in a series which is designated ganakarmāgana (!) by the Gazamāla, Ath. Paris. 32, 24. Its particular employment is indicated at 26, 38: the patient is given peppercorns to eat. Dārila defines the practice as kṣiptahaisthagham, and Kesava (and Sāyana) clearly regard it as a cure for wounds. Cf. the note on st. 3.

The hymn has been translated by Ludwig, Der Rigveda, III, 509; Zimmer, Altindisches Leben, p. 389. Cf. also Bergaigne et Henry, Manuel Védique, p. 154.

Stanza 1.

Sāyana has alternate renderings for kṣiptah aishagad, and atividdhabhesagad, in effect, ‘throwing aside, and suppressing (other) remedies.’ Hardly probable: note the accents.

Stanza 3.

a. For the rôle of the Asuras in connection with curative plants, see the introduction to I, 24, and cf. especially II, 3; 3.

b. Zimmer, l.c., p. 389, has endeavoured to show that vāṭikṛita means ‘produced by wounds.’ Kesava (and Sāyana) here (not however at VI, 44, 3) seem to agree with this construction of the word. Sāyana, in the introduction, must have this word in mind when he defines the charm as dhanurvāta - kṣiptavātādi - kṛtsnavātavyādhhisāntyartham, and he seems to take vāta in the sense of ‘wound.’ Yet we would adhere to the ordinary sense of vāta, ‘wind of the body,’ in the medical Sāstras; cf. Wise, Hindu System

\(^1\) II, 7; 25; VI, 85; 127; VIII, 7.
of Medicine, p. 250. Zimmer’s quotation from Wise, p. 323, is based upon a misunderstanding of the English words. The words, ‘or throw pieces of wood or stone,’ mean that the consumptive shall not exert himself by throwing, not, that his consumption has been brought on by throws (on the part of some other person) of pieces of wood or stone.

VI, 110. COMMENTARY TO PAGE 109.

The Kausika, 46, 25, very intelligently, prescribes this charm for one born under an inauspicious constellation (pápanakshatre gátáya). The sense of the Sútra is obscure1. The word múlena refers to some performance undertaken elsewhere either ‘under the constellation múla’—this is identical with the vikṛttau, st. 2—, or ‘with a root.’ Curiously enough, it would seem as though this referred to some performance described in the Nakshatrakalpa, if we are to trust Kesava, who says: ‘This rite is performed under the constellation múla. He shall perform the rite mentioned in the Nakshatrakalpa . . . He eats milk-porridge over which dregs of ghee have been poured . . . In this rite sacrificial straw with the roots (samúla) is spread2; fagots with the roots attached are laid on the fire . . .’ The entire practice according to Kesava (and Sáyana) consists in washing off and sprinkling (the child, or the parents), and in eating the above-mentioned porridge (cf. Kaus. 46, 26)3.

The hymn has been treated by Weber, Die vedischen Nachrichten von den Nakshatra, II, 291; Ludwigr, Der Rigveda, III, 431 (under the caption, ‘Segensgebet für den opferer’); Zimmer, Altindisches Leben, p. 321.

1 The full text is, pratno hi *ti pápanakshatre gátáya múlena.
2 Cf. Kaus. i, 22. 23 and the scholiasts. Of course the word ‘root’ throughout symbolises the constellation múla.
3 The practice thus coincides largely with that undertaken in connection with VI, 112 (see the introduction) and, since the word múla occurs also in its first stanza, múlena in Kaus. 46, 25 perhaps simply refers to the practices in Kaus. 46, 26 ff.
Stanza 1.

Repeated with variants at RV. VIII, 11, 10; Tait. Ár. X, 1 (st. 69). In Páda c Sáyana with these texts reads piprayasva (jaríram . . . puraya) for pipráyasva. The meaning of the latter is at any rate in doubt, either ‘delight’ (from root pri) or ‘fill’ (from root pró).

Stanza 2.

For the character of the constellations gyeshtāghnī (thus, not gyaishṭāghnī, the MSS.) and vikṛtāu, see Weber, Nakshatra, II, pp. 292, 310, 374, 389; Zimmer, l.c., pp. 356, 392. In Páda b (formulaic, see VI, 112, 1 b) the expression mūlabārhanāt plays upon two alternate names of the vikṛtāu, namely, mūla, and mūlabārhanī. The name vikṛtāu is here felt to be ‘entanglers, ensnagers;’ elsewhere in the AV. and in other texts, the word is rather regarded auspiciously, ‘they that loosen the bonds of disease,’ and the like. See the note on II, 8, 1. The change of person in the second hemistich is noteworthy, but Agni seems to be the subject in both.

Stanza 3.

For vyāghṛē-hní, cf. vyāghrāu dántau VI, 140, 1. The tiger, thus early, typifies danger to life, as even to this day he claims thousands of victims annually in India.

VI, 111. COMMENTARY TO PAGE 32.

The hymn is one of the three mātrināmāni (sc. sūktāni), ‘hymns that contain the names of the mothers;’ Kaur. 8, 24. They are II, 2 and VIII, 6 in addition to the present, and appear to have been so designated because they contain the words āpsaras (II, 2, 3. 5; VI, 111, 4), and mātār (VIII,

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1 So Whitney, doubtfully, in the Index Verborum, p. 195 b (cf. also 382). The form pipráyasva is not quoted in the same author’s Roots, Verb Forms, &c., either under prā and pri (p. 102), or under pri (p. 100).

2 Cf. also the foot-note on VI, 112, 1 a, b.
VI, III. COMMENTARY.

6, 1'); cf. Kausika, Introduction, p. lviii. The mātrināmāni are mentioned frequently in the Kausika (see Index B); the employment which bears most closely upon the sense of the present hymn is at Kaus. 26, 29–32, a rite which, according to the scholiasts, cures a person possessed by demons. Pulverised fragrant substances, mixed with ghee, are sacrificed, and the patient is anointed with what remains. The patient is next placed upon a cross-roads, a wicker-work of darbha grass, containing a coal-pan, upon his head; and upon the coal the previously mentioned fragrant substances are again offered. The patient going into a river against the current throws the same substances into a sieve, while another person from behind washes him off. Pouring more of the fragrant substances into an unburned vessel, moistening the substances (with ghee), placing the vessel into a three-footed wicker-basket made of muṇga-grass he ties it to a tree in which there are birds' nests. The complicated ceremony is largely symbolic: it aims to purify, and indicate the passing out of the unhealthy conditions.

The hymn has been translated by Ludwig, Der Rigveda, III, 512; Zimmer, Altindisches Leben, p. 393; Grill, pp. 21, 170; cf. also Hillebrandt, Vedachrestomathie, p. 50; Wise, Hindu System of Medicine, p. 279 ff. The Anukramanī, āgneyam.

Stanza 1.

The Anukramanī designates the first stanza as parānushānap trishūbh. A considerable variety of textual emendations, none of which seems warranted by the exigencies of the case, are suggested by Grill, p. 170. The stanza consists of three trishūbh Pādas, the second of

1 Cf. also XII, 1, 60, and the introduction to IV, 20.
2 The favourite place to divest oneself of evil influences; cf. Kaus. 27, 7, in the introduction to II, 10; Kaus. 30, 18, in the introduction to VI, 26, &c. See in general Oldenberg, Die Religion des Veda, p. 267, and the index under 'kreuzweg.'
3 For the sieve, see the introduction to VI, 26.
which is hypermetric, and seems to suggest a slurred reading of the five syllables preceding the caesura, perhaps ēm yo baddhāk for ayām yo baddhāk (cf. Avestan aēm).

b. baddhāk and sūyataḥ may refer either simply, or with double entente to the mental condition of the patient, 'bound and checked by the fetters of the dementia.'

c. Zimmer, p. 393, 'dann wird er dir deinen antheil darbringen.' But ádhi kar does not seem to bear any such interpretation.

Stanza 3.

a. Zimmer renders devainasā by 'sin against the gods;' Ludwig, 'von befleckung (where is there a corresponding word in the original?), sünde gegen die götter, der wansinnig.' It does not seem that the gods madden him that offends against them, a mere sight of them suffices: see Mahābh. III, 14501, 'the man who, awake or asleep, beholds the gods quickly becomes mad; that is known as possession by the gods.' Our translation, too, preserves the parallelism between the first two Pādas. Indeed, devainasā seems to mean outright 'the sins committed by the gods.' See the introduction to VI, 112, and Proc. Amer. Or. Soc., March, 1894 (Journal, vol. xvi), p. cxix ff., and cf. especially Āpast. Sr. XIII, 17, 9; Pañk. Br. I, 6, 10 (devakritasyai-nasaḥ). Thus also Sāyana, devakritam enas... devakritāt pāpad upaghātād unmaditam. Cf., perhaps, also VIII, 7, 28.

b. Read yathānunmaditō for yadānunmaditō: the corruption is due to i d.

Stanza 4.

a. At AV. II, 2, 5 the Apsaras are designated as the 'mind-bewildering' wives of the Gandharvas; at Tait. S. III, 4, 8, 4, 'the Gandharvas and Apsaras render mad him that is mad.' In the sequel of the latter passage it is stated that it is necessary to quiet them (samayati, cf. st. 2 a). The expression pūnar dā is used in the sense of 'give back, give up possession,' rather than in the derived sense, 'make well, restore.' All this seems to be well founded in the early Hindu view; in RV. X, 11, 2 the Gandharvī and the
woman of the waters (ápyā yóshanā) perform a similar service: 'And the Gandharvī, the woman of the water, spake; when the reeds rustle may she protect my mind.' Primarily, the madness which the Gandharvas and Apsaras can cause, and which they are called upon to remove, is, in accordance with the general character of these divinities, the madness of love; cf. the story of Urvāṣi and Purūravas (RV. X, 95, especially st. 14).

VI, 112. COMMENTARY TO PAGE 164.

This and the following hymn reflect a cycle of legends to which the translator has devoted an article in the Proc. Amer. Or. Soc., March, 1894 (Journal, vol. xvi, p. cxix ff.), entitled, 'Trita, the scapegoat of the gods.' Without the light of the conceptions there alluded to the hymns are hardly intelligible, and a brief statement of them here will not be out of place. At Maitr. S. IV, 1, 9, it is stated that the gods did not find a person upon whom they might be able to wipe off from themselves the bloody part of the sacrifice, i.e. their guilt. Agni spat upon the waters, and successively three personages, Ekata, Dvita, and Trita, were born. The gods wiped off their guilt upon them; they in turn wiped themselves upon one who was overtaken by the rising sun, i.e. one over whom the sun had risen while he was asleep; this one wiped himself upon one who was overtaken by the setting sun; he upon one afflicted with brown teeth; he upon one with diseased nails; he upon one that had married a younger sister, before the older was married; he upon one whose younger brother had married before himself; he upon one who had married before his older brother; he upon one who had slain a man; he upon one who had committed an abortion. 'Beyond him who has committed an abortion the sin does not pass.'

In Tait. Br. III, 2, 8, 9 ff. the same story is told with

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1 Cf. Pischel, Vedische Studien, I, 188.
2 Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 163; Fifth Series, ib. XVI, 3.
variants, the chief difference being that the culminating sin is the slaying of a Brahman: 'Beyond the slayer of a Brahman the sin does not pass.' Still other versions occur in the Kâîkh. S. XXXI, 7; Kap. S. XLVII, 7 (cf. also Sat. Br. I, 2, 2, 8; Kâîty. Sr. II, 5, 26; Mahîdhara to Vâg. S. I, 23; Âpast. Sr. I, 25, 15); and similar lists of sinful personages are to be quoted from a variety of Sūtras, and later Smārta-texts; see Delbrück, Die Indogermanischen Verwandtschaftsverhältnisse, in the Transactions of the Royal Saxon Society, vol. xi, nr. v, p. 578 ff. (200 ff. of the reprint); cf. also Zimmer, Altindisches Leben, p. 315. All those mentioned in the lists are obviously regarded as burdened with guilt (énas); and the legend clearly marks them as persons upon whom, therefore, the guilt of others may be unloaded.

In another version of the legend, Sat. Br. I, 2, 3, 1 ff., Trita and his two shadowy companions Ekata and Dvita roam about with Indra, and when the latter slays Visvarûpa, the son of Tvashîar, they are saddled with this crime, equivalent to the murder of a Brahman, because they 'knew about his going to be killed.' The truth is this: Indra's drastic performances upon the great variety of demons whom he slays, coupled as they are at times with wiles and treachery, have not failed to arouse the compunctions of a certain school of Vedic moralists (see, e.g. TS. VI, 5, 1, 1–3; Tait. Br. I, 7, 1, 7. 8; Paîkh. Br. XII, 6, 8; XX, 15, 6; Maitr. S. IV, 3, 4; 5, 6), and they have given rise to the notion of misdeeds on the part of the gods in general (devainásâ, AV. VI, 111, 3; X, 1, 12). It was natural, now, that some personage closely associated with Indra—a personage, moreover, who could be construed as subservient, or at least ancillary to him—should be picked out for the unenviable position. For this Trita seems fitted in an eminent degree. Trita is the double of Indra in his struggle with the demons (RV. I, 187, 1), or his coadjutor (RV. I, 52, 5; V, 86, 1; VIII, 7, 24, and especially X, 8, 8). Whether we regard him as the faded predecessor of Indra in the rôle of a demiurge, being, as it were, the Indo-Iranian
Hercules (cf. the Avestan Thraētaona Áthwya); whether we regard him as Indra's lieutenant (see the passages of the RV. just cited); or whether we follow Bergaigne, La Religion Védique, II, 326, 330, in viewing him as a divine sacrificer; in each case the moralising fancy, which would whitewash the cruelties incidental upon Indra's valued services, naturally alights upon Trita, and makes him bear the burden of his superior's misdeeds. And this again has been generalised so that in AV. VI, 113 the gods in general, without specification, are said to have wiped off their guilt upon Trita. He in his turn passes off his guilt upon the sinners among men.

The rites within which AV. VI, 112 and 113 are embedded in Kaus. 46, 26–9 have for their object the removal of the sin of him whose younger brother marries first, as also of the prematurely married younger brother. Symbolically the sin is again removed, this time to a non-living object, to wit: 'While reciting VI, 112 and 113 (the performing priest) ties fetters of muṅga-grass upon the limbs of the parivitti and the parivividāna, as they sit at the edge of a body of water (a river), washes them by means of bunches of grass, and rinses them off. Placing other fetters upon the foam (in the river) he lets them flow away while reciting the hemistich, VI, 113, 2 c, d. And having entered the dwelling (the priest) sprinkles them while reciting all the hymns to the waters (see Kaus. 7, 4, note).

The treatment of the Kausika embraces but one aspect of the hymn, in employing it in connection with the ex-

1 Dārila, 'the younger brother along with the unmarried older brother.' Kesava somewhat differently, 'an expiatory performance for him who marries, sets up the fire, and is consecrated for the soma-sacrifice, while the older brother is living.' Cf. the sins of the paryādhātar and the paryāhita, 'the younger brother who sets up the fire, and the older brother who is passively implicated in the same sin;' and the paryiyashār and the parishā, 'the younger brother who is consecrated for the sacrifice before the older, and the older brother who is passively implicated in the same sin.' See Delbrück, l. c., pp. 580–1 (202–3).
pitiatory performances of the parivitta and the parivividāna. It seems that this is too narrow, and that the hymns were constructed to cover all the crimes in the catalogues connected with the legend of Trita, as mentioned above. This at least is in Kesava’s mind; see the foot-note. Further, the text of both hymns (VI, 112, 3; 113, 2) states distinctly that the sins in question shall be wiped off upon the abortionist, the bhrūsahān, whose crime figures as a most shocking one at the end of the lists. This indicates that the entire list of sins is in the mind of the poet, even though he intends to direct his charm against some special part of them. Finally, the expression dvādasadhā in VI, 113, 3, refers, in my opinion, again to the list of crimes which are stated variously as from 9-11 in number, the use of the numeral 12 being due to its formulary and solemn character. From all this it seems to me that the hymns have in mind at least all those sins that arise from the inversion of the order of precedence as between the younger and older brothers, and probably the rest also.

The hymns have been translated by Ludwig, Der Riga-
veda, III, 469, 444; Grill², pp. 15, 171; Hardy, Die Vedisch-
brahmanische Periode, p. 201. Cf. also Zimmer’s luminous allusion to VI, 113, Altindisches Leben, p. 315; and Ber-
gaigne et Henry, Manuel Védique, p. 154. Ludwig intro-
duces VI, 112 with the caption ‘Heirat. Für vater mutter
sohn,’ and defines it (l. c., p. 470) as follows: ‘Der bruder
der vor seinem ältern geheiratet hat, oder (so the text) der
ältere, der den jüngern früher hat heiraten lassen, hat
dadurch trockenheit verursacht. Er wird gebunden, seine
frau, sein kind, bisz der regen ihn erlöst.’ Support for this
statement is wanting, and the author has not defined his
motives. Grill treats both hymns rather too vaguely under
the caption ‘krankheit’ (p. 8 ff.). The Anukramanī defines
VI, 112 as āgneyam; VI, 113 as paushnam.

Stanza 1.

a, b. Our reference of the pronoun ayám to the delin-
quent younger brother, the parivividāna or parivetter, while
not altogether certain, seems better than Grill's to some
disease, a conception which leads him to emend the word
to iyám (sc. gráhiś). Both Ludwig and Grill, moreover,
refer gyeshthám to 'the father,' who, to be sure, is mentioned
in st. 2 in a general way, along with the mother and the
sons, 'release them all, father, sons, and mother.' This is
simply another way of saying, 'release the entire family
from the consequences of the sin committed by a single
member.' The point of the hymn is stated in the first
Pāda, and their rendering of gyeshthám causes them to
miss it.¹

I do not know whether the selection of Agni as the
helping agent is of the general sort, or whether it refers
to the legends reported above, in all of which Agni plays
helps the gods to free themselves from their pollution, and
he is introduced also in the narrative of the Sat. Br. But
in general Agni chases away evil demons, protects against
poverty, straits, and enmities (RV. IV, 11, 5); especially
does he remove the consequences of sin, vy ēnāmsi sistratho
vishvag agne (RV. IV, 12, 5).

a. Grāhi is the attack of disease personified as a female
demon. Since the word is derived from the root grah,
'seize,' she is supposed to fetter the sick person (cf. the
second stanza), and the medicine man's practices take
the turn of freeing him from them symbolically; see the
Kausika above, and cf. RV. X, 161, 1; AV. II, 9, 1.

d. 'May all the gods give thee leave,' i.e. may they
support thee in thy undertaking, as e.g. Agni is supported
by a train of gods when he drives out fever in AV. V,
22, 1.

¹ The entire hemistich, however, may have been secondarily
adapted to the present situation: gyeshthám vadhit reminds us of
gyeshthaghnī, the designation of a certain constellation (VI, 110, 2),
and Pāda b repeats formulaically VI, 110, 2 b, which obviously
alludes to the constellation mūla. Cf. the introduction to that
hymn and the note on its second stanza.
Stanza 2.

b. The use of the number three is formulary and solemn. I see no possibility of pointing out any three persons of the family, especially subject to the consequences of the illegal marriage, since primarily only the parivitta and the parivividāna are involved. The cataloguing of father, sons, and mother in Pāda d simply expands the notion contained in the solemn number three.

Stanza 3.

a. For pārivitta the Kausika (46, 26) substitutes the synonymous parivitti. Ludwig’s suggested emendation to parivettā, ‘the younger brother who marries before the older’ (=parivividāna in the Kaus., 1. c.), is unnecessary, since both brothers alike are affected by the sin, wherever these conceptions crop out, and the mention of the older is as appropriate as that of the younger; cf. the monograph of Prof. Delbrück cited above, p. 578 ff. (200 ff.).

c. vimūko hi sānti is difficult to translate; literally, ‘they are loosenings,’ i.e. the fetters are subject in their very nature to the charm instituted to loosen them. Grill, in his note, paraphrases prettily, but not quite in accordance with the situation, ‘denn sie sind Stricke der Ausspannung.’ Ludwig, rather vaguely, ‘denn es sind die befreier da (oder: denn es ist regen gekommen).’ Possibly vimūko is genitive singular, and the expression is to be rendered ‘for they belong to release,’ i.e. are subject to release. The poet sacrifices rigorous logic to the pun which is secured by introducing vimūko after vi mukantam. The word vimūko, moreover, foreshadows the statement about Pūshan in Pāda d, since he is designated in RV. I, 42, 1; VI, 55, 1 as vimūko nāpāt, ‘the son of release,’ i.e. ‘the releaser’ par excellence (cf. sāhaso nāpāt, and the like), and in RV. VIII, as vimokana, ‘the liberator.’

d. The Pāda is very characteristic in that it assigns quite definitely the conceptions at the base of the hymn to the cycle of ideas which are worked up in the legends reported
in the introduction. Pūshan is asked to wipe off (mṛkṣhva, from root marg, the technical verb in those legends) the sin upon the abortionist (bhrūnahán), his sin being greatest: 'beyond him that has committed an abortion the sin does not pass;' see Maitr. S. IV, i, 9, and the corresponding passages of the Kāṭhaka and Kapishṭhala Samhitās, as quoted by Prof. Delbrück, l. c., pp. 579 (201) ff. Cf. also VI, 113, 2 d.

VI, 113. COMMENTARY TO PAGE 165.

For the conceptions at the base of this hymn, see the introduction to VI, 112. The statements here are more general than in the preceding, but the sins consequent upon the precedence of the younger brother are especially in the mind of the poet, at least if we trust the tradition of the ritual; cf. the discussion of this point, above.

Stanza 1.

b. It is not absolutely necessary to emend enam to enan (i.e. enad) with the Pet. Lex., s. v., trita b), and Grill², p. 171, since the masculine enam may refer to pāpmān, abstracted from pāpman in 2 a. Read māmrge, and cf. Kühnau, Die Trishtubh-Jagati-Familie, pp. 69–71, and Oldenberg, Die Hymnen des Rig-veda, p. 477.

c, d. Read tuā graḥhir, in order to obtain a gagatī-pāda in the midst of a trishtubh stanza, and cf. Oldenberg, l. c., p. 115 ff. Note the pun between ānasé and nāsayantu; cf. III, 7, 6. Both Pādas are repeated in st. 3.

Stanza 2.


c. Cf. I, 8, 1; VI, 14, 3; X, 1, 10; 4, 20; RV. X, 155, 3.

d. The identity of Pāda d with VI, 112, 3 d elicits certain text-critical remarks from Dr. Grill, which are, to say the least, premature. The repetition of the Pāda does not suffice for the basis of textual manipulations, and the
appearance of Pūshan, in addition to Agni, upon the scene is sufficiently accounted for by the suggestion of the root vímuṅk; cf. our note on VI, 112, 3 c.

Stanza 3.

a. The expression, 'deposited in twelve places is that which has been wiped off Trīta,' contains a distinct reference in round number to the list of delinquencies, stated variously as being from nine to eleven, through which Trīta's sin passes as it is transferred among men, from one sin to another; see the introduction above. Śāyana makes out the count by counting the gods as one, the three Āptyas as three, and eight human sinners: he who is caught asleep by the rising sun, and seven others.

b. Read manushyaāṇasāni in accordance with the division of the Padapāṭha, or manushiyaāṇasāni.

c, d. Identical with 1 c, d.

VI, 114. Commentary to page 164.

In accordance with the general character of its contents this hymn is employed, in connection with one or more of those following, on a considerable number of occasions. At Kaus. 46, 30–32 the entire anuvāka beginning with our hymn is employed in expiatory rite at the death of one's teacher; at 46, 33–35 in connection with an expiatory offering from one's store of grain and provisions; at 46, 36–40 in connection with the discharge of one's debts on the death of the creditor. Still more secondary is the use of these hymns at Kaus. 60, 7; 67, 19 (here only VI, 114, 115, 117), in connection with the saṇa or brahmaudana, the solemn presentation of the priest's rewards; and at Vait. Sū. 22, 15; 23, 12; 30, 22; Sāntikalpa 17, 18; Ath. Paris. 22, 4; 39, 11. Similar formulas to those contained

1 So according to Dārila: Kesava and Śāyana with better reason perhaps restrict the recitation to VI, 117–119, three hymns that deal with debt (ṛina) explicitly.
in this and the next hymn occur in RV. X, 37, 12; Maitr. S. III, 11, 10; IV, 14, 7; Vāg. S. XX, 14–20; Tait. Br. II, 4, 4, 8; 6, 6, 1; Tait. Ār. II, 3, 1; 7, 3.

The hymn has been translated by Ludwig, Der Rigveda, III, 443; Grill², pp. 45, 172. The Anukramani, vaisvadevam.

**Stanza 1.**

For the designation of the Brahmans as gods, see the note on XII, 3, 38.

**Stanza 3.**

a. médasvatā (sc. pasunā); cf. Tait. S. VI, 3, 11, 5. The point is felt by Sāyana who supplies pasunā. Not so Dārila at Kaus. 46, 30, note, médasvatā srutā-gyam guhoti. According to this construction it would be proper to emend to médasvatyā.

**VI, 115. COMMENTARY TO PAGE 164.**

In general the employment of this hymn coincides with that of the preceding, as far as the Kausika and Vaitānasūtra are concerned; see the introduction there. The additional employment in Vait. Sū. 8, 7, and (of st. 3) in 30, 23 is without special significance. See also Ath. Paris. 39, 11. For parallel passages in other texts, see the introduction to the preceding hymn. Previous translations by Ludwig, Der Rigveda, III, 443; Grill², pp. 46, 172 ff.; cf. also Zimmer, Altindisches Leben, p. 182. The Anukramani, vaisvadevam.

**Stanza 2.**

Sāyana, on the strength of Tait. Br. III, 8, 18, 5, suggests that bhūtām and bhāvyam may refer to this and the next world. Cf. VI, 12, 2; XI, 4, 20, and II, 28, 3.

**VI, 120. COMMENTARY TO PAGE 165.**

The employment of this hymn in the ritual takes place on the same occasions as VI, 114; see the introduction to that hymn, and cf. Dārila’s corrupt gloss on Kaus. 46, 30

**Stanza 1.**

Cf. Maitr. S. I, 10, 3; IV, 14, 17; Tait. S. I, 8, 5, 3; Tait. Br. III, 7, 12, 4; Tait. Ár. II, 6, 8.

**Stanza 2.**

b. The Paippaláda has tratá for bhratá, hardly an improvement in the light of the connection.

**Stanza 3.**

The first hemistich recurs at III, 25, 8 a, b; cf. Muir, l. c., I\(^2\), 385, note.

**VI, 127. Commentary to page 40.**

The hymn is rubricated at Kaus. 26, 33 along with five others (II, 7; 25; VI, 85; 109; VIII, 7) in a series which the Ganamálá, Ath. Paris. 32, 24, designates as gánakarmágana. In the sequel the Kausika prescribes its employment twice: at 26, 34 it is recited while the patient is being anointed (with the powder obtained by pulverizing a chip of) palása-wood of the width of four fingers\(^1\); at 26, 39 it is employed while dregs of ghee are being poured upon the head of one afflicted with dropsy. Dārila regards both treatments as cures for dropsy; Kesava and Sáyava construct them more broadly as universal remedies\(^2\). It would seem as though the chip of palása-wood (butea frondosa) is intended to reflect the kípúdru in st. 2 of the hymn. A previous translation by Zimmer, Altindisches Leben, p. 386.

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\(^1\) Sáyana, katuraṅgulam palásarakalam pishává abhimantrya vyádhitasaríram limpet.

\(^2\) Sáyana, galodaravisarpádisarvarogabhaishagyártham.
Stanza 1.

For vidradhá, see Grohmann, Indische Studien, IX, 397; Zimmer, Altindisches Leben, p. 386; and Wise, Hindu System of Medicine, pp. 210, 284, 288, 362. Sáyana, vidaravásilasya vranaviseshasya. For balása, see the note on V, 22, 11. Not at all clear is lóhita: it is either 'flow of blood,' or 'inflammation.' Sáyana suggests both (visarpakaviseshasya náma, yad vá... rudhirásrāvātmakasya rogasya). Cf. vilohitám IX, 8, 1; XII, 4, 4. Shankar Pandit and Sáyana read visálpakasya¹; cf. their readings at XIX, 44, 2 (in the note on IX, 8, 2). Finally, the sense of pisitám, ordinarily 'flesh,' is by no means clear in this connection: we have taken it in the attenuated meaning 'piece, bit, speck.' The Pet. Lex. suggests that it is for *pishitam=pish̄am, but that would be equally problematic in any such sense as is demanded by the connection. Sáyana, literally, nidánabhútam dushtam mâmsam, i.e. (with a change of construction: accusative for genitive), 'the plant shall not leave the diseased flesh which is the root of the afore-mentioned diseases.' Very unlikely.

Stanza 2.

The mushkaú are likely to be bag-like swellings. According to Grohmann, l. c., p. 399, Susruta designates certain swellings on the neck as mushkavat, 'similar to testicles.' Cf. also VI, 14, 2. In Páda d sipúdrur of the vulgata is faulty: the MSS. and Shankar Pandit read kipúdrur; Sáyana, kipadrur (etatsamgño drumaviseshak). The word occurs nowhere else; cf. the introduction.

Stanza 3.

The last two Pádas may be an afterthought. For ágūátam yákshmam the compound agūatayakshmá occurs III, 11, 1=RV. X, 161, 1. Cf. Zimmer, l. c., p. 377, who tries

¹ Sáyana, vividham sarpati nádimukhena sarirasya antarvyåpnoti *ti visarpakah.

M m 2
to define it—though by its very terms it is undefinable—as the name of a certain disease.

VI, 128. COMMENTARY TO PAGE 160.

The present hymn, and the custom which it harbours, have been treated by the writer in ‘Seven Hymns of the Atharva-veda,’ Amer. Journ. Phil. VII, 484 ff. According to the indications of the ritual the hymn is in praise of sakadhūma, which, as a possessive compound, means ‘he of the dung-smoke,’ i.e. ‘he that prophesies from the smoke of cow-dung.’ The sakadhūma predicts the weather for a person about to start on a journey; see below. As weather-prophet he very naturally comes, like our ‘Old Probabilities,’ or ‘weather-clerk,’ to be regarded at the same time as controlling the weather for good or bad—in short, as a weather-maker. Control of the weather, as a delegated power, comes most naturally from the stars: hence these are said, in st. 1, to have made him their king.

In the Paribhāshā-sūtra, Kaus. 8, 17, we have the clear statement that the sakadhūma is an old Brahman. According to the Daśa Karmāṇi, and the Atharvāniya-padhāti, at Kaus. 76, 19, one (or four) sakadhūmas recite at a certain stage of the wedding-practices the sūryā-hymn (RV. X, 85)1. In Kaus. 50, 15, 16, in the course of the practices of a merchant about to start on an expedition, the merchant, while reciting this hymn, places lumps of dung (sakṛtipiṇḍān) upon the joints of a Brahman friend, and asks the sakadhūma: ‘What sort of a day shall we have to-day?’ He answers: ‘A fair day, a very auspicious one.’

1 sūryāpādham kurvanti. The sense of this expression is not altogether certain. It may mean simply, ‘they read the sun,’ i.e. for indications of weather. Kesava in the same place has vrīshākapibrāhmanāh sūryam paḥānti, a most curious statement. Does vrīshākapibrāhmana mean ‘sun-Brāhmaṇa, astrologer,’ and does sūryam refer to the vrīshākapi-hymn, RV. X, 86?

2 Sāyana, sīghram kartukāmāḥ . . . brāhmaṇasya samdhisahu gomayapinīdān nidhāya agnītena samkalpya abhimantrya sūtrokt-aprakārena prānaprativaśane kuryāt.
Once more the hymn is prescribed, Kaus. 100, 3, in a prāyaskṛtī for an eclipse of the moon, probably on account of the prayer in the third stanza; cf. also Sāntikālpa 15. For st. 3, see Kaus. 138, 8.

The hymn, with the addition of sundry other stanzas, is repeated in an appendix to the Nakshatrakālpa, and has been presented in our afore-mentioned article, p. 485 ff.; cf. Weber's translation of it in his Omina und Portenta, p. 353. The vulgata form of the hymn has been rendered by Zimmer, Altindisches Leben, p. 353; cf. also Ludwig, Der Rigveda, III, 187.

Stanza 1.

Sāyana also defines sakadhūma as brāhmaṇa, but in a roundabout way. Primarily, according to his view, it is the fire in which lumps of dung have been placed, and from which the smoke rises (sakrītah saṃbandhi dhūmō yasminn agnau sa sakadhūmaḥ agnih). But agni (e.g. according to Tait. S. V, 2, 8, 2) is identical with brāhmaṇa; cf. his words, agnitvena saṃkalpya, in the note above ¹. In the brahmodya-stanza, RV. I, 164, 43 = AV. IX, 10, 25, occurs the expression sakamāyam dhūmām; this is paraphrased in Kātyāyana’s Sarvānukkramani and in Shadgurusishya’s comment (pp. 11, 97 of Macdonell’s edition) by sakadhūma, ‘dung-smoke.’ Possibly ‘the fire that gives forth dung-smoke’ (cf. Haug in the Proceedings of the Bavarian Academy, 1875, II, p. 506) forms the true mythic background of these conceptions; the Brahman interpreter may be secondarily called sakadhūma. Weber, l. c., surmises that it may be the first morning fire, kindled while the stars are still shining, and indicating by its rising or falling smoke the weather of the breaking day; cf. also the same author, Indische Studien, V, 257; X, 65; Nakshatra, II, 272, note; 393.

¹ Sāyana continues, tam sakadhūmam brāhmaṇam purā naksha-trāṇi tārakāḥ rāgānam kandramasam akurvata. According to this the moon (fire) is the sakadhūma, the controller of the weather. This is good folk-lore: the Brāhmaṇa may be the moon’s representative on earth.
VI, 130. Commentary to page 104.

This and the following two hymns are accompanied at Kaus. 36, 13–14 by the following practices: 'Bean-loves' (māshasmarāṇ; Kesāva and Sāyana simply 'beans,' māshān) are thrown (upon the head of the person whose love is desired). Then the points of arrows (sara) are kindled and are cast in every direction about the effigy (of the desired person), its face fronting towards the performer. The bean (māsha) is doubtless regarded as inflammatory food (cf. the Pythagorean prohibition), since it is forbidden at the fasts preliminary to holy practices, along with honey, salt, meat, and brandy; see Kaus. 1, 32, and note (and frequently elsewhere): its fitness in a love-charm seems derivable from this notion. A similar practice with the effigy occurs at Kaus. 35, 28 (see the introduction to III, 25).

The hymn has been interpreted by Weber, Indische Studien, V, 244 ff.; Ludwig, Der Rigveda, III, 515; Grill, pp. 58, 174 ff.

Stanza 1.

The pada-MSS. read rātha-gīte yīnām; Sāyana substitutes dhīnām for this yīnām. But the text of the Samhitā-MSS. justifies rathagīteyīnām. Weber, l. c., p. 345, note, refers by way of illustration of the present epithets of the Apsaras to the names samgāyanti (IV, 38, 1), ugragīt, ugraṃpasyā, and rāshtrabhrit (VI, 118, 1, 2), and to the frequent warlike epithets of the Gandharvas, with whom they are associated closely (cf. e.g. Tait. S. III, 4, 7, 3). Grill, too daringly, emends to arthagītām ārthagītīnām, supporting his theory by a reference to IV, 38, where the

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1 Thus according to the commentators: 131 and 132 are not otherwise rubricated.

2 Thus Dārila; according to Kesāva, upon his couch, house, or bed; according to Sāyana, on the ground which he walks.

3 The hymn is wanting in the Paippalāda.
Apsaras are implored for help in gambling. He supposes that they ‘gain their object’ both in play and in love.

VI, 131. Commentary to page 104.

For the practices connected with this hymn, see the introduction to the preceding. Previous translations by Weber, Indische Studien, V, 244 ff.; Grill², pp. 58, 175 ff.

Stanza 2.

Anumati is the goddess of favour and consent; cf. the play of words in ánu manyasva (as in VII, 20). Ákûti is the goddess of schemes. In XIX, 4, 2 she is called kittásya mātā, ‘mother of thought’ (‘the wish is father to the thought’). Cf. III, 8, 5; V, 8, 2, &c.

VI, 132. Commentary to page 104.

For the practices connected with this hymn, see the introduction to VI, 130. It has been translated by Weber, Indische Studien, V, 245, who supposes that it is the text of a brewing-charm (sudzauber), in which the person desirous of love boils some concoction that attracts irresistibly the coy beloved. But the absence of any such practice in connection with the hymn casts much doubt upon this interpretation. It seems rather to allude to some mythic touch (ákhyaátikā). Sāyana suggests that the gods either poured love into the water, to quench him, or that they placed him into the atmospheric waters as ruler of all lovers. Varuña in the refrain is, of course, in the position of lord or controller of those waters, and váruṇasya dhármanā is not remote from the meaning ‘by the permission or order of Varuña.’ The whole savours of the conception that the gods poured smarā into the waters either by way of punishing him for his attacks upon themselves¹, or in order

¹ Cf. the stories of their burning Kâma, ‘love,’ e.g. Muir, Original Sanskrit Texts. I, 112; IV, 364. Or is there still a different notion, namely that the fruitful waters are the natural seat of love?
to quench him, and that the person practising the charm kindles him anew with the permission of Varuna.

Stanza 1.

b. In Tait. S. III, 4, 7, 3, the Ādhis, 'yearnings,' are personified as the Apsaras, the wives of Kāma, 'love,' the Gandharva.

Stanza 3.

Indrâni is the goddess of successful and happy conjugal love; see our Contributions, Sixth Series, Zeitschrift der Deutschen Morgenländischen Gesellschaft, XLVIII, 551 ff.


The plant nitatni, 'she that takes root' (cf. the note on III, 12, 4 d, and Ait. Br. VII, 31, 3), is not mentioned elsewhere. In Tait. S. IV, 4, 5, 1; Kāth. S. XL, 4; Vishnu, LXVII, 7, the word designates a personification of one of the bricks of the fire-altar (ishākā); in Tait. Br. III, 1, 4, 1, one of the stars of the constellation kriṭṭikā. This and the next hymn are supplied with practices at Kaus. 31, 28, to wit: The fruit of (the plant) mentioned in the mantra (i.e. the nitatni), together with the plants gīvī and ālākā, (are concocted into a solution) and poured (by the medicine-man) who is clothed in black and has eaten black food, in the early morning before the rise of the crows (upon the head of the person for whom the hair cure is undertaken). The exact virtue of these plants escapes

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1 The scholiasts agree in defining this by kālamāki. The word is not elsewhere quotable as the name of a plant, but is mentioned in Böhlingk's Lexicon as a kind of spirituous liquor.

2 Cf. Kausika, Introduction, pp. xlv and 1. Sāvās has givanī for gīvī, and bhṛṅgarāga for ālākā. On p. xlv we have written ālākā, but Dārila has ālākā. On the other hand Böhlingk's Lexicon, vol. i, p. 294, mentions ālāka = alarka, 'calotropis gigantea.'

3 That is sesame, beans, and the like; cf. Kausika, Introduction, p. xlix.
our knowledge; the black colour symbolises, perhaps, the (black) hair.

The hymn has been translated by Zimmer, Altindisches Leben, p. 68 (cf. also p. 264); Grill², pp. 50, 176. The Anukramanī, vānaspatyam, by kesavardhanakāma Vitahavya (VI, 137, 1).

Stanza 3.

b. For vrīskāte the Pet. Lex. suggests vrīskyāte. So also Sāyana, khidyate. Cf. the note on XII, 4, 12.

VI, 137. COMMENTARY TO PAGE 31.

For the employment in the ritual see the introduction to the preceding hymn. Previous translations by Ludwig, Der Rigveda, III, 512; Zimmer, Altindisches Leben, p. 68 (cf. also p. 264); Grill², pp. 50, 176. The Anukramanī, as in the preceding.

Stanza 1.

No further trace of this curious, probably ad hoc, legend (ākhyāyikā) has been found. Sāyana cites no parallels. Gamadagnī is mentioned in connection with helpful charms at II, 32, 3; V, 28, 7; for Asīta, cf. the note on I, 14, 4.

Stanza 2.

Zimmer renders abhīṣunā, 'with the finger'; so also Sāyana with the Naighantūka II, 4, 5, aṅgulibhiṇ. I do not feel altogether convinced that the Pet. Lex. (s. v. abhīṣu) is right in denying this meaning.

VI, 138. COMMENTARY TO PAGE 108.

Unsavoury and obscure is the performance associated with the recital of this hymn at Kaus. 48, 32–34. Urine and dung are put into the skin-bag that covers the tail of a calf, they are covered up with kakuṇa-fruits¹, the entire

¹ For sepyā, 'skin of the tail,' see Kausika, Introduction, p. liv; for kakuṇa, ibid. xlviii. The latter word, however, is explained by
mess is crushed and dug into the ground\(^1\). Next (Sūtra 33) the (same) skin-bag and a reed (are crushed and dug into the ground\(^?\)). Finally (Sūtra 34) the reed is stuck into the skin-bag and again dug into the ground\(^?\). The Sūtras are extremely brief, and the scholiasts do not make clear these performances which reach the lowest plane even of Atharvanic doings.

The hymn has been rendered by Weber, Indische Studien, V, 246; Ludwig, Der Rigveda, III, 470; cf. also Geldner, Vedische Studien, I, 131; Zimmer, Altindisches Leben, Index, p. 455a.

Stanza 1.

d. The exact meaning of opasānam escapes us, owing to the complete absence of graphic representations. The lexicons, Weber and Zimmer, 'gelockt'; Ludwig, 'bezopft.' Sāyana, as the scholiasts in general, derives opasā from the verb upasete, and arrives at the meaning 'one with female organs' (strivyaṁganam). Geldner, l.c., has gone peculiarly astray in comparing the cuckold and translating 'with horns,' since in Maitr. S. II, 7, 5=Tait. S. IV, 1, 5, 3=Vāg. S. XI, 56 the goddess Śīnivālī is described as sukapardā sukūrirā svopasā. All three epithets obviously refer to female methods of dressing the hair and the head. The notion here is that the eunuch shall develop hermaphroditic characteristics, and hence assume the head-gear of a woman. See stanzas 2 and 3, and cf. in addition AV. VIII, 6, 7\(^2\); IX, 3, 8; Āpast. Sr. X, 9, 5–7; Sat. Br. V, 1, 2, 14; 4, 1, 1; Kāty. Sr. XIV, 1, 14; XV, 5, 22. The opasā

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Kerava in a very different way, namely, tasya (sc. vatsasya) vrīsha-nālā, i.e., the skin containing the mūtrapūrlisham is covered up with the testicles of the calf.

\(^1\) The scholiasts say, marmasi nikhanati (cf. Kaur. 47, 51; 48, 4). The digging is supposed to take place, symbolically, in the vital spot of the rival.

\(^2\) The āṛ. lēy. tirīṭn in this passage is doubtless identical with the later kirīṭn, and again refers to some feminine mode of dressing the head.
seems to be some form of coiffure which has become at this stage of the literature a characteristic ornamentation of women; its primary meaning may have been 'horn,' but this is by no means rendered certain by Pañik. Br. XIII, 4, 3 (upon which Geldner relies), since it may be figurative in that sense.

Stanzas 2, 3.

The exact meaning of kurīrā (Sāyana, kesāgalam), kurīrīn (Sāyana, kurīrāh kesāh tadvantam kuru), and kūmba (Sāyana, abhārānam strīvam) is again uncertain, but they all refer to female head-gear.

VI, 139. COMMENTARY TO PAGE 102.

The present charm is apparently addressed to a plant which is, however, not mentioned by name, unless nyastikā be a proper noun. The hymn is rubricated, along with VI, 129 and VII, 38, at Kaus. 36, 12: the person practising the charm digs up a suvarkalā-plant ¹, with the ceremonies pertaining to the digging up of plants (cf. Kaus. 33, 9, 16), fastens (its) white blossoms upon his head, and thus enters the village. Neither of the two other hymns (VI, 129 and VII, 38) defines the plant more specifically ²: the exactitude of the Śūtra does not inspire confidence.

The hymn has been rendered by Weber, Indische Studien, V, 247; Ludwig, Der Rigveda, III, 515.

Stanza 1.

For the formulaic numbers see the analogical parallels mentioned by A. Kuhn in Zeitschrift für vergleichende Sprachforschung, XIII, 133. The āṇ. λεγ. nyastikā is

¹ Dārla, suvarkalā prasiddhā trisamdhyāsādṛīf (cf. the introduction to IV, 20); Kesava has saṅkhapushpi and sūryavela (cf. sūryaveli); Sāyana, saṅkhapushpikā, 'andropogon aciculatus.'
² Cf. however the epithet māmpasyā, VII, 38, 1, with the description in IV, 20, 1. This again points to the plant trisamdhyā.
obscure: Kuhn and Ludwig incline to its construction as a proper noun, and that may be correct. Sāyana, ('the plant') that suppresses the characteristics of ill-luck.' Our rendering is etymological, and equally guess-work.

Stanza 3.

a. Most of Shankar Pandit's MSS. read samushpalā for samushyalā. Sāyana also, samushpalā samyak uptaphalā sati. The Pet. Lexs. derive the word (a ḍṛ. λέγ.) from a root ush=us, the weak form of vas, 'arousing love;' Ludwig, doubtfully, 'procuress.' We, with Weber ('zusammen uns brennend'), derive the word from ush, 'burn.' Everything is uncertain.

Stanza 5.

The hostility of the ichneumon and the serpent is known in Hindu literature from earliest to latest times¹. The putting together of the serpent by the ichneumon refers perhaps to the cat-like antics of the animal over his prey. It is a lame comparison at the best.

VI, 140. Commentary to page 110.

'When the upper two teeth come before the lower, then there is danger of death to the parents, and the following expiatory rite is prescribed,' says Kesava at Kaus. 46, 43–46. The performance consists in scattering or offering (rice, barley, or sesame: cf. Kaus. 7, 5); in making the child bite some of the kinds of grain indicated in the mantra (st. 2); in giving him some of the same grain cooked in 'holy water' (Kaus. 9, 8 ff.) to eat; finally, in making the parents eat of the same dish.

The hymn has been rendered by Zimmer, Altindisches Leben, p. 321; Grill⁸, pp. 49, 176 ff. (cf. also Weber, Indische Studien, V, 224; Ludwig, Der Rigveda, III, 343). These interpreters construe the hymn as a charm for avert-

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¹ Cf. Vāg. S. XXIV, 26, 32; Tait. S. V, 5, 12, 21.
ing danger from the first pair of teeth in general, without reference to any irregularity in their appearance. Possibly this broader construction is the more original, Kausika’s being a later refinement.

Stanza 1.

For vyāghraú, cf. the note on VI, 110, 3; for the combination Brahmanaspati (Brhaspati) Gātavedas (Agni), the note on VII, 53, 1.

VI, 142. COMMENTARY TO PAGE 141.

At Kaus. 24, 1, this hymn is recited while barley (or grain in general, yáva), mixed with ghee, is swept into a furrow in the grain-field by means of the plough; then (three) handfuls of seed are poured (into the furrow)\(^1\), one with each stanza of the hymn, and these finally are covered (with earth). Stanza 3 is recited at Kaus. 19, 27, while an amulet of barley is being fastened on a person to ensure him prosperity (cf. Kaus. 28, 20 in the introduction to VI, 91). The hymn is one of the class designated by the Atharvaniya-paddhati (at Kaus. 19, 11) as pushrīkā mantrāḥ, ‘stanzas that ensure prosperity.’

The hymn has been translated by Ludwig, Der Rigveda, III, 463; Zimmer, Altindisches Leben, p. 237; Grill, pp. 66, 177 ff. Cf. also Bergaigne et Henry, Manuel Védique, p. 156. The Anukramani, yavyam.

Stanza 1.

\(a\). Ludwig, and, independently, Aufrecht in Kuhn’s Zeit- schrift, XXVII, 218, read prinīhi, ‘fill,’ for mṛinīhi. Sāyana, vrinīhi, which he also explains, ‘with a change of a letter,’ as prinīhi pūraya. Sensible suggestions these, but they do not prove that the Saunakiya-poet did not make use of the bold yet natural figure of speech involved in mṛinīhi (‘full unto bursting,’ ‘zum bersten voll’). Cf. the note on III, 1, 2.

\(^1\) Cf. RV. VIII, 78, 10.
Stanza 3.

a. Sāyana, upasadaḥ upasattārah (cf. III, 12, 6 c) upagan-tārah karmakārah. This is essentially correct. The western translators take the word as an abstract noun, 'stores;' Ludwig, 'ansätze' (?'aufspeicherungen').

VII, 9. Commentary to page 159.

The prayer is addressed to Pūshan, the sun that watches over the ways, and is accompanied by characteristic practices at Kaus. 52, 12–14: They who seek lost property have their hands and feet washed and anointed; their right hands are then scoured, and they are started upon the search. The same performance is undertaken with dregs of the ghee, and the right hands are again scoured off¹. Then twenty-one pebbles are thrown scatteringly upon a cross-roads. The last practice is an interesting instance of attractio similiōmen: the scattering of the pebbles upon the cross-roads symbolises the lost objects, and at the same time counteracts their lost condition². The second stanza is enlisted in the first abhayagana, a series designed to secure immunity from danger, in the Ganamālā, Ath. Paris. 32, 12 (cf. Kaus. 16, 8). See also Vait. Sū. 8, 13. Stanza 1 is repeated in RV. X, 17, 6=Tait. Br. II, 8, 5, 3; st. 4 in RV. VI, 54, 9=Vāg. S. XXXIV, 41=Tait. Br. II, 5, 5, 5. Previously rendered by Henry, Le livre VII de l’Atharva-vēdā, pp. 4, 52.

Stanza 4.

Professor Henry cites the following interesting Alsatian charm:—

Hailcher antōnious von pātuā
Schick mer was i verlōre hä
Ter teifel wert's en sīne kloye hä.

'Holy Antony of Padua, send to me what I have lost; the devil must have it in his claws.'

¹ The word nimrūgya at the beginning of Sūtra 14 seems to belong to the end of Sūtra 13.

² For the cross-roads, see the note in the introduction to VI, 111.
VII, 11. COMMENTARY TO PAGE 142.

The hymn is rubricated together with I, 13 at Kaus. 38, 8 in a somewhat obscure practice which concerns rather I, 13 than the present. It is employed once more at the upākarma, the initiation to the study of the Veda, Kaus. 139, 8. Cf. also Sāntikalpa 15. Previous translations by Ludwig, Der Rigveda, III, 463; Grill², pp. 66, 178; Henry, Le livre VII de l’Atharva-véda, pp. 5, 54. The Anukramani, sārasvatam.

VII, 12. COMMENTARY TO PAGE 138.

For the general aspects of the subject of this hymn, see Ludwig, Der Rigveda, III, 253 ff.; Zimmer, Althindisches Leben, 172 ff. Kesava prefaces his exposition of the short performance connected with this hymn at Kaus. 38, 27. 28 as follows, atha sabhāgayakarmāṇy ukyante, sabhāstambhankan karma gayakarma tadā sabhāsadadhamādhikaranaṇḍi gāyate, ‘here are told the performances which procure victory in the assembly; it is a rite which lends stability to the assembly, procures victory, then promotes the judicial acts, and so forth, of those who sit in the assembly.’ The practices are as follows: 38, 27. ‘While reciting AV. VII, 12, the performer eats (a milk-porridge; cf. Kaus. 7, 6). 28. He takes hold of the pillars of the assembly-hall, and pays his respects to (the assembly-hall).’

The hymn is translated in Muir, Original Sanskrit Texts, V, 438; Ludwig, Der Rigveda, III, 253; Zimmer, l. c., 173; Grill², pp. 70, 178 ff.; Henry, Le livre VII de l’Atharva-véda, pp. 5, 55; cf. also Hillebrandt, Vedachrestomathie, p. 44. The Anukramani designates the entire hymn as sabhyam; st. 1 as dvidevatyo-ta pitryā; st. 2 as sabhyā; st. 3 as aindrī; st. 4 as mantroktadevatyā.

Stanza 1.

The metre of Pādas a, b, d is irregular (Anukr., bhurik-trishṭubh); a is catalectic, b hypercatalectic; but we may
read duhitraú (cf. Amer. Journ. Phil. V, p. 27). Similarly
d may be perfected by reading pitraḥ.
d. For the appeal to the Fathers for help, cf. II, 12, 4.

**Stanza 2.**

a. For vidmá of the Saunakiya school the Paippaláda
reads véda vai, and Grill and Hillebrandt adopt this
version for metrical reasons. But the metre is not really
improved by the change.

b. narśhṭā, 'mirth' (cf. XI, 8, 24), refers to the social
not the political side of the sabhā, which, in addition to
being the meeting of the council, is also the occasion and
place for gaming (cf. AV. XII, 3, 46), and social intercourse
(cf. RV. VI, 28, 6). The word, too, perhaps conveys a
double entente, nar, 'man,' and sthā, 'place,' or suggests
a quasi-superlative, 'most favourable to men.' Thus the
variant form narśhṭā, Vág. S. XXX, 6, presents the effect
of this kind of folk-etymology upon the word. Sāyana
(as if the word were a compound na-rśhṭā), ahimsitā parair
anabhibhāvyā.

**VII, 13. *Commentary to page 93.***

According to Kaus. 48, 35–36, the hymn is spoken
against the enemies that are to be deprived of power,
the second stanza while fixing one's regard upon them.
Cf. also Sántikalpa 15. The hymn has been rendered
by Ludwig, Der Rigveda, III, 241; Grill², pp. 23, 179;
Henry, Le livre VII de l'Atharva-véda, pp. 5, 56. The
Anukramani, saumyam.

**Stanza 2.**

Cf. Ludwig, l. c., p. 265. That the sun takes away the
strength of those who are asleep while it rises or sets, is
a notion abundantly elaborated in connection with all holy
practices. Such persons are designated as sūryābhyudita,
and sūryābhinimrūkta (-mlukta, -mlupta), and they are

¹ Quoted erroneously by Sāyana as Nakshatralakpa.

VII, 35. COMMENTARY TO PAGE 98.

At Kaus. 36, 33–34 there is a composite charm for preventing a woman from begetting a son, or from begetting offspring at all. If it is intended that a certain woman shall not beget a male son the hymn VII, 34 is recited; if she shall not beget a child at all the hymn VII, 35 is recited: in either case the urine of a she-mule is rubbed with two stone disks, and put into the food or the cosmetics of the woman. And the person practising the charm looks at the parting in the hair of the woman. The charm is full of symbolism. The she-mule is sterile: 'She-mules do not propagate' (Tait. S. VII, 1, 1, 3; Ait. Br. IV, 9, 1; cf. Adbhuta-brāhmaṇa 7). The rubbing between two stones is symbolic castration. The eyes are fixed with evil intent upon the woman's parting in the hair (sīmanta): this seems to be the obverse of the sīmantonnayana, the well-known ceremony during a woman's pregnancy, intended to ensure successful issue. Cf. also Ath. Paris. 7.

The hymn has been translated by Ludwig, Der Rigveda, III, 477; and by Henry, Le livre VII de l'Atharvaveda, pp. 13, 67.

Stanza 1.

The stanza seems hardly in touch with the remaining two, or with the construction imparted to the whole by the Sūtra. Ludwig omits it in his rendering of the hymn. Its sense, taken by itself, is that of a battle-song. Pāda b is identical with VII, 34, 1 b.

1 'O Agni, drive away the rivals of mine that are already born; drive away, O Gātavedas, those that are not yet born. Place under my feet those that fight against me. May we, exempt from guilt, live in thy freedom!'

[42]
Stanza 2.

The rendering of the words hirāh and dhamānīh is necessarily vague: see the note on I, 17, 3, and cf. VI, 90, 2. Ludwig, 'därme,' and 'adern.' Sāyana, very precisely, 'small veins,' and 'thick arteries.' That may be the correct philological interpretation of the words, but in that case the stanza must have been originally constructed as a charm to stop flow of blood from the body.

VII, 36-37. Commentary to page 96.

Both stanzas are recited at the 'rites of the fourth day' (katurthikar,ma), the performances immediately preceding the consummation of marriage. At Kaus. 79, 2 bride and bridegroom anoint one another while reciting VII, 36; at 79, 7 the bride\(^1\) envelops the bridegroom in her robe while reciting VII, 37.


Stanza 1.

a, b. The sense is: 'May our eyes with their brightness, our faces with their freshness, inspire us with love for one another!'

Stanza 2.

For mánugāta, cf. XIV, 2, 41. The second hemistich is nearly identical with VII, 38, 4 c, d.

VII, 38. Commentary to page 103.

For the practices associated with this hymn, see the introduction to VI, 139. The charm is there undertaken by a woman, here by a man. It has been translated by

\(^1\) Not so the Paddhatis, vastrenā-khādayati tau, i. e. the priest envelops the two. But this is contrary to the context of the stanza.

Stanza 1.

b. For māṃpasyám, cf. IV, 20, i, and note. The absolutely literal translation of the word is ‘the plant that sees me¹’, but the formation is so artificial that it may also mean ‘the he-sees-me-plant’, i.e., in effect, the plant that draws his attention towards me. The epithet abhīrorudām suggests that the plant may in reality be so strongly scented as to draw tears.

Stanza 2.

For legends of Indra’s seduction by a female demon, see Sāṅkh. Br. XXIII, 4; Kāṭh. S. XIII, 5 (Indische Studien, III, 479; V, 249, 453); cf. the note on I, 24, 1.

Stanza 4.

The sense is: In this affair of our love my voice shall rule; thine shall rule in the assembly, where it is fitting that a man’s voice shall be listened to. Pādas c, d are nearly identical with VII, 37 c, d. Cf. Maitr. S. IV, 7, 4 (p. 97, l. 15).

VII, 45. COMMENTARY TO PAGE 107.

For the practices connected with this hymn, see the introduction to VI, 18. It has been translated previously by Weber, Indische Studien, V, 250; Ludwig, Der Rigveda, III, 514; Grill², pp. 29, 180; Henry, Le livre VII de l’Atharva-véda, pp. 16, 72 ff. The Anukramani, īrshyā-panayanam.

Stanza 1.

There is no allusion in the ritual to any precious substances gotten from a distance. The description here

¹ In this spirit Sāyaṇa, mām eva nārīṁ paśyat mamaiś-vānukālam. But he offers also our rendering as an alternative, mām eva patye pradārayat.

Nn 2
given would suit either saindhavam, 'salt,' or guggulu, 'bdellium' (cf. XIX, 38, 2). Perhaps, however, it simply tries to magnify the cost and potency of some ordinary substance (Kaus. 36, 25) by deriving it fictitiously from an unknown country far away.

Stanza 2.

Note the subtle symbolism of Kaus. 36, 27: the jealous man drinks water which has actually cooled the heated axe.

VII, 50.  Commentary to page 150.

For the practices associated with this hymn, see the introduction to the first part of IV, 38. Stanzas 1, 2, 5, 8, 9 seem to have been composed directly with reference to the situation¹: st. 3 (=RV. V, 60, 1); st. 4 (=RV. I, 102, 4); and stanzas 6. 7 (=RV. X, 42, 9. 10) are adapted secondarily to the purpose in hand; see the notes below. Previous renderings by Ludwig, Der Rigveda, III, 455; Zimmer, Altindisches Leben, p. 285; Grill², pp. 71, 180; Henry, Le livre VII de l'Atharva-véda, pp. 18, 75 ff. Cf. also Muir, Original Sanskrit Texts, V, 430. The Anukramanī, aindram, composed by kitavabandhanakāmōṅgirāḥ (cf. st. 1).

Stanza 1.

d. badhyāsām is ambiguous. Sāyana reads vadhyāsām (hanishyāmi); the Anukramanī, above, has in mind the root bandh, 'bind.' Of Western translators, Grill, 'fahn' (fangen); the rest, 'slay.'

Stanza 3.

Adapted from a hymn to the Maruts, RV. V, 60, r; Māitr. S. IV, 14, 11; Tait. Br. II, 7, 12. 4. Pāda b contains the words vi kāyat kṛitām nak, derived from the sphere of the gamester's speech. Note the word kṛitām in the preceding stanza.

¹ In the case of the second stanza this is not altogether certain: it savours of the Maruts. One may imagine Indra as the speaker.
Stanza 4.

Adapted from an Indra-hymn; cf. RV. I, 102, 4. The words vayām gayema . . . bhāre-bhare render the stanza usable on the present occasion.

Stanza 5.

The words sāmlikhitam and samrūdham are hopelessly obscure. I have rendered sāmlikhitam as though it meant ‘scratched clean,’ ‘cleaned out.’ The rendering of samrūdham is purely etymological. Sāyana, loke hi kitavāk asmin pade pratikitavam akhasalakādibhiḥ samrotisyāmīti aṅkān kurvanti tatraīsva ka samrundhani. tādrisāḥ prati-kitavoitra sambodhyate, he kitava samlikhitam padeshu samyag aṅkān likhitavantam api tvām agaisham . . . samrodhāram api tvām agaisham gayāmi. yadvā samlikhi-tam samyag likhitam kīhnitam padam abhilakshya tvām gayāmi, uta api ka samrudham . . . tādrisam sthānam abhi-lakshya tvām gayāmi. The Pet. Lexs. regard both words as obscure termini of the game. Ludwig, ‘ich hab dir abgewonnen das zusammengekratzte, ich hab dir abge-wonnen das zusammengekratzte.’ Grill, ‘was du ein-streichst,’ and, ‘was du zurückbehieltst.’ Henry, ‘(je t’ai) gratté de fond en comble (?), et j’ai gagné l’enjeu total (?).’

Stanza 6.

Adapted from an Indra-hymn, RV. X, 42, 9 = AV. XX, 89, 9 (cf. also RV. X, 43, 5), where the gamester and the game appear by way of comparison. In Pāda c, devākâmo is felt in our version to have the double sense ‘loving play,’ and ‘loving the gods.’ It may be questioned whether the same intention is present in the RV.

Stanza 7.

Adapted from RV. X, 42, 10, &c. = AV. XX, 17, 10, &c. Its juxtaposition in the RV. with the preceding stanza, and the occurrence of gayema, have brought it into the Atharvan compilation.
VII, 52. **Commentary to Page 136.**

This hymn is catalogued in the gana or series called sāmmanasyāṇi in Kaus. 12, 5, and is accompanied by the practices described at AV. III, 30. It is rubricated further at Kaus. 9, 2, in the series designated by the Ganamālā, Ath. Paris. 32, 26, as the great sāntigana. The first stanza of the hymn is found, with variants, Maitr. S. II, 2, 6; Tait. Br. II, 4, 4, 6. The hymn has been translated by Ludwig. Der Rigveda, III, 428 (cf. also p. 344); Grill², pp. 31, 181 ff.; Henry, Le livre VII de l’Atharva-vēda, pp. 19, 79. The Anukramani designates it as sāmmanasyam āśvinam.

**Stanza 1.**

The first stanza is described by the Anukramani as kakummaty anushrubh, but the irregularity vanishes, if we read suébhiaḥ... äranebhiaḥ. The Tait. Br.—but not the Maitr. S.—substitutes the classical forms svaĩḥ and āranaĩḥ, thus disguising the metre still further.

**Stanza 2.**

a. Cf. the parallel Pāda, RV. X, 30, 6 c.

b. The text as it stands¹ yields the following translation: 'may we not struggle with one another in fateful spirit.' But a suggestion of Grill seemed to me too fascinating to resist, he emends mānasā daivyena to mānasā-daivyena=mānasā ādaivyena, and our translation presupposes this text. At RV. II, 23, 12 we have, ādevena mānasā yó rishanyāti... gīghāmsati, 'he who attacks in a spirit displeasing to the gods... (and) desires to murder.' Prof. Henry's rendering, 'ne point lutter contre l'esprit divin,' though possible grammatically, imposes upon mānas

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¹ Shankar Pandit, with Sāyana and many MSS., reads yushmahi for yutsmahi. Sāyana, mā viyukta bhūma. Another variant yukhmahi is nothing but a misspelling of yutsmahi; cf. Kausika, Introduction, p. lxi, and variant forms like kaputsala and kapuṭkāla (Böhtlingk's Lexicon).
the meaning of 'law, decree,' and the like, and has an
un-Vedic flavour according to my judgment.

e, d. Literally, 'may the noises not arise when there is
frequent (continuous) slaughter!,' &c.

It is not at all clear what the day of Indra has to do with
the cessation of carnage. Is it that Indra by fighting his
battle removes all need of fighting enemies? Or, is the
day of Indra simply the battle-day? The latter seems
more natural. The word áhani seems to harbour one of
the inevitable puns, suggesting 'non-slaying,' i.e. perhaps
'the end of any need of fighting on the part of men.' See
also Prof. Henry's careful discussion of the passage.

VII, 53. COMMENTARY TO PAGE 52.

The hymn belongs to the class of áyushyáni, 'hymns
designed to prolong life;' cf. the áyushyagana, Ath. Paris.
32, 4, at Kaus. 54, 11, note, and the Anukramani, áyus-
hyam uta bárhaspatyam árvinam. The áyushya-hymns
are very uniform in character; the present one exhibits
especially noteworthy points of contact with VIII, i. Kaus.
55, 17 prescribes its employment, along with many more of
a similar character, at the ceremony of investiture (upana-
yana)². The seventh stanza, familiar in the Sanhitás and
the ritual, is employed at Kaus. 24, 32 on rising from sleep
during the ágraháyáni, the spring-festival at the full-moon
of the month agraháyana, or márgasírsha. At Vait. Sú.
24, 4 it is spoken in stepping out of the bath (symbolic
application: as the sun rises from the celestial sea; cf.
XI, 5, 26). Cf. also Kaus. 55, 15, note; 58, 18, note, and

The hymn has been translated by Muir, Original San-

¹ Sáyana reads vinibhrute, and glosses, kauvilye nimitte ghoshá
vainasayanibandhaná sábdhá... uthitá má bhúvan, yadvá
bahulasabdána tamo vivakshyate... viráshena stainyádikauvilya-
nimitte bahule tamasi... ghoshá má bhúvan.
² Cf. also Sántikalpa 17, 18, which is quoted by Sáyana
erroneously as Nakshatrakalpa.

Stanza 1.

Repeated with variants at Vâg. S. XXVII, 9; Maitr. S. II, 12, 5; Tait. S. IV, 1, 7, 4; Tait. Ár. X, 48 (Andhra-version). Brâhaspati and Agni are here one and the same divinity; see VI, 140, 1, and Bergaigne, La Religion Védique, I, 300; III, 84, 174. Agni figures prominently in the āyushya-hymns. See II, 28, 2; III, 11, 4; 31, 1, 6; VIII, 1, 11.

Stanza 3.

Cf. VIII, 1, 1, 3. Pâda b is a gâgati in the midst of trishûbh Pâdas, as frequently elsewhere. Read taâv. The Anukramanî, bhurîg.

Stanza 4.

a, b. The Paippalâda reads, mâ tvâ prâno hâsîd yas tve pravish̄to mâ-pâno-vahâya parâ gât. For Pâda b, cf. Maitr. S. I, 6, 1 (p. 86, 1. 1): Tait. S. V, 7, 9, 1. Pâda a is a trishûbh; b a catalectic anushûbh. The Anukramanî, ushni̱kgarbhâ-rshî pâṅktiḥ. Problematic attempts at correction are made by Grill and Henry.

Stanza 7.

Cf. RV. I, 150, 10, &c. See the index to v. Schroeder’s edition of the Maitr. S., and the introduction to the present hymn.

VII, 56. COMMENTARY TO PAGE 29.

A series of shallow therapeutical practices are prescribed by Kaus. 32, 5–7, to wit: 5. ‘While reciting the hymn (the patient is given to eat the sweetwood) mentioned in the mantra. 6. Natural mud, and mud from an ant-hill are

1 Cf. st. 2. Thus Kesava, gyeshîmadsu=yashîmadvu (cf. the introduction to I, 34, and Kaus. 38, 17). Dârila, mādâdvâpa, ‘earth from a bee-hive’ (cf. Kaus. 29, 10 in the note on V, 13, 7).
pulverised, (sewed up in the skin of a living animal [freshly slain] and fastened as an amulet upon the patient). 7. He is given to drink (yellow curcuma in ghee).'

Stanza 5 is rubricated, along with sundry mantras against serpents and other disturbing forces, at Kaus. 139, 8, in the course of practices, preparatory to the study of the Vedas.

The hymn has been translated by Ludwig, Der Rigveda, III, 502; Grill, pp. 5, 183 ff.; Henry, Le livre VII de l'Atharva-véda, pp. 21, 82 ff. The Anukramani, mantraktavṛṣṭikadevatākam.

**Stanza 1.**

For tīrasthrāgī and ásita, see the note on VI, 56, 2; for praśādu (cf. πάρδαλις, πάρδαλις, and πάρδος), see Zimmer, p. 94. Grill’s sturdy attempt to determine the specific character of the praśādu yields no acceptable result. The meaning of kaṅkāparvan, ‘Scorpion’ (? Sāyana, damsaka-viseshát), can merely be conjectured. Kesava and the Anukramani describe the entire charm as a cure for the bite of scorpions, vṛṣṭikabhaishagyam. The Paippalāda has aṅgaparvano. See kāṅka, satinākaṅkata, and pra-kaṅkata, RV. I, 191, i. 7.

**Stanza 2.**

Cf. I, 34, 1; VIII, 7, 12; RV. I, 191, 10. 13. madhūḥ, āpt. leply, is apparently made for the occasion (type vadhū), to ensure completer assonance with the preceding mádhu; the ordinary madhvī would be less agreeable. But the Atharvan presents quite a list of such feminines; see Lanman, Noun-Inflection, pp. 402, 406.

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1 Cf. Kaus. 26, 43, in the introduction to II, 8. Ants especially are a famous antidote against poison; see the introduction to VI, 100, and cf. st. 7.

2 Thus according to Dārila who refers to Kaus. 28, 4 (see the introduction to IV, 6, also a charm against serpents).

3 Sāyana, pardayati kutsitam sabdayati.
Stanza 3.

a. For yáto dasátm, cf. the formulaic yato dasáta, Kaus. 28, 7; 32, 5 (see the note on V, 13, 4). The expression tripradamsin suggests asutrap, RV. X, 14, 12, &c.; Ludwig, 'bitter-zanig.'

Stanza 4.

Ludwig suggests krinoti for krinoshi, but this sort of anacoluthon is common in the Atharvan. The appeal to Brihaspati is natural as soon as we substitute Brahmanaspati, and remember that bráhma is the ordinary Atharvanic word for 'hymn.' Or, again, Brihaspati, as the companion and double of Indra and Agni, represents their constant hostility towards all vicious forces. Sāyana refers the stanza to the victim of the serpent: the contortions of his body and face are supposed to be described in the first hemistich, the cure in the second. Very plausible, but we are cautioned by such an expression as vritrám viparvam, RV. I, 187, 1, which is favourable to the construction of viparur as an epithet of the serpent.

Stanza 5.

In the Paippaláda these stanzas are wanting; they have the character of a production somewhat independent of the preceding stanzas. To such a view also points the separate quotation of this stanza (and the rest?) in the late (parisishtha) chapter Kaus. 139 (see above, and cf. Kausika, Introduction, p. xxv ff.).

a. The Pet. Lexs. and Zimmer, p. 95, deal with sarkóta as a serpent, Grill and Henry as 'scorpion.' The former compares karkata and karkataká, 'crab,' but more significant seem to me to be karkota and karkotaká, both of which are mentioned as names of serpents. There is, however, in the mind of the Atharvan writer but little difference between both kinds of vermin (cf. AV. XII, 1, 46; 4, 9, 15), and the description in the sequel favours the scorpion. Cf. for the interchange of s and k, Kuhn's Zeitschrift, XXV,
VII, 64. COMMENTARY. 555

125, Proc. Amer. Or. Soc., May, 1886 (Journal, vol. xiii, p. cxxi); see also Kuhn’s Zeitschrift, XXIII, 94.

Stanza 6.

d. arbhakā (cf. puṭhādhī in st. 8) suggests forcibly the kushúmbha of II, 32, 6; RV. I, 191, 15, and kumbha of the Sāma-veda Mantra-brāhmaṇa II, 7, 3. See the notes on II, 32, 5. 6. Ludwig, simply ‘kleines;’ Grill, ‘winziges ding;’ Henry ‘menu (dard).’

Stanza 7.

For the ants, cf. the introduction, and VI, 100; for mayūryāṅk, RV. I, 191, 14, and Zimmer, p. 90.

VII, 64. COMMENTARY TO PAGE 167.

At Kaus. 46, 47. 48 this hymn is recited while washing off a person who has been struck by something dropped by a black bird (crow, or the like). If he has been defiled (by the mouth of the bird) a fire-brand is carried around him. The two performances refer respectively to the two stanzas of the hymn. Previous translations by Grill 2, pp. 41, 186; Henry, Le livre VII de l’Atharva-vēda, pp. 25, 88; cf. Zimmer, Altindisches Leben, p. 88. The Anukramani, mantroktadavatya uta nairṛtām.

Stanza 1.

The Paippalāda in much the same sense, yad asmāt kṛishnasakuner nishpatato na ānase. Henry’s criticism of the reading abhinishpātan of the text is over severe: Sāyana, quite correctly, abhimukham . . . ākāsamārgād avapatan. The Pāda is hyper-catalectic.

1 The MSS. upamṛīṣṭām and apamṛīṣṭām. Kesava, apamṛīṣṭām. Śāyana, avamṛīṣṭām; cf. avāṃṛīkṣhat of the text. But Śāyana in the quotation of Kausika’s text, apamṛīṣṭām.
Stanza 2.

b. The Paippalāda, mukhena nirvīte tava. The bird of misfortune is identified with the goddess of misfortune herself.

VII, 65. Commentary to page 72.

Employed at Kaus. 46, 49 as a purificatory charm for cleansing one's self from evil deeds and defiling contact. Fagots derived from the apāmārga-tree are placed into a fire built of wood from the same tree. For the apāmārga, see in general the introduction to IV, 17. Stanzas 1, 2 are rubricated in the krītyāgana of the Gānamālā, Ath. Paris. 32, 2 (see Kaus. 39, 7, note). Cf. also Ath. Paris. 19, 4. Previous translations by Grill², pp. 38, 186; Henry, Le livre VII de l'Atharva-véda, pp. 25, 89. The Anukramani, apāmārgaviruddaivatam.

Stanza 1.

For pratikānaphala, see IV, 19, 7, and the note on IV, 17, 2. Sāyana, agrād ārabhya phalasya mūlaparyantam ātmābhimukham sparsane kauṭakarāhityadarsanat pratikānaphalatvam. The second hemistich is nearly identical with IV, 19, 7, c, d.

Stanza 2.

c. Sāyana, visvatomukha sarvataḥ prasrītasākhāyukta. Perhaps, however, 'looking in every direction,' because the fruit turns one way, the branches another. The epithet is, too, of more general scope (fire and sun), and may refer to watchfulness against hostile influences.

Stanza 3.

Befouling contact with deformed persons is a standard subject in Vedic texts, and in the law-books: see Maitr. S. IV, 1, 9 (cf. the corresponding passages from the Kāṭk. S. and the Kapishhāk. S.); Tait. Br. III, 2, 8, 11; Āpast. Sr. IX, 12, 11; Āpast. Dh. II, 5, 12, 22; Gaut. XV, 16; Vas. I, 18; cf. the introductions to VI, 112 and 113, and
Delbrück, Die Indogermanischen Verwandtschaftsnamen, p. 201 ff.

VII, 70. COMMENTARY TO PAGE 90.

The following sorcery-practice (abhīkāra) is associated with the present hymn (together with VI, 54) at Kaus. 48, 27–28. A counter-offering is made, hostile to the person who has built a fire (for offering)¹. Chaff is offered by means of a leaf of middling size². The offering of chaff is the typical hostile sacrifice (Kaus. 14, 15; 63, 7); the sacrifice to the gods is thus frustrated by a sacrifice to the Rakshas (see Ait. Br. II, 7, 1), who destroy the enemy (cf. st. 2, and Ludwig, Der Rigveda, III, 295).

The hymn has been rendered by Ludwig, ibid., p. 374; Grill², pp. 46, 187; Henry, Le livre VII de l’Atharva-véda, pp. 26, 91. The Anukramazi, mantroktadevatāyam uṣyenadेवatākam (cf. st. 3). The hymn is largely identical with the passage Tait. Br. II, 4, 2, 1 ff.

Stanza 3.

a. Sāyana, mrītyudūtau; the Pet. Lex., Mrītyu and Nirṛti. Possibly, Mitra and Varuna, the typical heavenly rulers.

VII, 74. COMMENTARY TO PAGE 18.

The hymn is tripartite, but no reason for the juxtaposition of sts. 3 and 4 with 1 and 2 can be found. Professor Henry’s suggestions regarding this matter (Le livre VII de l’Atharva-véda, pp. 29, 95 ff.) are interesting. The norm of the seventh book is a single stanza for each hymn (cf. the quotations regarding this matter in the introductions to I, 12 and IV, 38), but, after all, some diaskueastic convenience must be at the bottom of the grouping.

² Cf. madhyamaparmena, Maitr. S. I, 10, 20. The meaning of the expression is uncertain.
A.

For the history of the interpretation of the apakita-hymns, see the introduction to VI, 83 (cf. also VI, 25 and VII, 76). The practice connected with this part of the hymn is described at Kaus. 32, 8-10, to wit: 8. 'With a bow made of bamboo, which is dārbhyuṣha 1 (? cf. Kaus. 35, 28 in the introduction to III, 25, and Kausika, Introduction, p. li), and has a bowstring made of black wool, with black arrows that have bunches of wool (tied?) to their points (the pustules are hit), while the (two first stanzas of) the hymn are being recited. 9. With the fourth stanza (?) the bow is brought near (the pustules) and they are hit (with the arrows). 10. (The patient is then washed off at the time when the stars fade away [at dawn] with water) which has been warmed by quenching in it a burning bunch of wool 2.' The arrow of bamboo in the practice symbolises the root (found by) the divine sage in st. 1; the flake of black wool embodies the statement in st. 2 d.

Stanza 1.

Cf. for the colours mentioned here, VI, 83, 2. 3, and more generally I, 23 and 24.

1 Sāyana, dārbhyuṣha.
2 This can hardly be the fourth stanza of the present hymn, which belongs to a totally different sphere. Kesava fuses VII, 74, 1. 2 with VII, 76, 1. 2, and thus obtains a hymn of four stanzas. As extraordinary as this seems it may yet be true, and we may note that VII, 76, 1. 2 are also endowed with independent individuality, being separated in the ritual from the remainder of the hymn. See the introduction to VII, 76. But the matter is rendered uncertain on account of Kaus. 31, 16, where we have apakita ā susrasa iti, i.e. the pratikas of VI, 83, and VII, 76, rubricated together. Kesava's hypothesis may be based upon a confusion of the two pratikas apakitaḥ (VI, 83), and apakitām (VII, 74). Sāyana in his introduction to VII, 76 makes this very blunder, reading, apakitām ā susrasaḥ for Kaurika's (31, 16) apakita ā susrasaḥ.
3 For the rendering of this Sūtra, see Kaus. 27, 29 in the introduction to III, 7.
B.

Stanza 3 is rubricated at Kaus. 36, 25 along with VI, 18 and VII, 45; see the introduction to VI, 18 for the practices against jealousy.

C.

Stanza 4 is rubricated at Kaus. 1, 34; Vait. 1, 13. He who enters upon the performance of the new-moon and full-moon sacrifices recites the stanza while placing fagots upon the fire. Cf. also Ath. Paris. 10.

VII, 76. COMMENTARY TO PAGE 17.

The hymn is tripartite, the first two parts being closely related in subject matter. The third part (st. 6) appears in this connection for reasons—perhaps diaiskeuastic—altogether obscure. The entire hymn has been rendered by Ludwig, Der Rigveda, III, 500; Henry, Le livre VII de l’Atharva-véda, pp. 30, 97 ff.

A.

For the history of the interpretation of the apakít-hymns, see the introduction to VI, 83 (cf. also VI, 25 and VII, 74). The practices connected with the first part of the hymn are described at Kaus. 31, 16–17, where it is rubricated along with VI, 83: see the introduction to that hymn. Sáyana blunderingly quotes the pratika at Kaus. 31, 16 as apakítám (for apakítā: VII, 74 for VI, 83); see the note to the introduction to VII, 74, p. 558.

Stanza 1.

a. Our purely verbal translation savours of mere verbiage. In Contributions, Second Series, Amer. Journ. Phil. XI, 324, we suggested, with a view to both metre and sense, á susráso susrastarāḻ, ‘they fall off more easily than the easily falling one’ (i.e. they fall off most easily)¹. Professor

¹ Ludwig, ‘leichter stürzend als das leicht stürzende.’
Henry, l. c., p. 97, very justly points out that this leaves á in the air, and himself suggests, very ingeniously, á susráso *sisraso, ‘thou hast made fall those who fall easily.’ This makes good sense, and fills out the metre. Yet I am not convinced: the first person asisrasam, or the third, asisrasat, rather than the second person, asisrasah, would be in accordance with the ordinary tone of such incantations, and, after all, the parallelism of each of the remaining three Pádas seems to demand an ablative dependent upon a comparative. Sáyana reads ásusrasah, and glosses, susrasah atyartham sravan thyádisravanasiláh . . . ásusrasah á samantád niravaseham sravanasilá bhavantu. The Paippaláda, námannasam svayamsrasan asatibhyo vasattará! For the sense in general, cf. Bhagavadgitá I, 30, gandhíva sramsate hastát.

e. The word séhu is quotable in addition only Káth. S. XXXIV, 12 (sehus ká plihá ká), where it obviously designates some part of the body. The Pet. Lexs., ‘a certain dry substance;’ Ludwig, ‘rosin.’ Professor Henry makes the Páda over into arasád arasátará, but I cannot believe that our lectio difficillima is at fault. The Hindus must have associated dryness with this organ. Sáyana, secoh sehur náma viprakirnávayavaḥ atyantam nihsáras túlpádirúpakaḥ, apparently, ‘a substance whose parts are scattered exceedingly dry, having the form of cotton-wool, or the like.’

Stanza 2.

o. vigáman, ‘a part of the body.’ Sáyana, ‘genital organs:' viseshena gáyate apatyam atreyáti vigámá guhyapradesaḥ ¹. The Pet. Lexs., ‘members of the body which are in pairs;’ this seems to be the meaning at .Sat. Br. III, 6, 2, 1. Ludwig, ‘ankle.’

B.

For the nature of the disease gáyánya, and the general character of this charm, see Contributions, Second Series,

¹ Sáyana at RV. VII, 50, 2, (vigáman párushi), vividhaganmaniparushi.
Amer. Journ. Phil. XI, 320 ff. Kesava and Sâyana define the disease as râgayakshma, identifying it with the gâyénya in the story told at Tait. S. II, 3, 5, 1–3. The practice associated with this part of the hymn at Kaus. 32, 11 is very obscure; it seems to consist in tying on the patient an amulet consisting of the string of a lute; in tying on with (this) string some other part of a lute (?); and tying on three fragments of the virina-plant (andropogon muricatus) that have fallen down of themselves. I am tempted to regard the gâyénya as syphilis, etymologically either congenital disease (root gan), or venereal disease (gâyâ, ‘woman’) in that case the musical instruments may refer to the nautch-girls, and the disease is cured homoeopathically (a t r a c t i o s i m i l i u m) and symbolically by the realisation of their presence by means of the amulets. Cf. in addition to the renderings mentioned above, Kuhn in Zeitschrift für vergleichende Sprachforschung, XIII, 155, and Zimmer, Altindisches Leben, p. 377.

Stanza 3.

Cf. Contributions, Second Series, l. c., XI, 328 ff.; Fourth Series, l. c., XII, 438 ff.; Johansson, Indogermanische Forschungen, II, 22; Zeitschrift für vergleichende Sprachforschung, XXXII, 435 ff. Sâyana explains talîdyâ as follows, talid iti antikanâma, antike bhavam talidyam . . . asthisamipagatam mâmsam. For nir āstam (Padapâtha, niňh āstam), which we correct to nir āsthām, Sâyana reads nirhâk tam (nirharatu). Shankar Pandit accepts this read-

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1 Sâyana condenses the performance as follows, víñâtantrî-khandam vâdyakhandam sañkhâkhandam và sampâtya abhimantrya badhniyât.
2 Cf. Henry, l. c., p. 98. virina seems to allude to manhood.
3 Instances of the stem astha-, in addition to those quoted in Amer. Journ. Phil. XII, 438, are, sa te mâsthât, for sa te mā sthât in Maitr. S. I, 1, 2 (von Schroeder’s edition). The expression means ‘he shall not hurl at thee.’ The same expression at Tait. Br. III, 2, 28, and Âpast. Sr. I, 4, 14. At Tait. Br. the formula is pronounced ahimsâyai, ‘in order to be exempt from injury.’ This favours the connection of astha- with the root as, ‘throw.’
ing because Sāyana ‘has doubtless preserved the genuine reading.’ We can see nothing in this but an unusually clever emendation, which, however, leaves in tam an awkward remnant.

Stanza 4.

For the conception of the flight of disease to and from the body, cf. RV. X, 97, 13; AV. VI, 83, 1, 2, and Amer. Journ. Phil. XI, 322-3. In the second hemistich we have emended ākshitasya to ākshatasya on the strength of the Sûtra and its commentators (e.g. Kaus. 31, 11). Sāyana, on the other hand, reads sukhitasya for sukhastasya (akshitasya kirakâlavasthânarahitasya... sukhitasya kirakâlam avasthitasya). There can be no doubt that the indication of the Sûtra is to be preferred.

Stanza 5.

The gâyânya is here personified as an evil being, the knowledge of whose nature or origin (perhaps with reference to the story in Tait. S. II, 3, 5, 2) confers exemption from his attacks. See the note on I, 2, 1. Note the fourfold alliteration in the first hemistich: it cannot be reproduced in translation.

C.

For the ritual application of st. 6 (=RV. VI, 47, 6), see Vait. Sû. 16, 14. In Pûda c, ā vrîshasva with double entente, ‘manifest thy lusty strength;’ cf. the common formula, atra pitaro mâdayadhvam yathâbhâgam âvrîshâyadhvam (Kausika, Index C), with the same double meaning starting from the opposite point of view.

VII, 83. COMMENTARY TO PAGE 12.

At Kaus. 32, 14–15 a hut is built at a point of land between two rivers that flow into one another\(^1\), and in it the dropsical patient is washed by means of bunches of grass, and then rinsed off. For the meaning of the practice see the introduction to I, 10. At Kaus. 127, 4 the hymn is

\(^1\) Cf. Kaus. 18, 22.
recited, more secondarily, while an offering is made from an animal devoted to Varuna (cf. Sū. 2): the offering is part of a performance for obviating the evil consequences of the obscuration of the constellation, 'the seven Rishis' (ursos major), by a comet. Cf. also Vait. Sū. 10, 22; Nakshatrakalpa 14; Ath. Paris. 13, 3. The hymn is a mixtum compositum; st. 2 seems to belong originally to a different sphere (see the note), and its bearing here is not at all clear. The hymn has been rendered by Henry, Le livre VII de l'Atharva-védā, pp. 35, 104.

Stanza 2.

See Vāg. S. VI, 22; Kāty. Sr. VI, 10, 5; Tait. S. I, 3, 11, 1; Tait. Br. II, 6, 6, 2; Maitr. S. III, 11, 10; Āsv. Sr. III, 6, 24; Sāṅkh. Sr. VIII, 12, 11. The vulgate's emendation of dhāmno-dhāmno to dāmno-dāmno, as suitable as it is to the sense, is not supported by any of the parallel passages. Mahidhara at Vāg. S. VI, 22 has much the same thing in mind, when he says, yasmād-yasmāt tvadiyapāsasamanvitāt sthānāt. All the parallel texts read sāpāmahe for úkimā, and in some iti is wanting after aghnyā. Pāda c seems to contain the expression of an oath, or curse, which is regarded as sinful. According as iti after aghnyā is read or omitted, it contains two oaths, or one oath. The passage savours of the notion that it is impious to take in vain the holy name of Varuna, or his waters. Sāyana, he āpah he aghnyāḥ iti he varuna iti yad úkima yak khāpavākyam avokāma, yak khāpavākyavakānena pāram ārgitam tasmād api munākeśti sambandhaḥ ... ato devatānāmadheyakirtanarūpasapathakaranaganitapāpād asmān mokaya. Cf. also the glosses to Vāg. S. and Tait. Br.

Stanza 3.

The stanza is repeated at RV. I, 24, 5; AV. XVIII, 4, 69; Maitr. S. I, 2, 18, &c. (see the index to the Maitr. S.). Cf. also Vait. Sū. 28, 17; Ath. Paris. 17, 2.

1 Sāyana here, sarvasmād rogasthānāt.
Stanza 4.

b. vārūṇaḥ represents an awkward attempt to vary the diction: it might be designated as a rhetorical ūha or vikāra. The true completion of the expression requires madhyamā.

VII, 115. Commentary to page 168.

The symbolic rites which attach themselves to this hymn are described in Kaus. 18, 16–18, to wit: 16. 'Having fastened a hook to the left leg of a raven, and a rice-cake to the hook (the performing priest), while reciting AV. VII, 115, 1, lets (the crow go) so that he does not return 1. 17. Having put on a blue garment, having covered that with a red one 2, having wound about a white cloth (as a turban), while reciting the second stanza of the hymn, he sets down the turban by means of a hook, and with his left hand casts it, together with the hook, into the water. 18. While reciting the third stanza of the hymn (he throws) the covering 3 (red) garment (into the water); while reciting the fourth stanza the (under, blue) garment.' Cf. also Sāntikalpa 4; Ath. Paris. 33, 3.

The hymn, which is related to I, 18, has been translated

1 This part of the performance executes in practice the statement in RV. X, 95, 14 where Purūravas threatens to fly away without returning, throwing himself into the lap of Nirriti, the goddess of misfortune; cf. nirṛityabhimukho in Kerava's comment, and anāvritam iti prapatanañveshanam in Dārila's, with the diction of the RV. stanza. The black bird is fit to shoulder the evil (attractio similiun), as in AV. I, 22, 1. 4; Kaus. 26, 18.

2 For the colours blue and red, cf. the introduction to VII, 116; the notes on IV, 17, 4; VIII, 8, 24, and Kaus. 32, 17; 40, 4; 48, 40. Cf. also nilalohita in the Pet. Lex., and Winternitz, Das Althindische Hochzeitsrituell, pp. 6, 12, 23, 67.

3 I now propose to read tritiyayākānnam, i.e. tritiyayā ākānnam, instead of tritiyayā kānnam, in deference to ākānādyā in Sū. 17. Even then the translation 'covering garment' for ākānnam is problematic, and based upon our interpretation of Kerava's comment. It means naturally 'the covered (blue garment)'.


Stanza 2.

a. patayāḷūṛ is ā. ῥ. αχύ. Ludwig, 'die zum fall bringende (Lakshmi);’ but note the short a in the first syllable: pātāyāmi in the RV. is the causative of pat, not patāyāmi, which is a simple present.

Stanza 3.


a. The number 101 is regularly inauspicious, occurring in connection with diseases, varieties of death, &c.; cf. AV. III, 9, 6; V, 18, 12; VIII, 2, 27; XI, 6, 16; XIX, 46, 5.


The chief interest of this charm against takmāni is its reference to the ancient Hindu custom of quenching fire—here its representative the fever—by a frog. I have elsewhere assembled from the Vedic writings a considerable number of passages which become intelligible in the light of this custom; see my article entitled, ‘On a Vedic group of charms for extinguishing fire by means of water-plants and a frog,’ Contributions, Second Series, Amer. Journ. Phil. XI, 342 (24 of the reprint) ff.¹ The rôle of the frog here is distinctly the same, and is especially significant for the identification of fire and fever which is indeed superficially obvious in all the hymns and practices connected with the takmāni. The quaint performance of the Kausika-sūtra, 32, 17, is as follows: namo rūraye ti sakunin i ve shikā́gi-mandukām nilalohitābhyaṁ sūtrabhyaṁ sakaksham bad-dhvā², ‘while reciting AV. VII, 116, he does as in the case

¹ See also the introduction to VI, 106.
² Shankar Pandit’s reproduction of this Sūtra, in the introduction to the hymn in Sāyana’s commentary, is decidedly free.
of the birds, i.e. he ties a frog that has stripes like reeds (upon his body) by means of a blue and a red thread by the arm-pits (to a low couch upon which the patient is made to recline, and besprinkles him).’ In order to understand this difficult Sūtra we must follow the commentaries. Dārila says, sakunin iva karoti, mantruktān¹ adhastalpe haritasūrena savyagaṅghāsu baddhveṣty ādīvat, ‘He does as in the case of the birds, i.e., as in the performance indicated in Kaus. 26, 18 with the words mantruktān adhastalpe, &c.’ The practice in question centres about AV. I, 22, a charm directed against jaundice. In the course of it the patient is seated upon a couch beneath which the yellow birds are tied with a yellow thread by their left legs; then the patient is washed off, and his jaundice is supposed to settle upon the yellow birds where, as it were, it is naturally at home; see the introduction to I, 22. In accordance with that performance, Dārila continues to expand and explain the suggestion of the practice in Sūtra 32, 18, which is connected with the present hymn: ishikeva rekhā yasya sa ishikāṅgik, tam nilasūrena² lohitena ka sūrena saha kakshāḥbhyyāṁ baddhva sakunin iva karoti, ‘he who has a line like a reed he is a reed-marked (frog); him he ties with a blue and a red thread by the arm-pits and treats as he does the birds.’ See also Kesava on the passage, and cf. Kaus. 40, 4; 48, 40.

From all these statements it becomes clear that the fever (Dārila, gvarabhaishagyaṃ) is washed from the patient down upon the frog, but apparently with this difference, that the birds—homoeopathically as it were—take up the jaundice because they are themselves yellow, while the frog, allopathically, quenches the fever (fire) of the patient,

¹ The MSS. of Dārila read mantruktān; this appears in the edition as mantrktam, because I did not know at the time that the passage is a quotation of part of Kaus. 26, 18, which see.
² Cod. somewhat indistinctly tātrīlasūrena, obviously for tān nilasūrena, and that again for tam (sc. mandukam) nilasūrena, the plural tān being a corruption derived from the plural mantruktān in 26, 18.
being himself cold and moist. I would also draw attention to RV. X, 166, 5, where in the course of a hostile charm occurs the expression, ā vo mūrduhānam akramīm, adhaspadān ma úd vadata mandūkā ivo·dakāt, ‘I have stepped upon your head; from under my feet do ye speak up to me like frogs from the water.’ A touch of this idea also is perhaps worked up symbolically in the present practice, and even more clearly in the related performance at Kaus. 48, 40.

The combination of the colours blue and red is associated everywhere with hostile witchcraft. In RV. X, 85, 28 = AV. XIV, 1, 26 (cf. Sāñkh. Grih. I, 12, 8; Šaṁpast. Grih. I, 5, 23) the bridal garment polluted during the consummation is spoken of as, nilalohitām bhavati krityā·saktīr vy āgyate, ‘blue and black it is; the sorcery, the inherent (evil)’\(^2\), is driven out.’ In AV. IV, 17, 4 (see our note on that stanza) a hostile charm is made in a blue-red vessel, and red and blue threads are spread out against enemies in AV. VIII, 8, 24 (cf. Kaus. 16, 20). This sinister employment of red and blue renders it unlikely that the use of the same colours in German wedding-practices is in any way to be connected with the Hindu conception; see Weber, Indische Studien, V, 308, note 4; Winternitz, Das altindische Hochzeitsrituell nach dem Āpastambiya-Grihyasūtra (Imperial Academy of Vienna, vol. xl), p. 67; Hillebrandt, Mitteilungen der Schlesischen Gesellschaft für Völkerkunde (1894-95), I, 39 ff. Why, now, is blue and red fit for Hindu sorcery practices? Is nilalohita night and day?

On the other hand it seems difficult to dissociate from the present practice the Bohemian frog-charm which Grohmann, l. c., reports as a cure against fever: ‘In Bohemia the practice is to cut chills and fever (kaltes fieber) by catching a green frog at the time of the morning dews on the day preceding that of St. George. This is sewn into a bag which is hung about the neck of the patient without his

\(^1\) Cf. the Sūtra 26, 20 in connection with the jaundice cure, vadata (sc. sakunīn) upasthāpayati, and Kesava’s comment thereon.

\(^2\) For āsaktī, see Ludwig’s excellent remark, Der Rigveda, vol. v, p. 398.
knowing its contents. Then the patient must pronounce the lord's prayer nine times on nine days before sunrise. On the ninth day he must go with prayer to the river, cast the bag into the water, and return home praying and without turning his face.'

The hymn has been translated and expounded by Grohmann, l. c., pp. 386, 414; Zimmer, Altindisches Leben, p. 381; and Victor Henry, Le livre VII de l'Atharva-véda, pp. 45, 124. The hymn is quoted also as one of the takmanā-sanagana in the Gāsamālā, Ath. Paris. 32, 7 (Kaus. 26, 1, note).

Stanza 1.

As the verse stands the first half is hopeless prose, and yet the second half is a good gagati-páda. Henry, l. c., p. 125, makes the exceedingly ingenious and plausible suggestion that the first half consisted originally also of two gagati-pádas, and stood,

namo rūrāya kyāvanāya dhṛishnāve,
namo rūrāya kōdanāya dhṛishnāve.

These were then by a species of hapology\(^1\) fused, so as to yield namo rūrāya kyāvanāya kōdanāya dhṛishnāve. Still we would not go as far as Henry himself does, and make this reconstruction the basis of a translation, especially as either the word kyāvanāya, or kōdanāya (more probably the latter), might have entered the text as a gloss. The expulsion of either yields a good gagati-pāda, and the tradition may at any rate be respected as long as it does not interfere with good sense.

a. For rūrāya, see the note to V, 22, 10 a, and cf. I, 25, 4; for kōdanāya, Shankar Pandit with Sāyana and some MSS. reads nōdanāya.

b. pūrvakāmakṛītvane is obscure. The Pet. Lexs. translate it, 'alte wünsche erfüllend;' Grohmann and Zimmer, 'nach altem triebe thätig.' Grohmann supposes that the

word refers to the periodicity of the attacks of fever. Henry thinks that the word is to be divided as a compound into pûrva-kâmakritvan rather than pûrvakâma-krîtvān, and accordingly translates, 'qui, des temps immémorial, agit à sa guise.' Sâyana, pûrveshâm abhilâshânam kartitre khettre, as if -krîtvane were derived from root krît, 'cut.' The combination kâmam kar occurs RV. X, 61, 6, kâmam krinvâné pitâri yuvatyaṁ, 'when the father was satisfying his desire on the young daughter' (cf. stanza 7), and this, when strictly applied to the compound, might yield the result 'having formerly satisfied his (sexual) love,' i.e. 'the takmān due to (excessive) sexual intercourse.' According to Susruta sexual love (kâma) is one of the causes of fever (cf. Grohmann, p. 386, note). But we must not omit the comparison of the (itself doubtful) word pûrvakrîtvari, XII, 1, 14 c, which seems to mean 'anticipating (wishes) by deeds.' The present epithet may aim to conciliate the takmān by extravagant praise of this sort. I have, however, adopted the rather non-committal rendering, 'he who in the past fulfilled desires.' This may refer to excesses, or to willingness.

Stanza 2.

For anyedyûh and ubhayadyûh, see the notes on I, 25, 4 a; for avratâh, the note on VI, 20, 1 c.

VIII, 1. Commentary to page 53.

This is an almost impassioned prayer for long life: the heavenly powers, the vital principles, and the human being for whom the prayer is made are implored alike to cooperate in bringing about the result. In the ritual the hymn figures therefore as an āyuśhyam (sc. sūktam), 'a hymn that bestows long life;' accordingly it holds membership in the āyuśhyagana of the Gazamâlâ, Ath. Paris. 32, 4 (Kaus. 54, 11, note; cf. also 139, 7). At Kaus. 55, 17 it is employed in the course of the investiture of the young Brahman with the holy cord; at Kaus. 58, 3, 11 in certain special ceremonies (brâhmanoktam, and rishihastâh, Sû. 4)
calculated to ensure longevity. Cf. also Sāntikalpa 23; Ath. Paris. 37, 2.

The hymn has been rendered by Muir, Original Sanskrit Texts, V, 443 ff.; Ludwig, Der Rigveda, III, 495 ff.; Henry, Les livres VIII et IX de l’Atharva-védā, pp. 1, 35 ff.

Stanza 1.

The obeisance to death is in the nature of indemnification for the loss of his victim. For Pāda b, cf. AV. VII, 53, 2–6; for Pāda d, RV. X, 66, 2.

Stanza 2.

The expression sámo amśumān has a double meaning that cannot be reproduced in translation. Soma (the moon) with his rays, or soma (the plant) with its shoots. The former meaning is likely to have been uppermost in the mind of the writer who is here dealing with personified gods. Cf. Hillebrandt, Soma, p. 300, note 3.

Stanza 6.

M. Henry points out very properly that Pādas a and c allude to the sun: as the sun ascends, so shall the young Brahman ascend to life, and mount the very chariot of the sun, in order to reach the zenith of his life. Sāyana suggests the senses and the body. In Pāda d Sāyana has agirviḥ for gīrviḥ in Shankar Pandit’s MSS. (the same MSS. at XIV, 1, 21 also read gīrvir for gīrvir). The sense with this reading is quite as good as that in the text: ‘then without decaying thou shalt hold converse, &c.’ The passage is formulaic; cf. AV. XIV, 1, 21; RV. X, 85, 27. For vidátham, cf. the note on V, 20, 12.

Stanza 8.

The word éhi at the end of Pāda c is metrically superfluous. Sāyana seems to follow a redaction which does not exhibit it, since he neglects to comment upon it.

1 Cited erroneously, as usual, by Sāyana as Nakshatrakalpa.
Stanza 9.

a. Sāyana does not comment upon praśhitau, but supplies (iti sēṣaḥ) the verb bāḍhātām. The word is at any rate suspicious, being readily derivable from the language that belongs to the myth of the two dogs (cf. RV. X, 14, 11 b, 12 b). Henry, after stating the difficulty very clearly, changes it to pīṣhatām, fairly similar in sound, but quotable only at AV. IV, 6, 7, and not very suitable in meaning. We have retained praśhitau, and have supplied ‘go after’ (ānu kār, RV. X, 14, 12 b) from sheer conservatism1, recognising, however, quite clearly that the original text is disfigured by reminiscences from the RV., and that some other word is very likely to have been thrown out by the glossarial praśhitau.

Stanza 10.

Cf. the abhayagāna of the Ganaṃālā, Ath. Paris. 32, 12, excerpted in Kaus. 16, 8, note.

Stanza 11.

Frequently rubricated in the Ath. Parisishṭas: 13, 1; 15; 17, 1; 18², 1. 13. The fires in the waters are the lightning in the clouds; cf. RV. VIII, 43, 9, and the parallel versions.

Stanza 13.

The adjectives and participles are momentarily personified in the manner of Roman divinities like Fabulinus, Edusa, Potina, and the like. Bodha and Pratibodha, Asvapna and Gāgrīvi are said to be Rishiś at AV. V, 30, 10, and Sāyana here speaks of all six personifications as Rishiś.

Stanza 15.

Böhtlingk’s lexicon, Whitney in the Index Verborum, and Sāyana (glossing the word by sammodāya) propose sam-mūde for samūde. As natural as this correction seems, it is nevertheless not unavoidable: samūd in the sense of

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1 The Paippalāda has the same word, praśhitau.
'conversation' makes excellent sense in the light of st. 6d and VIII, 2, 3d. The word in either form is ā. lēy.

Stanza 18.

a. Sāyana renders gambhāk sāmhanur by 'the Asura Gambha with shut teeth!', and it may be that nothing more specific than some such folk-lore notion is contained in the word. See, however, our full discussion of the word at AV. II, 4, 2. Ludwig, 'der zahn mit den kiefern.'

b. The rendering of the expression mā gihvā (Padapātha, gihvā ā) barhihk is mere guess-work. It would seem as though the words at any rate depicted some evil influence, parallel with gambhā and tāmas in Pāda a. Sāyana, barhir iva āyānavistāropetā uhyamānā gihvā rakshaśprabhriteḥ sam-bandhini, 'the tongue of the Rakshas, or the like, spread wide as the sacrificial straw.' Ludwig suggests, gihvā ābarhihk, 'nicht (soll) die zunge an sich reissen.' Henry, 'the tongue (of the fire) shall not gain hold of the barhis (but only of the libation)'—an unexpected ritual statement, unlikely in this connection, aside from the difficulty of supplying a fitting verb with the preposition ā. The verb that is required is vidat (Pāda a). Our rendering is based upon a compound gihvā-ābarhihk: see the root 1. barh with ā. Non liquet.

Stanza 19.

For Pāda b, cf.VIII, 2, 4; for c, d, Contributions, Second Series, Amer. Journ. Phil. XI, 336 ff.

Stanza 20.

The stanza recurs with variants at RV. X, 161, 5, and AV. XX, 96, 10.

Stanza 21.

Sāyana glosses vy āvāt with vyaukkhat, thus obviously deriving the word from the root vas, 'shine.' An extraordinary instance of grammatical insight in the midst of

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1 He offers also alternately, samhatahanur gambhāk asthūladanto mā vindatu ... bhaksayitum.
numberless inaptitudes. Whitney, in the Index Verborum, doubtfully suggests the same correct derivation.

VIII, 2. COMMENTARY TO PAGE 55.

This hymn, like the preceding, is a prolonged prayer designed to ensure long life (āyushyam), and, accordingly, it is employed in the ritual on all occasions that demand the use of VIII, 1. But the last stanza (28) adds a special feature to the present hymn which it does not share with the preceding. From this it appears that the life-bestowing element which the poet has in mind is (an amulet of) the pūtudru-tree\(^1\), and, accordingly, the hymn is employed independently, at Kaus. 58, 14 ff., in the ceremony of giving a name to a child (nāmakarana): (the child is placed upon the lap of the mother) and an uninterrupted stream of water (avikhinnām; cf. ākhyidyamānām in st. 1 b) is turned upon it. Then an amulet derived from the pūtudru-tree is fastened upon it, and it is given drink. Individual stanzas of the hymn are employed in other ceremonies connected with the sacramental moments (samskāra) in the child’s life: they will be noted below. Cf. also Śāntikalpa 17. 19. 23.


Stanza 1.

a. Shankar Pandit’s MSS., and Sāyana, read snūṣhām for srūṣhām of the vulgate (cf. the note on III, 30, 7). Sāyana glosses, snūṣhām prasnutim ... upakramasva ... yadvā kumārasya haste avikhinnām udakadhārām ninayed (cf. Kaus., above) ... tasya snūṣhām. All this can only mean, insipidly, ‘take hold of this heap of immortality

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\(^1\) The Atharvanists gloss the word with devadāru (pinus deodora); so also the gloss at Ṛpast. Sr. VII, 5, 6. The Atharvaniya-paddhati at Kaus. 58, 15, sāla (vatica robusta). Cf. also pūtadru and pūtudāru in the lexicons.
(amṛīta);’ but our own rendering (cf. VIII, 1, 7. 8) is problematic. The Pet. Lex. (s.v. sṛūṣṭi), ‘fasse vertrauen zum nichtsterben;’ Muir, ‘this boon of immortality;’ Ludwig and Henry, ‘this composition about immortality.’ None of these renderings do justice to the meaning of sṛūṣṭi.

**Stanza 6.**

For the character of the epithets in this stanza, see the notes on VIII, 7, 6; XIX, 39, 2.

**Stanza 9.**

The second hemistich occurs in a different connection at Kaus. 97, 6, in a practice destined to restore peace in a quarrelling family. For Pāda d, cf. RV. X, 18, 4.

**Stanza 11.**

b. For garāṃ mrītyum I read garāṃrītyum; cf. II, 13, 2; 28, 2. 4.

**Stanza 12.**

This and the following stanza are again employed in a general way in course of the practices at Kaus. 97, 3; cf. the note on st. 9. See also Sāntikalpa 15.

**Stanza 14.**

Employed variously in the practices connected with childhood and youth: at the nirnayaṇa, the ceremony of taking the child out of the house for the first time, Kaus. 58, 18; at the kūḍākaraṇa, ‘the making of the crest,’ Kaus. 54, 17; cf. also the Paddhatis in the note on Kaus. 58, 17. For abhrisrīyau, cf. Bergaigne, Études sur le lexicque du Rig-vēḍa, p. 108 ff.; Pischel, Vedische Studien, I, 53 ff. Sāyana reads adhisrīyau (prăptasrīke sripade stām).

**Stanza 16.**


**Stanza 17.**

See Kaus. 53, 19 (godāṇa); 55, 3 (upanayana); and also the Paddhatis at Kaus. 58, 17. Cf. AV. VI, 68.
Stanza 18.

Employed at the annaprásana, the ceremony at which the child is given solid food for the first time, Kaus. 58, 19; cf. also 58, 17, note. For balāsa, see the note on V, 22, 11.

Stanza 20.

See Kaus. 58, 20, and cf. 58, 17, note. Also Ath. Paris. 4, 4. For imám me, cf. AV. I, 10, 2 d; VIII, 2, 20 d.

Stanza 22.

See Kaus. 58, 21, and cf. 58, 19, note.

VIII, 5. Commentary to page 79.

The hymn is addressed to an amulet made of the sraktya-tree, defined by the commentators with great unanimity as the tilaka-tree (clerodendrum phlomoides). A briefer hymn, II, 11, is addressed to the same amulet. The application of both in the ritual is of the general sort, and does not cast light upon the special properties of the tree, that fitted it for such use. Some etymological allusion, or other, is likely to have been considered in its application, perhaps a punning derivation, more or less vague, from srakti, 'corner,' i.e. 'bristling.' Cf. for the sraktya-amulet in general, Seven Hymns of the Atharva-veda, Amer. Journ. Phil. VII, p. 477 ff.

The hymn is rubricated at Kaus. 19, 22 among the pushākarmāni, 'rites which beget prosperity,' along with a list of others devoted to amulets. Nothing is prescribed there except the orthodox tying on of the amulet in accordance with the general rule laid down in the Pari-bhāshā-sūtra 7, 19. At Kaus. 39, 7 it is treated along with a list designed to repel witchcraft: see the introduction to IV, 17; cf. also Kesava at Kaus. 47, 9. Stanzas

1 The Atharvaniya-paddhati at Kaus. 19, 1 mentions it in a long list of pushākā mantrāḥ.
18 and 19 are catalogued (Kaus. 25, 36, note) in the svastityayanagava ('stanzas productive of welfare') of the Gana-málá, Ath. Paris. 32, 11; st. 22 in the first of the two abhayagana, 'stanzas that procure freedom from danger,' Ath. Paris. 32, 12; see Kaus. 16, 8, note. Cf. also Sántikalpa 191; Ath. Paris. 6, 1.

The hymn has been rendered by Henry, Les livres VIII et IX de l'Atharva-védé, pp. 14, 50 ff.

**Stanza 1.**

In the prose literature (e.g. Sat. Br. VII, 4, 1, 33) pratisará is 'amulet.' Its literal meaning is 'going against, attacking,' and so it is ordinarily to be rendered. Sáyana, 'he that practises sorcery him it attacks.' In II, 11, 2 it is used synonymous with pratyabhiékáraṇa. Cf. also the note on IV, 17, 2. The Pet. Lex. and Zimmer, Altindisches Leben, explain the word in a different, it seems to me, erroneous way.

**Stanza 3.**

In Páda c, either ubhé or imé is metrically superfluous; the former, perhaps, is to be thrown out.

**Stanza 4.**

The term pratívartá occurs only in this hymn (4 and 16). The Pet. Lex. renders it by 'in sich zurücklaufend;' Zimmer, l.c., by 'cord;' Henry, 'knot.' Without doubt the word is closely synonymous with pratisará in the sense of 'assailing.' Sáyana, pratimukham vartayat anena.

**Stanza 9.**

For the connection of the name Ańgiras with unholy (ańgirasa=Abhiékárika) practices, see the notes on XI, 4, 16, and X, 1, 6, and the introduction to this volume. For Páda f, cf. VIII, 7, 15, and note the strained alliteration between navátim and návyáḥ. So also X, 1, 16.

1 Cited erroneously by Sáyana as Nakshatrakalpa.
VIII, 5. Commentary.

Stanza 11.

The first three Pádas are repeated at XIX, 39, 4. In Páda e, Sáyana has pratispásinam (abhikarataḥ prati-mukham bādhakam, 'striking against the sorcerers'). The MSS. read antitām; the vulgate and the Index Verborum anti tām. Sáyana offers both alternatives, antitām atyan-tasamnīhitam, athavā tam . . . dveshāram anti antike avidāma. Perhaps antikām is to be substituted in the text for antitām. Sáyana understands the passage as follows: 'Him (the enemy) that we did seek, we have found lurking near by.' But see Tait. S. V, 7, 3, 1, where pratispasā surely means 'guarding;' cf. also AV. VII, 38, 1.

Stanza 14.

For Kasyapa, see the note on IV, 20, 7. In Páda d, Sáyana reads samsheshave and glosses 'in the battle which causes close contact (samsheshana) with one another.' Whether we accept this sensible emendation, or not, the meaning is clear.

Stanza 15.

Páda a may be improved into an anushūbha by throwing out the first yās tvā. The dikshāḥ and the yagnāḥ here referred to are of course unholy (abhikārika); cf. X, 1, 11, and Kesava at Kaus. 47, 12. 14–16. Sáyana, dikshābhik yagnāiyair vāgyamanādinyamaviseshaiḥ . . . yagnāih himsā-sādhanaiḥ syeneshvādibhir¹ yāgaik. The two hemistichs are loosely correlated (anacoluthon): we should expect mā for tvā in Pádas a, b.

Stanza 17.


Stanza 18.

The first hemistich is repeated at XIX, 20, 4 a, b.

¹ The syeneshu seems to be a witchcraft practice, otherwise unknown. The Âṅgirasakalpa, if it ever turns up, is likely to furnish the necessary information.

[42] PP
Stanza 20.

o, d. The passage is highly metaphorical. According to Pañk. Br. XIII, 9, 17, methi (methī) is the post to which cattle is fastened with a rope (rággru). The amulet with its cord (cf. II, 4, 5) seems to be likened to it: the tertium comparationis is the protective quality of each. As the cattle is secure when attached to the post, thus the presence of the amulet affords security. Possibly the passage is derived secondarily from a different practice and a different sphere of conceptions.

Stanza 22.

Cf. RV. X, 152, 2, almost identical with this stanza.

VIII, 7. Commentary to Page 41.

This compilation of stanzas in diverse metres, in praise of the curative qualities of plants, is analogous to the so-called oshadhī-stuti, RV. X, 97; Maitr. S. II, 7, 13; Tait. S. IV, 2, 6; Vâg. S. XII, 75-96. Its employment in the ritual is as a universal remedy (sarvabhaishagyam). At Kaus. 26, 33 it is rubricated along with five other hymns in a series (gaua) which is styled gauakarmāgana (!) in the Ganamālā, Ath. Paris. 32, 24. Its particular function is indicated at Kaus. 26, 40: while it is being recited an amulet consisting of chips from ten kinds of (holy) wood, described at Kaus. 27, 5 in connection with AV. II, 9 (cf. also Kaus. 13, 5), is fastened upon the patient. See the introduction to II, 9. At Vait. Sū. 30, 6, similarly, the hymn is employed while the curative surā (spirituous liquor) for the sautrāmavi-ceremony is being mixed with herbs. Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 153–154; Oldenberg, Nachrichten von der Königlichen Gesellschaft der Wissenschaften zu Göttingen, 1893, no. 9, p. 342 ff.; Weber, Rāgasūya, p. 100 ff.

The hymn has been translated by Ludwig, Der Rigveda, III, 504 ff.; Henry, Les livres VIII et IX de l’Atharva-vēda, pp. 20, 58 ff.
Stanza 2.

c, d. Cf. III, 9, 1 and III, 23, 6 a, b, with which this hemistich coincides word for word. The ocean represents both the heavenly and terrestrial waters, from which the plants derive their nourishment and origin.

Stanza 4.

Cf. Zimmer, Altindisches Leben, p. 57. I agree with Professor Henry in assuming that no systematisation, however rudimentary, is intended: salient qualities are embalmed in epitheta ornantia. The same scholar’s rendering of amsumátíh, ‘pourvues de suc, pourvues de sôma,’ is strained.

Stanza 6.

For arundhati, see the introduction to IV, 12. The first hemistich also at VIII, 2, 6: cf. VI, 59, 3; XIX, 39, 2, 3, and see the notes on the last-mentioned two stanzas. Professor Henry’s explanation of nagha in naghárishám as=āgha, ‘evil,’ will probably appear unnecessary in the light of these notes. The solitary form pushyām is suspicious, since the MSS. confuse the syllables shya and shpa hopelessly; cf. st. 27, and the note on V, 4, 4.

Stanza 9.

This is an especial appeal to aquatic plants, the ávakā being the most characteristic representative of that class; cf. Zimmer, Altindisches Leben, p. 71; Contributions, Second Series, Amer. Journ. Phil. XI, 349 ff.

Stanza 10.

In Pâda d, kṛitya- in the vulgate is a misprint for kṛityá-. For balāsa, see the note on V, 22, 11.

Stanza 11.

Rare herbs were doubtless bought, and brought from a distance. The word ‘village’ is characteristic, as being
the proper scene of Atharvpanic performances; cf. IV, 36, 7; IX, 5, 19; XVIII, 2, 27; Ludwig, Der Rigveda, III, 28.

Stanza 12.

d. gō-purogavam does not differ materially from expressions like gav-ādi, and the like. The Pet. Lexicons, 'die Kuh zum Anführer habend,' and Henry's, '(la nourriture) à laquelle préside la vache,' are rather too literal and pregnant; they miss, perhaps, the idiomatic force of the expression.

Stanza 15.

d. Cf. I, 8, 1; VI, 113, 2; VIII, 5, 9. The flowing water of the running stream shall carry them off.

Stanza 16.

For a, b, cf. I, 10, 4; VIII, 2, 27, and our note on the first of these passages. Agni Vaisvânara seems to represent here the funeral fire. It would be convenient to read (with Henry) the vocative oshadhayo for the nominative. Ludwig construes mumuṇākha as passive, 'losgegeben von Agni Vaisvânara.' But on what occasion does Agni confine the plants?

Stanza 17.

Cf. st. 24; VIII, 5, 9; XIX, 39, 5, and especially our note on XI, 4, 16. But it is questionable whether āngirasśk is to be taken here in its ritualistic sense = ābhikārika, 'pertaining to witchcraft.'

Stanza 23.

Cf. I, 24, 1; II, 27, 2; V, 14, 1, and the notes on the passages, for this and the following stanza. It is rather curious to find the serpents and their old time enemy the ichneumon (cf. VI, 139, 5) peacefully together, as discoverers of remedies. But the serpents here are mythic, not the poisonous individuals.

Stanza 24.

b. ragháto is ṛṇ. āey. The Pet. Lex. suggests plausibly raghávo, 'swift.' The flight of the heavenly eagle who
robs the Soma, results in the growth of the parna-tree; cf. Ad. Kuhn, Die Herabkunft des Feuers (index s. v. parna). The eagle might therefore be said to be acquainted with the parna-tree. But the passages cited in the preceding note show that the keen sight of certain birds of prey fits them, in the mind of the poet, for the task of finding the rare and secreted plants.

Stanza 26.

a, b. The human physicians in contrast from the divine doctors, Rudra, the Asvins, Sarasvati, &c.

Stanza 27.

Cf. the Atharvaniya-paddhati and Dasa Karmāni in the note on Kaus. 36, 5.

a, b. Cf. RV. X, 97, 3; Maitr. S. II, 7, 13 (93, 5); Tait. S. IV, 2, 6, 1; Vāg. S. XII. 77.

c. Ludwig renders sammātārah by 'vereinte mütter'; Henry proposes to read sām mātārah, as previously in AV. XIII, 2, 13 (see his Les Hymnes Rohitas, pp. 10 and 40), a very doubtful passage. The plants are called mothers, RV. X, 97, 4; Maitr. S. II, 7, 13 (93, 6); Tait. S. IV, 2, 6, 1; Vāg. S. XII, 77, but the word sammātārā (dual) stands unquestioned at Maitr. S. II, 5, 4 (52, 1). I think that the text is to be sustained by all means: the sense is excellent. The plants, as though calves sucking the same mother, shall each yield the same sap, that heals disease; cf. RV. VII, 101, 1, where duhre (as duhrām here) is middle, not passive.

Stanza 28.

Cf. RV. X, 97, 16. I have translated pāṅkasalād, &c., by 'from a depth of five fathoms,' &c. This is not a little insipid. Perhaps, after all, Ludwig is correct: 'from him that wields five arrows,' &c. Cf. Sk. pāṅkasara, 'he who has five arrows,' as an epithet of Kāma.—devakilbīshāt, 'sin against the gods,' or, perhaps, 'sin committed by the gods.' This is conceived as being passed off (wiped off) on men. See VI, 111, 3; the introduction to VI, 112 and
VIII, 8. COMMENTARY TO PAGE 117.

This battle-song deals especially with the obstacles that are placed in the way of an advancing enemy. Traps and nets are constructed to capture and destroy: see stanzas 5 ff. The Kausika, 16, 9–20, rubricates a number of the stanzas among the practices of the king (rāgakarmāṇi, chapters 14–17), to wit: 16, 9. 'With stanza 1 (or rather the entire hymn) the fire is churned. 10. With stanza 2 a rotten rope is put down (upon the fire-place). 11. The fire is churned with (two sticks, one of) asvattha-wood, (the other of) badhaka-wood. 12. With Pādas c, d of stanza 2 the smoke of the fire is addressed. 13. With the same two Pādas, beginning at the word agni, the fire (is addressed). 14. Upon this fire (which is removed) into the forest, sticks of wood that destroy enemies, namely, asvattha, badhaka, tāgadbhaṅga, āhva, khadira, and sara, are placed. 15. The snares mentioned (in Kaus. 14, 28: they are prepared of bhaṅgā, "hemp" [bhaṅg, "break!"] and muṅga, "reed") are cast. 16. Hammers made out of asvattha-wood, and nets of hemp are placed. 17. (Also) staffs of badhaka-wood (bādh, "oppress!"). 18. With the exclamation, "Hail to these here" (st. 24 c), an offering is made for the friends (one's own army). 19. With the exclamation, "Perdition to those yonder" (ibid.), an offering is made, with the left hand, of iṅgida-butter into fire built out of badhaka-wood. 20. To the north of the fire a

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1 The symbolism of these acts is clear: the stench of the old rope (Dārila, gīrnaraggu) in the fire, and the etymological qualities of the two kinds of wood, delineated in st. 3, shall operate against the enemy, each in its own way.

* For the real and symbolic meanings of these names, see the notes on sts. 3–5.

3 iṅgida is the typical substance that takes the place of ghee (āgya) in hostile practices. See the Paribhāṣā-sūtra, Kaus. 47, 3.
branch of red asvattha is fixed (in the ground), enveloped with a blue and a red thread, and then removed to the south while stanza 24 d is being recited. The entire practice is redolent of fierce hostility: cf. in general the introduction (paribhāṣā) to the ābhikārika (witchcraft) practices in Kaus. 47, 1 ff.

The hymn has been rendered by Ludwig, Der Rigveda, III, 527 ff.; Henry, Les livres VIII et IX de l'Atharva-veda, pp. 23, 61 ff. Cf. also Muir, Original Sanskrit Texts, V, pp. 87, 405, note.

**Stanza 1.**

The root manth is employed in connection with Indra's feats only on the occasion of his churning the head of the demon Namuki: the present statement is doubtless a reminiscence of that performance. See Contributions, Third Series, Journ. Amer. Or. Soc. XV, 156 ff. The Sūtra, however, takes manth in its more common sense of churning a fire, and embodies it in a corresponding performance on the part of the ritualist: see the introduction above.

**Stanza 2.**

It may be reasonably doubted whether the ritual, which takes pūtiraggū in its literal and etymological sense (Kaus. 16, 10, above), has fathomed the meaning of the word. But it is a reasonable construction, and we are, for the present, driven to accept it. In the second hemistich amitrā is metrically superfluous: it may readily have crept in as a gloss from st. 1 d.

**Stanza 3.**

The plants are chosen with reference to the punning etymologies that may be extracted from them. Even the juxtaposition of asvattha and srinīhi is intentional. For tāgādbhāṅga, see Kausika, Introduction, p. xlv. Its problematic accentuation (Padapātha, tāgādbhāṅgaḥ) is prob-

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1 For the blue and the red threads, see the note on the stanza.
ably to be changed to tāgādbhaṅga (cf. Kaus. 16, 14). Etymologically the word means 'breaking suddenly.' The plant vadhaka, badhaka (also vādhaka, bādhaka) is defined by the commentators as girimāla, girimālaka, krimimālaka, karimālaka, itself of unknown meaning; see Kausika, Introduction, p. xliiv, and Pet. Lex., s. v. bādhaka 2.

Stanza 4.

a. The Pet Lex., s. v. parushā 2) a, endorsed by Henry, renders 'may the reed turn them into reeds,' i.e. make them fragile as reeds. This is rendered very doubtful, because parushā does not elsewhere mean 'reed,' and because Dārila at Kaus. 16, 14 renders āhva by palāsa. Ludwig, having at the time no access to the Sūtra, renders 'diser rauhen feinde schlachtruf mach er heiser,' which seems to us intrinsically and grammatically impossible. If any one should be sceptical about āhva in the list of fire-woods, Kaus. 16, 14, the passage would then have to be rendered 'may (our) disjointed cry render the enemies disjointed,' or something similar. The Pāda is hypermetric, but Henry's suggestion that parushāhvāk in the sense of 'parusha (reed) by name' is a gloss, deprives the passage of its subject, and its best point.

Stanza 5.

d. Geldner, Vedische Studien, I, 140, renders āpāvapat by 'hat gefischt.' This is excellent sense, as far as the present passage is concerned, but conflicts with the natural etymology and the clearest instances of the occurrence of the word: AV. XIX, 36, 4 (Sāyana, apavapatu nāsayatu); Tait. S. III, 3, 7, 3.

Stanza 7.

The second hemistich is hypermetric. Professor Henry proposes to eliminate satām 1 and dáṣyūnām, leaving perfect metre. Unfortunately such corrections suggest them-

1 The word does not appear in the quotation of the stanza, Muir, l.c., p. 87.
selves so frequently as to render one another nugatory. An uneasy sense is left that we all know how to make better verse-lines than those that have somehow got to be in vogue among the Atharvan writers; carried out to its full consequences this would eliminate one of the more marked peculiarities that render the Atharvan what it is. Doubtless the present translator has at times fallen into the same error.

Stanza 11.

Cf. XI, 2, 19, where the matyàm is also Bhava’s weapon. Ludwig, here, ‘entschluss (satyam?)’ but at XI, 2, 19 (p. 550) ‘erfindung.’

Stanza 12.

For the Sādhyas, see Weber, Indische Studien, IX, 6 ff.; Muir, Original Sanskrit Texts, I², 10, note.

Stanzas 14, 15.

The first hemistic of st. 14 is repeated at XI, 9, 24; see the note there. With it goes 15 a, b, as the second hemistic of XI, 9, 24. The phrases are formulaic, being worked over into prose form at Kaus. 73, 5. In 15 b the punyaganāh are the sukṛtah, ‘pious deceased,’ who enjoy themselves with Yama and the Fathers. Cf. Journ. Amer. Or. Soc. XVI, 27.

Stanza 16.

d. The meaning of kūtam is not altogether certain. The Pet. Lexs., Ludwig, and Henry, ‘horn;’ this is unlikely because of Kaus. 16, 16: horns of asvattha-wood would be very strange. Geldner, Vedische Studien, I, 139, renders it by trap, which is tempting on account of the seeming parallelism of the two halves of the stanza. This is the rendering I had in mind in the treatment of the expression āsvatthāni kūṭāni in Kaus. 16, 16. Dārila says unintelligibly, kūtam khādānām, and my comparison of the word khadā (according to Dārila at Kaus. 38, 7 = svabhāvagāh gartaḥ, ‘a natural cavity’) was undertaken in the belief that the word meant something like ‘pitfall.’ But now

Stanza 17.

a. The Pet. Lexs. take prishnibāhuḥ as an independent noun, 'a certain mythical being.' But fanciful colours are attributed with great predilection to Rudra and all his forms (see the introduction to XI, 2). Cf. the epithet 'gold-armed' in the Satarudriya, Vâg. S. XVI, 17, and in general Muir, Original Sanskrit Texts, IV², p. 322 ff. I have taken the word with sarva (nominative with vocative): cf. RV. IV, 50, 10.

Stanza 18.

a. For ósham of the edition the MSS. present ásham. In the Index Verborum, p. 383, l. 1, the word is still further corrected to oshám, 'quickly.' This leaves the genitive mṛityó'r without governing word, and we have supplied 'fetter,' according to well-known parallels (mṛityó'r pásam?). One may also think of oshám in the sense of 'fire, agony' (of death).

a. Our translation of akshu is little more than a guess. It seems hard to acquiesce in Geldner's proposition (endorsed by Henry), Vedische Studien, I, 136, that akshu means 'pole' (cf. sts. 5, 12), as long as this involves a 'thousand-eyed pole' in AV. IX, 3, 8 (see the note there). However salient a pole may be in the construction of a house, the epithet sahasrákshá is decidedly far-fetched. Further, we should expect the reverse order in the compound (gālākṣáhā), since the poles are accessory in their rôle of supporters of the net¹. Non liquet.

Stanza 21.

The second hemistich recurs at VI, 32, 3 (see the note there); cf. Zimmer, Altindisches Leben, p. 181. Perhaps

¹ The word is not mentioned in Goldstücker's Sanskrit Lexicon.
IX, I. COMMENTARY.

Ludwig's simple rendering of grātāram, 'der sie kennt,' is preferable.

Stanza 22.

The remainder of the hymn is prose in the style of the Brāhmaṇas. The stanza is rubricated along with a number of others at Kaus. 15, 11: the king and his charioteer are made to step upon the war-chariot, preparatory to battle. The renderings are necessarily problematic, owing to want of knowledge of the real properties of the chariot (cf. Zimmer, p. 251): the pākhashi which are compared with heaven and earth are themselves equal to rōdasi, 'the two hemispheres,' an allusion doubtless intentional. For pāri-rathyam I have followed Nilakantha's gloss to parirathyā, Mahābh. VIII, 1487, a very reasonable rendering. Ludwig, 'wagenrand.'

Stanza 24.

Cf. Kaus. 16, 18–20 in the introduction above. From the time of RV. X, 85, 28 onwards 'blue and red' are magic colours. At Vāg. S. XVI, 47; Maitr. S. II, 9, 9; Taitt. S. IV, 5, 10, 1, they are the colours of Rudra. Cf. AV. IV, 17, 4; the introduction to VII, 116; Kaus. 32, 17; 40, 4; 48, 40; 83, 4. See also the passages quoted by Winternitz, Das Altindische Hochzeitsrituell, p. 67, and especially Baudhāyana's (I, 8) implied explanation of the two colours as representations of night and day, which probably forms the true basis of the conception.

IX, 1. COMMENTARY TO PAGE 229.

The drink called mādhu, 'honey,' is associated from earliest times with the cult of the Asvins1, and a more specific conception endows them with a honey-lash (mādhumati kāsā or madhukāsā), which instils sweetness, food, and strength into the sacrifice and into men. The allu-

1 See Hillebrandt, Soma und verwandte Götter, p. 239 ff. Cf. also the madhubrāhmaṇam (madhukānda, madhuvidyā), imparted to the Asvins by Dadhyaṅk: Sat. Br. I V, 1, 5, 18; XIV, 1, 1, 18 ff.; 5, 5, 17 ff.; Ind. Stud. I, 290; Sacred Books, XII, p. xxxiv.
sions of the Rig-veda and the Srauta-literature to this honey-lash are of the incidental sort; neither the texts nor the commentaries elucidate the point in any way. The Atharvan, however, devotes to it an independent effort, and that too in the cosmogonic-theosophic style of mock profundity, which allows the writer to attribute to the honey-whip creative and sustaining power, and places men in the attitude of deeply speculative reverence towards it. The apotheosis of the honey-lash resembles therefore that of the úkkhíshta, AV. XI, 7 (cf. the introduction there), or the manipulation in the Brāhmaṇas of specific features of the sacrifice or sacrificial implements as divine beings.

The mythic or realistic background of the honey-lash is not at all manifest. The Pet. Lex., under madhukasā, suggests some implement with which the honey was beaten at the sacrifice, but the very slender use of the honey in the ritual (cf. Hillebrandt, l.c., 241) fails to reveal either the act or the occasion. Henry, Les livres VIII et IX de l'Atharva-védâ, p. 115, assumes ‘an evident allegory of the lightning which whips the clouds and produces the rain.’ This in itself very reasonable explanation is problematic because the whip belongs to Āśvins, and their connection with natural phenomena of this sort does not accord with their character in general. And yet, certain allusions in the first ten stanzas of this hymn (cf. especially stanzas 10 and 20) seem to lend support to a construction not very far removed from this. At RV. V, 83, 3 Paraganyā sends his rain-messengers, as a charioteer who whips his horses with the lash. The patter and the streaming down of the rain (honey) may have suggested the comparison with the lash.

1 Cf. RV. IX, 11, 2, where it is stated that the Atharvans mixed milk with honey.

2 Yāska’s Nighanṭavas exhibit kasa among the words for voice (vāk); cf. Nirukta IX, 19. Sāyana at RV. I, 157, 4 has rain distinctly in his mind, but rather in reference to the word mádhumatā (madhu, udakanāma, Nigh. I, 12) than the word kasa. Oldenberg, Die Religion des Veda, p. 209, note, denies this con-
433, has collected a sufficient number of passages in which the Åśvins set the waters in motion, and cause the heavenly rivers to flow: madhukasā may therefore amount simply to 'the honey (the water) that lashes.'

In the Atharvan ritual the hymn is known as the madhusūktam, 'honey-hymn.' Under this designation it is employed while mixing honey with milk in the course of the agniśtoma (Vait. Sū. 16, 12). In the Kausika and the subsidiary texts the hymn is simply a varkasyam (sc. sūktam), 'designed to bestow lustre' (cf. sts. 11-14, 16, 17); see Kaus. 10, 24; 12, 15; 13, 6, and the second varkasyagana of the Gauamālā, Ath. Paris. 32, 27 (Kaus. 12, 10, note).

Stanza 4.

d. The great embryo which is mentioned here, and which figures in the sequel, is apparently described in st. 21 as a part of the honey-lash; in st. 5 the embryo is said to come from the honey-lash. The embryo suggests the lightning (fire), which seems therefore to be viewed here as a child of the waters, represented by the honey-lash, coinciding thus with the conception of the apām nāpāt (cf. Oldenberg, l.c., pp. 99, 118 ff.). But the intolerable mysticism of sts. 5 ff. leaves everything in doubt.

Stanza 5.

In Pāda b kalāraḥ may be thrown out as a gloss which disturbs the metre (gagati). Cf. with Pāda c the statement of the use of the madhugraha, 'portion of honey,' which is given to the Brahmans, Kāty. Sr. XI, 4, 17, 18; see Hillebrandt, Soma, p. 242.

Stanza 7.

By a characteristic leap of fancy the fluid-yielding lash is now regarded as a milch-cow, and the rhetorical properties usually connected with her ecstatic praise are exploited. For Pāda d, cf. XII, 1, 45; RV. IV, 42, 10; VI, 48, 11; VIII, 69, 10.

nection with the moisture of the clouds, and suggests the morning dew.
Stanza 8.

Cf. AV. IX, 10, 6 = RV. I, 164, 28, and AV. VIII, 9, 13. For the three ghamas (RV. VII, 33, 7), see the discussions of Geldner, Vedische Studien, II, 139; Henry, l. c., p. 68. I am disposed to think that there is here at least an allusion to the ritual gharma, either the hot milk, or the pot in which the hot milk is cooked; cf. Våg. S. XXXVIII, 6 ff., and Haug, Vedische Räthselsfragen, p. 40.

Stanza 9.

Cf. the interesting formula at Lâty. Sr. III, 5, 15, . . . pitâ upatishthanta āpo ye sākvarā rishabhā ye svarāgas te arshantu te varshantu te kriñvantv isham ūrgam rāyasposham tad videya. The words sākvarā and svarāgas allude incidentally to the groups of sāman-stanzas of that name. In Pāda d āpah may possibly be accusative (Whitney, Sanskrit Grammar, § 393 a), co-ordinated with ūrgam.

Stanza 10.


Rubricated at Vait. Sû. 21, 7, together with other formulas (VI, 47 and 48), designed for the three daily pressures of the soma. Cf. in general Bergaigne, Recherches sur l’histoire de la liturgie Védique, Journal Asiatique, vol. xiii (1889); Contributions, Fifth Series, Journ. Amer. Or. Soc. XV, 3 ff. More secondary is the employment of the stanzas, Kaus. 139, 15, at the introduction of the pupil to the study of the Vedas, which rests upon the occurrence of the word várkas in the stanzas. Cf. the first vārkalayagana in the Ganamâlā, Ath. Paris. 32, 10 (Kaus. 13, 1, note).

Stanza 14.

Stanza 15.

Identical with RV. I, 23, 24; AV. VII, 89, 2; X, 5, 47.

Stanza 19.

Repeated almost identically at VI, 69, 2; cf. Hillebrandt, l. c., p. 240.

Stanza 20.

c, d. In Pāda b divī seems to stand secondarily for ádhi in st. 10. At any rate tām in Pāda c and sā in d seem to refer to bhūmyām in b. Very differently Henry in his note.

Stanza 21.

This and the following sections are written in Brāhmaṇa-prose. The present stanza seems to contain a mystic correlation of the parts of the lash with cosmic forces, all of which are obscure. For the embryo, cf. the note on st. 4. Here gārtha, ‘embryo,’ seems to be a part of a real whip.

IX, 2. Commentary to page 220.

In the cosmogonic hymn, RV. X, 129, 4 = AV. XIX, 52, 1, desire (kāma) is said to have been ‘the first seed (product) of the mind,’ which came from ‘the one’ after it had sprung into existence through creative fervour (tāpas). In the philosophical hymns of the Atharvan, and in the disquisitions of the Upanishads, this Kāma, the creative desire (not sexual love, as in AV. III, 25), takes a place among the very numerous primeval cosmic forces, and appears as one form of the tentative monotheistic per-
sonifications of primeval force; it then does not differ materially from 'the one' (ekam), 'the being' (sat), and the more vigorously personalised Brahma, Pragâpati, Visvakarman, Svañambhû, &c. The Greek mythology similarly connects Eros, the god of love, with the creation of the universe; see Plato's Symposium 6. Of such hymns the Atharvan has two, XIX, 52, in addition to the present. Cf. Muir, Original Sanskrit Texts, V, p. 402 ff.; Scherman, Philosophische Hymnen, p. 76 ff.

The personification of Kâma as a supreme being suggests very quickly his power to protect those who worship him, and to destroy the enemies of the worshipper. The Atharvan naturally rings the changes upon these more ordinary divine qualities: the personal Kâma is dealt with much in the same spirit as Agni, many of whose attributes are conferred upon him. For the relation of Kâma to Agni, see Weber, Ind. Stud. V, 225 ff. In the ritual the entire hymn, as well as single stanzas of it, is degraded into ordinary witchcraft charms against enemies, without special significance: see Kaus. 49, 1; 48, 5; 24, 29, and cf. 46, 9, note; Vait. Sû. 24, 10. The hymn has been translated in full by Ludwig, Der Rigveda, III, 529; Henry, Les livres VIII et IX de l' Atharva-véda, pp. 84, 118 ff. More or less fragmentary translations are offered in the two works cited above; cf. also Hillebrandt's Vedachrestomathie, p. 40 ff.

Stanza 1.

a, b. For the distinction between ghritá and ágya, see the Grhyasamgraha I, 106 (Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXV, p. 567).

Stanza 2.

This and the following stanza are rubricated along with certain other mantras in the duûsvapananásanagana, a series of stanzas designed to obviate the effect of evil dreams, in the Gânamâlâ, Ath. Paris. 32, 8. See Kaus. 46, 9, note.

1 Quoted in the Ath. Parisishás (e.g. 10) as kâmasûktam.
b. Prof. Roth in the Pet. Lex., s.v. bhas, regards this passage as corrupt, and conjectures yasmād bībhatsa yāk ka nābhinande, 'which I loathe and which I do not enjoy.' The motive of the correction, in addition to the poor metre, is the usual transitive use of abhī nand, 'take pleasure in,' and the like; this does not seem to me to warrant so complete a transformation of the text.

c. The Pāda is hypermetric, and may be normalised by reading muṅkā for muṅkāmi. But the imperative first sing. act. without ni is not elsewhere known in the Atharvan.

Stanza 3.

b. asvagātā occurs but one other time, AV. XII, 5, 40, asvagātā pārihnutā, a very obscure passage. The Pet. Lexs. translate 'heimatslosigkeit;' Ludwig, 'unfreiheit' (cf. Der Rigveda, III, 284); Henry, 'dépendance.' The adjective āsvaga occurs in a closely parallel passage, XII, 5, 45, āsvagam āpragasam karoti; I would compare svastha and asvasta, 'well' and 'unwell;' svasthatā, and asvastatā, 'well-being' and 'diseasedness.' For ávarti Vāg. S. XXX, 12 has ávaritī, 'trouble' (Ludwig, 'verarmung'); cf. perhaps Avestan hāmvareti of opposite meaning, 'defence, courage.'

Stanza 5.

Vāk Virāg (cf. Khând. Up. I, 13, 2) is the same Vāk who is designated RV. VIII, 100, 11, 'as the milch-cow whom the gods begot;' cf. AV. VIII, 9, 2, and Oldenberg, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXIX, 54 ff. In Pāda d the metre is sensibly relieved by dropping paraśvo (so also st. 16); nevertheless I should hesitate to correct, because the same RV. stanza states 'that multiform animals (paraśvaḥ) speak her (vāk). The argument may, of course, be turned the other way, by assuming that paraśvo is due to a reminiscence from that very stanza.

Stanza 9.

a, b. For indrāgni, nominative for vocative, coupled with kāma, vocative, cf. Delbrück, Altindische Syntax, p. 105.
The dual number of the verb in the next Pāda may be due to the dual number of indrāgni.

d. This seems to be the full form of the Pāda which occurs previously (st. 4) in a defective form.

Stanza 12.

The same stanza with one variant occurs in a different connection at III, 6, 7. This, as well as the next stanza, seems to be interpolated.

Stanza 13.

It is impossible to reproduce the chain of puns in this clap-trap stanza; yava-yāvāno, moreover, is somewhat ambiguous, as yāvan may come either from yu, 'ward off' (so we, with Whitney in the Index Verborum), or yā, 'go' (so Ludwig). The Pet. Lexs. do not analyse the word, simply translating it 'abwehrend.' Cf. in a general way the hymns II, 7; VI, 91.

Stanza 16.

Pāda a ends at trivārūtham (read sārma as three syllables); udbhú seems to be a gloss. Pāda b is hypermetric, and may be relieved by casting out brāhma and kritām (Henry). For Pādas c, d, cf. st. 5 c, d, apparently the more original source of the passage.

Stanza 19.

At Isā Upanisad IV, the 'one' (ekam) is similarly lauded, nai-nad devā āpnuvan pūrvam arshat (arsat). Cf. Ath. Paris. 48, 2.

Stanza 22.

Cf. Vāg. S. XXIV, 25, 29; AV. II, 31, 2; VI, 50, 3.

Stanza 23.

Manyu is 'courage,' personified; cf. RV. X, 83, 84.

Stanza 25.

The purpose of the passage seems to be to ensure wholesome desires, fit and capable of realisation; evil thoughts,
unfit for fulfilment, shall not trouble the suppliant. But dhīyāh may refer perhaps to the hostile prayers of the enemy, which shall not injure him that prays to Kāma.

IX, 3. COMMENTARY TO PAGE 193.

The character of this hymn is such that its proper object did not reveal itself clearly, until its application appeared plainly stated in the Kausika. Zimmer, p. 153 (cf. the translation, p. 151 ff.), supposes that the hymn is a charm to free one's house from imaginary witchcraft practices, which have been placed as fetters upon it (cf. stanzas 5, 6, 24). Ludwig, Der Rigveda, III, 464 ff., translates the hymn under the title, 'Removal of a house,' without stating the precise situation; he comes very near the truth, yet misses the main point. Grill², pp. 60, 188 ff., fails to find any reason for a removal, and construes the hymn (just as III, 12) as a dedicatory ceremony after the erection, and before occupation. And Henry, Les livres VIII et IX de l'Atharvaveda, pp. 87, 121 ff., seems to underrate the significance of its employment in the Sūtra. He suggests that the hymn alludes to the building of a house, but accentuates the successive removals of the ancillary frame, the scaffolding, as the house advances from stage to stage.

The Kausika treats the hymn in 66, 22–30, and Kesava epitomises the treatment very well by designating the ceremony as sālāsavam, i.e. the solemn bestowal upon a priest of a house as dakṣīṇā. See his comment on Kaus. 64–66, especially page 365, lines 1, 2, and cf. also the introduction to XI, 1. The Kausika's rather elaborate treatment is as follows: Sū. 22. 'While reciting AV. IX, 3, that which is about to be given along with the house is (placed) within (the house) covered up. 23. It is recommended, moreover, that the objects mentioned in the hymn (be given as additional gifts). 24. While reciting st. 18 the door is removed. 25. While reciting st. 22 they take up the water-vessel and the fire and enter the house. 26. That (water-vessel) is anointed with the dregs (of ghee) after they have arrived
within (the house), while the (entire) hymn is being recited. 27. Having sprinkled the house (with water) from the anointed water-vessel, having recited the stanzas (of the hymn) over it, having addressed (the recipient), the giver, being made to speak (what?), presents (the house) 1. 28. (The recipient) while reciting st. 15 accepts it. 29. While reciting the first stanza he loosens the objects mentioned in the stanza 2. 30. Addressing them with st. 24 he carries them off.’

The Anukramanī designates the hymn simply as sālā-devatyam. For previous translations see above.

**Stanza 1.**

One may imagine that the upamīt is a vertical post, the pratimīt a slanting support to hold the house in position, the parimīt a crossbeam connecting the vertical posts; but no certainty can be reached in words which are likely to be technically flavoured. Cf. Kaus. 66, 29, above.

**Stanza 2.**

Indra’s double Brīhaspati here slays Vala, as in RV. X, 67 and 68; cf. also II, 23, 18; II, 24, &c. Vala (Vṛtra) is often described as lying unloosened, undone, after Indra’s attack; hence the comparison.

**Stanza 3.**

6. The Pāda may be rendered, more concisely, ‘as a skilful butcher the joints (of an animal).’ Our rendering is based upon the conviction that the poet has in mind the ritual butcher. Cf. RV. I, 162, 18. 20, and Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 556. The point of the stanza is, of course, that the parts of the house shall not be damaged in the course of their transfer to the priest.

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1 Cf. Kaus. 63, 22, which also leaves some of the terms in this Sūtra in the dark.
2 The buttresses, supports, and connecting beams.
IX, 3. COMMENTARY. 597

Stanza 4.

Again the terms are technical, and not at all clear. I have rendered pakshá by 'side,' in deference to ulûkapakshi (sc. sálá) in Pánini, IV, i, 55, and Mahábháshya, IV, 29 b. Cf. AV. III, 7, 3, kátushpaksham khadlík (Sáyana, kátushkam), 'roof with four sides or facades;' see also st. 21 of our hymn. Zimmer and Grill, 'seitenpfosten;' Ludwig, 'zimmer;' Weber in his comment on III, 7, 3 (Ind. Stud. XVII, 210), 'vierbeschwingtes dach;' Henry, 'chambranles.'

Stanza 5.

c. For mánasya pátní, see our comment on III, 12, 5.

Stanza 6.

a, b. The difficult expression in this hemistich is ranyáya (kam), which is a ár. kýl. when accented with the svarita on the last syllable. Ordinarily the word is rányya, one of whose meanings when used as a noun is 'pleasure, joy.' This meaning is at the base of our translation 'for comfort;' but what are those ropes (sikyáni) which are tied within for comfort? Non liquet. The Pet. Lexs. and Zimmer give it up. Ludwig translates etymologically, 'dass die theile in ihrer lage verharren,' and Grill follows the suggestion up by proposing the emendation rámanáya. Henry, 'pour (te) maîtriser' (cf. his note). The real difficulty is with sikyáni, which is doubtless an obscure technical term.

c, d. The second half of the stanza, as it stands, disturbs the run of the metre (Anukr., pathyápañkti), and possibly needs correction. By dropping mánasya patní and úddhitá the last Páda is restored as sivá nas tanvè bhava, in accordance with similar expressions in I, 12, 4; VIII, 1, 5; 2, 16. Cf. st. 21 c, d, e, which is similarly irregular, and also contains the expression mánasya pátñím.

Stanza 7.

The various designations of the house represent a fairly complete summary of the huts and other sheltered places
which are needed in the larger Vedic (srauta) sacrifices; see the Pet. Lex. under each, Zimmer, p. 154, and cf. especially Vāg. S. XIX, 18; Tait. S. III, 2, 4, 3. 4. The divergent metre of the stanza (8 + 8 +12: Anukramanī, paroshvīh), and the interruption which it occasions in the account of the breaking up of the house, render it very suspicious. The bestowal of sacrificial epithets upon the house are obviously intended to enhance its value in the eyes of the recipient.

Stanza 8.

Technical terms again render this stanza obscure. I imagine a covering of wicker-work, the openings in which suggest a thousand eyes, stretched across a beam and slanting down from it to both sides (vishūvāti) in the manner of our roofs. The passage seems, perhaps, to harbour a comparison of the roof with the head and the head-dress of a woman (cf. opasā and vishūvāti, and see the note on VI, 138, 1). Professor Geldner, Vedische Studien, I, 136, renders the stanza: 'die in der mitte als diadem ausgespannte tausendäugige befestigte ausgesetzte stange lösen wir durch besprechung.' But what occasion is there for a pole with thousand eyes, i.e. countless holes? Ludwig renders ākshum opasām by 'das löcherige geflecht;' Grill, 'das ausgespannte flechennetz;' Zimmer, l.c., and p. 265, 'das netz das über den schopf (gespannt ist);' Henry, 'le réseau tendu.'

Stanza 10.

a. He that bestows a house in this world gets it back again in heaven. Ludwig, 'in jener welt (soll) es ihm entgegenkommen.' Kausika's construction of the hymn renders the meaning very clear.

Stanza 15.

At this point the recipient of the house (cf. Kaus. 66, 28, above) begins to see to it that the house shall produce for

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1 The employment at AV. VIII, 8, 18, of the root han, 'slay,' with akshugāṇḍhyām does not prove ākshu to mean 'pole, club:' that which catches the enemy may be imagined to slay him; cf. also st. 7. Sāyana at RV. I, 180, 5, divides ā-kshu, 'not perishing.'
him all expected benefits, and he does not hesitate to 'take his mouth full.' The picture is a vivid one.

e. Similar and yet different is RV. X, 121, 5, yó antári-kshe rágaso vimánaḥ; cf. also RV. VI, 7, 7; 69, 5; AV. IV, 25, 2.

e. The Pāda is de trop in form and sense (Anukr., trya-vasānaḥ pañkapadā-ātisakvari). If it originally stood here at all, it is spoken by an agent of the recipient who receives the house for him (tāsmai). Or tāsmai is an ethical dative, 'in the interest of him (the donor).'

Stanza 17.

b. A bold and beautiful comparison this, between the house and night who gathers to her bosom all creatures. In the hymn to night, RV. X, 127, 5, we have: 'The throngs (of beings) have gone to rest, those who go on foot and fly by wing; gone to rest have the preying eagles.' Cf. also AV. III, 12, 5. Grill applies the pruning-knife to this and the preceding Pāda (11 + 12: Anukr., prastārapaṅkti), in order to exact two anushṭubh Pādas, trīnair vāsānā rātrī va sālā gagannivēsani. This amounts to independent composition, not very good at that, since it leaves the first Pāda, a good trishtubh, in bad shape.

Stanza 20.

a, b. With vi gāyate and pragāyate, cf. vi gāvati prāgāvati in stanzas 13, 14.

Stanza 21.

Ludwig here, as in st. 4, translates paksha by 'room:' 'das zweizimmerig, vierzimmerig, &c. gebaueit wird;' the Pet. Lex., Zimmer, and Grill, 'pfosten.' But see the note on st. 4, and cf. Kaus. 135, 9 (p. 287, l. 5), ashtasthûvo dasapakshaḥ, showing that paksha and sthûvā cannot both mean 'pillar, post.' The exact meaning of the word is after all not clear. Cf. Henry's note on the passage.

c. For agnīr gārbhe, see Contributions, Fifth Series, Journ. Amer. Or. Soc. XVI, pp. 15, 16.
Stanza 22.

The expressions 'turned towards' imply friendly reception on the part of the house, and eagerness on the part of the future possessor; hence at Kaus. 66, 25 the house is entered along with water and fire. Cf. III, 12, 8, and Kaus. 43, 10.

d. The waters and Agni are the door of the order, or the law of the universe, i.e. they are the primal elements. Hence Agni is styled frequently ritāśya prathamagāh, ritāśya gārbhāḥ; ritāśya dhūrshād; see Grassmann's Lexicon, under ritāśya.

Stanza 23.

Is identical with AV. III, 12, 9; see the note on the passage.

Stanza 24.

According to Kaus. 66, 30 the house is actually carried off at this stage; the stanza offers especial security that Kausika construes the hymn aright. Cf. with his construction the rather forced interpretations of Grill, p. 192, and Henry, p. 128.

IX, 8. Commentary to page 45.

This is a charm against diseases in general (sarvabhāṣṭiḥgayam), without indication as to remedies, either in the form of drugs, or talismans. At Kaus. 32, 18, 19 the patient is taken hold of while the hymn is being recited. During the recital of the last two stanzas the sun is faced reverently. According to Sāyaya at II, 33 the hymn is a member of the amhohingagana, 'a series designed to drive away distress;' see the introduction to II, 33.


Stanza 1.

For vilohitā, see the note on XII, 4, 4; for karnaśūlā, Wise, Hindu System of Medicine, p. 287, and the introduction to VI, 90.
Stanza 2.

kāṅkūsha is a āpt. λεγ. of unknown meaning. For visālyaka, cf. sts. 5, 20, and VI, 127, 1, 3; XIX, 44, 2. In the last two hymns, and in the present hymn, Shankar Pandit reads visālpakaḥ; Sāyana at VI, 127, visālpakaḥ; at XIX, 44, 2, visarpakaḥ (vividham sarasvati vranaviseshak, 'a running wound'). See Zimmer, p. 386; and cf. Wise, p. 414.

Stanza 4.

The rendering of pramóta (āpt. λεγ.) is Zimmer's conjecture. It may be rendered 'dumb' with equal propriety and equal uncertainty. Cf. Sk. mūka, Lat. mútus. The Pet. Lex., 'eine bestimmte krankheit.' All renderings are based upon the suggestion of the passage itself.

Stanzas 6–8.

For udvepáyati, cf. V, 22, 7, 10; for visvásaráda, cf. XIX, 34, 10; for gavínike, I, 3, 6; for balása, V, 22, 11. In st. 7 c antár áṅgebhyo is suspicious, as is also antár átmáno in st. 9 c. Both are probably to be emended to antaráṅgebhyo and antárātmamo (or possibly with oxytonesis, cf. Whitney, Sk. Gr.², § 1289). Accordingly our translation.

Stanza 9.

For a-pvā, 'impurity' (par excellence), 'diarrhoea,' cf. the note on the goddess Apxā in III, 2, 5; for antár átmáno, the note on antár áṅgebhyo in st. 7 c.

Stanza 11.

Pāda a is directly joined in sense to 10 b: the bilam is identical with vastibilám, 'opening of the bladder,' in I, 3, 8. The plain sense is that disease shall pass off in the form of urine from the bladder, in the form of faeces from the belly.

Stanza 19.

The word madáyanti (not mādáyanti; cf. patáya-, 'fall:' pátāya-, 'fell') is not altogether clear. Perhaps 'madden'
is nearer the truth. Böhtlingk, 'betäuben'; Zimmer, 'lähmen.' Cf. the root ram in its two meanings of 'delight' and 'rest.'

Stanza 20.

For vidradhá, cf. Grohmann, Indische Studien, IX, 397; Zimmer, p. 386, and Wise, pp. 210, 284, 288, 362; for váti-kárá, see Contributions, Fourth Series, Amer. Journ. Phil. XI, 427; the notes on VI, 44, 3; 109, 3, and the introduction to I, 12; for alágí (Wise, p. 296, alaghi 1), see Zimmer, p. 390. Henry's bálágí is scarcely due to oversight: he seems to have in mind some children's disease, bálagí.

Stanza 21.

For ushushábhyah, see the note on II, 33, 2.

Stanza 22.

For vidhú, 'beat,' cf. vidhukránta, a designation of a certain musical bar. For the second hemistich, cf. the note on II, 32, 1.

X, 1. Commentaty to page 72.

This hymn belongs to the class called krityápratiharaṇâni, a series of hymns 'which repel sorceries or spells,' assembled in the list at Kaus. 39, 7. The practices associated with this group of hymns, Kaus. 39, 7-12, are obscure. They begin with 'the pouring of the great consecration' (see the introduction to IV, 17). The performer then takes the holy water obtained by the 'great consecration,' and at night takes off his shoes, puts on a turban, and proceeds to the place where the spell is supposed to have been instituted, sprinkling the holy water as he goes. A formula is recited indicating that the holy water is sprinkled for certain female personifications of holiness and beneficence (yatâyai, &c., Kaus. 39, 9). If no spell is found he casts away (the materials with which he is performing 2?). The

1 Cf. also andhâlagí, Pet. Lex. and Wise, p. 412.
2 The holy water, or the turban? Dârila, samskrârânâm aparakshepah.
next Sūtra (11) is obscure; cf. the note on V, 14, 9. For Sūtra 12, see Kaus. 35, 28 in the introduction to III, 25. Various single stanzas and Pādas of the hymn (20 c; 21 c, d; 25; 32) are employed in other phases of witchcraft in Kaus. 39; see the index.

The hymn has been translated by Ludwig, Der Rigveda, III, 520 ff. Cf. the closely related hymn V, 31.

Stanza 1.

The spell is in the nature of some terrifying, evil-working figure (bugbear, bogey, bogle; German popanz), not merely a magical rite. See the performances in the Sūtra, above.

Stanza 6.

The first hemistich is not easy to render, owing to the plays upon the words, and their ad hoc personifications. It might be rendered, 'Pratiṅkina ("Back-hurler") is our magic priest (āṅgirasá), Adhyaksha ("Overseer") our officiator.' The word āṅgirasá at any rate implies an allusion to that use of the word which couples it especially with witchcraft, and contrasts it with holy practices (āṭhār-vaná, sánta): see the introduction to this volume; the note on XI, 4, 16; and cf. VIII, 5, 9. Note also the pun between kṛityāḥ and ākṛitya, and cf. V, 8, 7.

Stanza 8.

Cf. IV, 12, 7. Here, as there, rībhú may be either appellative, or refer to the mythic Rībhu.

Stanza 10.

a. The image of things floating down a river is employed with great predilection to indicate loss of power, harmlessness: e.g. I, 8, 1; VI, 113, 2; X, 4, 3.

Stanza 11.

The gift of an outsider to the Fathers must either have been regarded as a defilement, or as an attempt to alienate their affection and protecting care. In Pāda b the sacrifice is the hostile sacrifice as in VIII, 5, 15; the name of the
enemy is frequently called out in hostile formulas and prayers, e.g. IV, 16, 9; Kaus. 47, 10. 22. For the difficult word saṃdesyāt, here and in the next stanza, see the notes on II, 8, 5 b and IV, 16, 8.

Stanza 12.

For the conception of the sins of the gods, see the notes on VI, 111, 3; 113, 1, and Proc. Amer. Or. Soc., March, 1894 (Journal, vol. xvi), p. cxix ff. Ludwig’s rendering, ‘sin against the gods, and against the Fathers,’ is perfectly admissible, but the other seems to us more pregnant and probable.

Stanza 15.

d. kurūññi, translated by ‘crowned with a crest,’ is in truth a dīn. λευ. of unknown value. The Pet. Lexs. suggest its equivalence with kiritān, ‘ornamented with a diadem.’ Cf. also kurśra and kuririn, the latter in the closely related hymn, V, 31, 2. Hemaśandra also reports a word kurūzin, ‘horse,’ and Ludwig, apparently on this basis, translates ‘mit rossen.’ The head of the bogey may have been orna-
mented in some fanciful way with a crest. But the point is altogether problematic. Cf. also tiritin, VIII, 6, 7.

Stanza 18.

With the first hemistich cf. the little legend at Maitr. S. III, 8, 8 (106, 11); Tait. S. VI, 2, 11, 1; Sat. Br. III, 5, 4, 2.

Stanza 22.

The ‘lords of the beings’ allude to Rudra, who is called bhūtapāti; cf. Bhava and Sarva in the concatenating next stanza, and see the introduction to XI, 2.

Stanza 26.

b. Cf. the perfect parallel, Manu VIII, 44, yathā nayati asrikpātair mrigasya mrigayuḥ padam, ‘as the hunter tracks the (wounded) animal by its drops of blood.’

Stanza 27.

A metaphorical description of the fate of him that prac-
tises witchcraft. The counter-charm (krityāpratiharana) is

X, 3. COMMENTARY TO PAGE 81.

At Kaus. 19, 22 there is a performance which is supposed to result in the fulfilment of every desire (Kesava, sarvakāma). It consists simply in reciting one of four hymns in praise of certain amulets, while fastening the amulet extolled in the hymn, after having steeped it for certain three nights in a mixture of sour milk and honey (in accordance with the Paribhāṣā-sūtra, Kaus. 7, 19). For the character of the amulet derived from the varana-tree, as treated by the Atharvan poet, cf. the introduction to VI, 85. The third stanza naturally figures in the duśvapnanāsanagana, a list of hymns designed to remove the effect of evil dreams, in the Gāyamālā, Ath. Paris. 32, 8 (Kaus. 46, 9, note). Cf. also Sāntikalpa 17 and 19. The hymn has been translated by Zimmer, Altindisches Leben, p. 60 ff.

Stanza 3.

b. For the epithet, 'thousand-eyed,' cf. the note on IV, 20, 4.

X, 4. COMMENTARY TO PAGE 152.

The central feature of this charm against serpents is the frequent allusion to the white horse of Pedu (Paidva): from earliest times onwards, this is said to be a slayer of serpents. For its mythic origin, see Bergaigne, La Religion Védique, II, 451-2, 498, who identifies it plausibly with the steed of the sun. In the practices of the Atharvan, Kaus. 32, 20 ff. 1, some insect is substituted for the unattainable mythical horse. The hymn is employed at Kaus. 32, 20-25, as follows: 20. 'While reciting X, 4 the (person bitten) per-

1 Cf. also Kaus. 35, 4, 8, and the introductions to VI, 11 and 17.
forms the rite to Takshaka (described at Kaus. 28, 1; see the introduction to IV, 6). 21. Having ground up the paidva\(^1\), he puts it with his right thumb up the nose in his right nostril. 22. If afraid of serpents he hides (the paidva) away in the seam of his garment. 23. While st. 25 of the hymn is being recited (the patient suffering from a snake-bite) is rubbed from (his head) to the tips of his feet. 24. Having heated the bitten spot while reciting the last stanza of the hymn, he throws (the torch with which the heating is done) upon the serpent. 25. (In the absence of the serpent he hurls it upon the spot) where he was bitten.’ The hymn is also cited, along with other mantras against serpents, at Kaus. 139, 8, in the course of practices preparatory to the study of the Veda. It has been translated by Ludwig, Der Rigveda, III, 520 ff.

**Stanza 1.**

a, d. apamā (the Padapātha in perplexity, apa-mā) seems untenable, unless we admit an irregular change of final as to a before r; cf. Joh. Schmidt, Die Pluralbildungen der Indogermanischen Neutra, p. 124 ff. We emend to apamó. ārad and arishat (! with some MSS.) are prophetic aorists: lit. ‘it has hit a post and come to grief.’

**Stanza 2.**

a. The general sense of this passage seems fairly clear, but it is full of obscure details, and the metre so much disturbed as to cast suspicion upon the text. The Pet. Lexs. identify taruṇakam with tarunaka in darbhatarunakā, ‘a young shoot of darbha-grass;’ it seems therefore best to place taruṇakam in apposition with darbhāk. But it is not quite clear what kind of grass is meant, nor what it is meant to do. According to Ait. Br. VII, 33, 1; Sat. Br. III, 1, 2, 7, &c.; Āsv. Grih. IV, 6, 11, the darbha-shoots are employed in the ritual; possibly its purificatory power is

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\(^1\) The paidva is some kind of insect. Most clearly Kerava at Kaur. 32, 22, paidvam hiranyavarmasadrisah kīśas kīrtito vā sa paidva ity ukyate.
engaged against the serpents, as a flame which burns them. Or, perhaps the young darbha-grass in which the serpent lurks (cf. st. 13 d) is invoked against the serpent.

b. The horse of Pedu is meant, it seems: even its tail burns the serpents. For the unintelligible parushásya we are tempted to substitute arushásya, relying upon the oft emphasised whiteness (svétá) of Pedu’s horse (RV. I, 116, 6; 118, 9; 119, 10; X, 39, 10).

Stanza 3.

c. Cf. st. 20, and I, 8, 1; VI, 14, 3; 113, 2; X, 1, 10; RV. X, 155, 3: things that float away on the water are harmless and powerless.

d. The vulgata reads vár, enclitic; Whitney in the Index Verborum, vár. But many MSS., both here and in the next stanza, have vár. According to Pischel, Vedische Studien, II, 74 ff., this is the true reading: injunctive of the s-aorist, second person singular (avársham, avár, avár) from root -var, ‘ward off, hinder, obstruct.’ The sense would be, ‘ward off the fierce poison of the serpent (so that it be) devoid of strength.’ But in the next stanza vár would need to be construed as the third singular aorist indicative, ‘he did ward off, &c,’ which renders this construction problematic. Perhaps the words vár ugrá, being metrically superfluous, are merely a gloss to vishám.

Stanza 4.

Our rendering of the ápi. léy. aramghushó is purely etymological, and very doubtful. Ludwig manipulates it as a proper noun. Perhaps it is the designation of some serpent-killing bird.

Stanza 5.

For kasarñīla, the TS. I, 5, 4, i has kasarñirá (kádraveya), as the name of a personified serpent-riši. ratharvī is a ápi. léy. of unknown connection. Ludwig suggests that the word means ‘die die radform liebt.’ Both are wanting in the list of serpent divinities, Paṅk. Br. XXV, 15, 3.
Stanza 8.

The first hemistic recurs at VI, 56, 1 c, d; cf. the note there.

Stanza 10.

a. aghârvā seems here to be the designation of a serpent. In RV. I, 116, 6 aghârva with different (bahuvihi) accent seems to be Pedu, the possessor of the serpent-killing horse; cf. Bergaigne, l.c., p. 451. The relation of the two is very obscure. For svâgâ and the subsequent designations of serpents, see the note on VI, 56, 2.

Stanza 22.

e. kândâvishâm and kanâknakam are ân. ļey.; it is not even certain that the latter refers to a particular substance: the word may be an adjective qualifying kândâvishâm. It seems to be an intensive formation from root kan.

Stanza 24.

a, b. taúdî and ghritâkî seem to be fanciful names of plants, 'the piercer,' and 'dripping with ghee.' The latter is personified in many ways, as night (AV. XIX, 48, 6); Sarasvatî (RV. V, 43, 11); cf. ghritâpâdî as an epithet of Idâ (e.g. Sat. Br. I, 8, 1, 26).

Stanza 25.

Rubricated at Ath. Par. 33, 3.

X, 6. Commentary to page 84.

The chief interest of this rather banal production lies in the practice which it harbour. From st. 2 we gather that the hymn is addressed to an amulet prepared from the ploughshare. In st. 6 the amulet itself is spoken of as a ploughshare\(^1\), but in addition it is said to be 'strong khadira-wood' (acacia catechu). From Dârila at Kaus.

\(^1\) Cf. also the allusions to the ploughshare in sts. 12 and 33.
35, 4, we may gather that there was a part of the ploughshare which was called ‘the chin of the ploughshare’ (phālakibukā). This must have been made of wood, since of it might be made a vessel having the form of a soma-cup (Dārila, ibidem). All doubt is dispelled by the same commentator’s glosses on Kaus. 19, 22. 23 (p. 53, notes 10 and 12 of our edition). Here it is stated with direct reference to st. 6 of the present hymn, that ‘the chin’ of the plough was made of khadira-wood, and that an amulet fashioned out of khadira-wood in the likeness of the plough is the object extolled in the present hymn. The khadira is a very hard wood (cf. Zimmer, Altindisches Leben, p. 58); at Sat. Br. XIII, 4, 4, 9 it is said to be dāruna, ‘hard,’ and is compared with the bones of the body. The chin of the ploughshare can scarcely be anything else than the point of the instrument, and we are thus brought face to face with the primitive wooden plough. The metal ploughshare seems to have been known as well, if pavira, AV. III, 17, 3; Vāg. XII, 71; Tait. S. IV, 2, 5, 6; Maitr. S. II, 7, 12, has that meaning (cf. Zimmer, l.c., p. 236). The appropriateness of the embodiment of ‘the chin of the plough, made of khadira-wood,’ into an amulet lies on the one hand in the character of the plough and the ploughshare as emblems of prosperity (cf. stanzas 12 and 33); on the other, in the qualifications of the khadira, ‘the wood that chews up (khād) the enemies’ (cf. AV. VIII, 8, 3).

The hymn is rubricated at Kaus. 19, 22 ff. In Sū. 22 the amulet is tied on in the manner described at Kaus. 7, 19 (cf. the introduction to X, 3). In the obscure next Sūtra (23) the four amulets mentioned in Sūtra 22 seem to be passed along the cords (with which they are fastened) by means of a chip of gold (cf. hīranyasrag in st. 4); they are then bent, and put on each three times. In Sū. 24 a fire is

1 Not so Kesava, khadirapalāsamāzin, ‘an amulet from the leaves of the khadira-tree.’
2 Cf. the mantra in Kaus. 20, 5.
3 Dārila, uktamānes katasraḥ suvarnasragmanigatutvam nītvā.
4 Cf. Sat. Br. XII, 3, 4, 2.
built while reciting st. 35; in Sū. 25 the amulet is taken out of the substances in which it has (again) been steeped while reciting st. 29 (cf. Sū. 22), and (again) fastened while reciting st. 30. Cf. also Vait. Sū. 10, 2, 3, and Ath. Paris. 37, 1, rubricating stanzas 1 and 3. St. 4 is rubricated at Ath. Paris. 13, 1; st. 35 at 22, 3; 46, 2.

**Stanza 6.**

The formula, yām ābadhnād brhaspātik, which is repeated many times, indicates the presence of the purohita, the king’s chaplain. As Brhaspati, the divine purohita, fastens the amulet upon the gods, so the king’s chaplain serves the king.

**Stanza 34.**

A delicate oratio pro domo. The significant words are yagñavardhana and satadakshina (ishṭa and pūrta). The real meaning of the stanza is: ‘as I, the priest, have by means of this amulet made thy sacrifice successful, thus do thou, the king, permit thyself to be inspired to reward me, the priest, by a gift of a hundred cows!’

XI, 1. **COMMENTARY TO PAGE 179.**

The preparation of the brahmaudana, otherwise called savayagña (Śāyana), or brahmaudanasava (odanasava in Śāyana’s introduction to Tait. Br. II, 7, 7, page 772), is described at full length in Kaus. 60–63. It consists of the solemn combination of a soma-sacrifice with the cooking of a porridge for the Brahman’s dakshinā. Both the sacrificer and his wife (pātnī) participate in the ceremonious details of the performance. The ceremony works up quite completely the stanzas of XII, 3, in addition to the present hymn. Wherever the ritual is suggestive or explanatory, its gist will be given in connection with the stanzas in question. There are, however, many signs of a secondary and forced employment of the stanzas in the ritual, and the stanzas themselves exhibit occasionally secondary changes which arouse the suspicion that their form and their grouping here are not altogether primary and original.
Stanza 1.

At Tait. S. VI, 5, 6, 1; Tait. Br. I, 1, 9, 1, the preparation of the porridge is correlated with a legend that tells of Aditi and the birth of her sons. Cf. the note on XII, 3, 11. Aditi in our hymn symbolises the pātnī, the wife of the sacrificer (yāgamāṇa). According to Kaus. 60, 19, the stanza is spoken while both of them are engaged in churning the fire. The third Pāda is defective: perhaps pūrve is to be inserted before bhūtakṝtah, if we consult VI, 133, 5; XII, 1, 39.

Stanza 2.

According to Kaus. 60, 22 this stanza is addressed to the smoke as it rises from the churning-sticks. The third Pāda reads, ādroghāvatī (Padapātha, ādrogha avitā: some MSS. avitāḥ) vākam ākkha, which the Paippalāda varies by reading, adroghā vitā vātam matsa. Sāyana comments, adrohakārinām sukərtrāvāṃ yagamānānaṁ avitā rakshitā vākam akkha mathyamānagneh stutyartham anukyamānām rig-rūpām vākam abhilakṣhya. The corresponding passage, RV. III, 29, 9, reads, āśrēdhanta itana vāgam ākkha, and it, with the Paippalāda, suggests the reading ādroghā vītā vāgam ākkha, or ādroghā āveta, &c., the sense being the same in either case. This has been made the basis of our rendering: the Saunakiya-text scarcely yields sense.

Stanza 3.

Kaus. 60, 23: The incipient fire is addressed with this stanza. For Pāda d, cf. st. 11 d, and RV. IV, 50, 10 d.

Stanza 4.

Kaus. 60, 24: The blazing fire is thus addressed. For Pāda d, cf. I, 9, 2; XVIII, 3, 4; Vāg. S. XII, 63.

Stanza 5.

The text of Pāda a seems forced. The Paippalāda with marked improvement, tredhā bhāgo nihito gātvavedah. Perhaps the words yāh purā vo are imported from st. 15.
In Pāda d the Paippalāda reads imām, i.e. the sacrificer, for imām, the pātnī, the wife; cf. st. 4 d. See Kaus. 61, 8, from which it would appear that three heaps of rice, from which the brahmaudana is to be prepared, are addressed with this stanza.

**Stanza 6.**

Kaus. 61, 9–11: 'With the share of grain that has been divided off for the fathers he performs a srāddha. With the one that has been divided off for men he feeds the Brahmans. The share that belongs to the gods he pours into a jar, with closed fist, or open palm, or with the hollow of his two hands (aṅgali); bending his right knee, turned to the north-east, or with his body inclined; reciting stanza 6 (of this hymn).'

**Stanza 7.**

According to Kaus. 61, 20, this stanza is recited while the rice is being poured into the mortar. Possibly the words úd uṅga &c. are addressed to the mortar. The Paippalāda has enām for enām; cf. st. 5. A comparison with st. 6 b still further suggests enām, establishing a natural antithesis between nīkoto uṅga in 6 b, and úd uṅgai-nān (sc. sagātān) in st. 7 b.

**Stanza 8.**

Kaus. 60, 30: The sacrificial skin, its neck turned to the east, the hair turned upward (as usual in ritual performances), is spread out while reciting this stanza.

**Stanza 9.**

Kaus. 61, 18 rubricates Pāda a of this stanza along with XII, 3, 14: 'the mortar and pestle, and the scrubbed winnowing-basket are placed upon the skin.' The Sūtra seems to substitute mortar and pestle for the two pressstones. Pāda b is rubricated at 61, 22, along with XII, 3, 18, avahanti. Pāda d along with XII, 3, 19 at 61, 24, udū-

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1 Or perhaps even more primarily, the porridge; 'the share of the gods this (Agni) shall bring over to them.' Cf., however, the feminine enām in st. 7 b.
hantim (sc. patnim anumantrayate). The construction of the second hemistich is not altogether clear. We have referred the action to the earth in st. 8. See also st. 11. Sāyana refers it to the pātņī (cf. Kaus. 61, 24, above), and construes imām chiastically with pragām, to wit: he patni avahananam kurvati nibādhasva imām ātmiyām pragām hantum ye satṛavaḥ vartante tān ni gahi. This is obviously forced. The construction of imām as imān (but Padapātha, imām!), or its emendation to imām (sc. yāgamānam) would render Sāyana's and Kausika's (61, 24) view more natural. Cf. the notes on sts. 5 and 7 for similar suggestions.

Stanza 10.

Kaus. 60, 19: grīhāna grāvānāv ity ubhayam grīhnāti. Sāyana, ardharṣkena ulūkhalamusalam avahananārtham patnim grāhaya. 1 Kaus. 61, 15–17: 'With the second hemistich (the priest) addresses the sacrificer, saying, "Choose three gifts." (The sacrificer) chooses the first wish, saying: "May I by this rite become superior." The wife chooses the other two gifts.' Sāyana, trayo varāḥ ity ardharṣkena nirvāpānānāntaram varam vṛivantaum (sc. anu- mantrayate).

a. We have translated the doubtful āt. le.y. sakṛttau, for which the Paippalāda has the equivalent sayugau. Some MSS. used by Shankar Pandit have suṣkrtau, an easier reading, suspicious on account of its facility.

Stanza 11.

Kaus. 61, 23: 'While reciting the first hemistich of this stanza along with the second hemistich of XII, 3, 19 (the sacrificer) takes hold of the winnowing-basket.' Kaus. 61, 25: 'With the second hemistich of this stanza and the first of XII, 3, 19 he addresses (the wife) as she winnows.' Aditi in the stanzas and the pātņī in the practice are regularly correlated; cf. st. 1. For Pāda d, cf. 3 d.

1 Sāyana obviously violates the sense of the stanza: patnīm grāhayaḥ collides with grihānā... vīra in Pāda a.
Stanza 12.

Kaus. 61, 29: The winnowing is performed while this stanza is recited.

a. Our translation of upasvasé, ‘while (the wind) blows,’ i.e. ‘in the draught,’ is wholly conjectural. The Pet. Lexs. ‘dröhnend.’ Sáyana, with many MSS., reads upasvasé dhruvaye (for upasvasé druváye of the editions), and comments as follows: dhruvaye dhruváya sthiráya satyaphaláya karmane he tanduláḥ yushman upasvasé upa samipe åsvásayámi prabhútán karomi. Nothing usable may be derived from this manipulation of the stanza. For druváye, see the note on V, 20, 2.

Stanza 13.

Kaus. 60, 25: ‘With stanza 13 he sends (the wife), guarded and ornamented, to fetch water.’ Sáyana, udakam åharantim patnim sampreshayet. This act precedes in the ritual the winnowing, being one of the first features of the ceremonial.

Stanza 14.

Kaus. 60, 26–28: ‘With the first Páda he addresses (the wife) as she brings the water (Sáyana, prathamapádena ågakkhantim patnim anumantraye). With the second and third Pádas he calls upon the wife (to rise). With the words, “take the water-vessel,” she takes it.’ But Sáyana refers the action in the fourth Páda to the sacrificer himself: á tvá-san yognāḥ iti pādaikadesena galakumbhadātrí patnī kartāram preshayet, prati kumbham gṛ̤bbhaya iti ardhaṇapádena patnī galakumbham grāhayet kartāram.

a. Sáyana regards the yoshitah sūmhamānāḥ not as ‘pure waters,’ but as the women who bring them, sohnanāluñkārayuktā imā yoshitah udakahartryah striyah. But cf. sts. 17, 27.

b. Sáyana reads tava samrabhasva, and the Paippalāda tavah samrabhasva. The Páda as it stands in the editions is not defective: yet tavásam sám rabhasva (haplographia) may have been the original reading. We have at any rate translated tavásam as an abstract.
Stanza 15.

Kaus. 60, 29: 'The sacrificer puts (the vessel) down while reciting the first Pāda.' Sāyana, prathamapādena galakumbham bhūmau nidadhyaṭ. Kaus. 60, 34: 'With the remaining three Pādas he places the water-vessel upon the skin.' Cf. also Kaus. 61, 33.

a. Our rendering of Pāda a leaves some misgivings. A more natural translation of it is, 'the share of food that has of yore been set aside for you.' But this leaves it hanging in mid-air.

Stanza 16.

Kaus. 61, 31: The pot is placed upon the fire; cf. also Kaus. 2, 7.

Stanza 17.

Kaus. 61, 34. 35: The purifying two blades of darbha-grass are placed over the pot, and water is poured in; cf. also Kaus. 2, 8. The Paippalāda read in Pāda c, dadat pragnām bahulām āsrūn (parūn?) me.

Stanza 18.

Kaus. 61, 36: With this stanza and XII, 3, 28 the grain is washed in water, and poured into the pot. Cf. also Kaus. 2, 9.

Stanza 19.

Kaus. 61, 37: With this stanza and XII, 3, 29 the porridge is allowed to cook.

d. For paktvā in the vulgata, Shankar Pandit, following most of his MSS. and Sāyana, reads paktā; this we have translated. Cf. also the Index Verborum, s. v. paktrī. The corruption is due to st. 18 d. Note the alliteration.

Stanzas 21, 22.

Kaus. 61, 41. 42: With stanza 21 and XII, 3, 35 the porridge is taken off the fire. With st. 22 the pot is turned to the right.

Stanza 23.

Kaus. 61, 44 rubricates only the second hemistich, amsadhrīm (some MSS. amsadrīm) ity upadadhāti. The
difficult word in the stanza is the ṛt. ley. which the vulgata presents in the form amsaddhṛım. The MSS. present in addition the forms amsaddhṛım, amsadrīm, and amsaddṛım. Shankar Pandit chooses amsadrīm; Śāyana amsaddhṛım, glossing as follows: amsān bhāgān devamanushyapitrisam-bandhino dhārayati ti amsadhrī tām ... vedim. The only point that seems worth saving is the statement that the word refers to the vedi, not to the pot, as the Pet. Lexs. have it: 'vielleicht ein gefäss mit handhaben, henkeln auf beiden seiten.'

d. daivānām (sc. brāhmaṇānām). Read perhaps devā-tānām, metri gratia; cf. st. 25, and III, 3, 2; VI, 13, 1; XII, 3, 38; Vāg. S. XV, 50.

Stanza 24.

Kaus. 62, 1: With st. 24 and XII, 3, 36 the performance indicated in the mantra is made, i.e. the srūk is placed upon the altar (Śāyana, srūkam vedyām sādayet).

a. The feminine hāstām is an opportunist formation, made to suit the feminine srūkam. Some MSS., the Paippalāda, and Śāyana read hāstam, a facile emendation which is, however, discredited by the universal reading dvitīyām.

Stanza 25.

Kaus. 63, 3: Four descendants of the Rishis who know the Bhrigu-Anāgiras texts (i.e. the Atharvan writings) are seated. Śāyana, āsane upavesayet. Cf. also Kaus. 65, 13.

b. Śāyana, punar etān pra sida prāpnuhi. This meaning of pra sad is not well authenticated: perhaps 'favour them' is the true sense.

Stanza 26.

Not rubricated in the Kausika, but Śāyana, in the introduction, supplies the action, katura ārsheyān rītvigō yagamāṇa āhvayet. Not so, however, in the commentary upon the text, suhāvā sobhanāhāvānā patni ārshēyān ... punaḥ-punar āhvayāmi. Whitney, in the Index Verborum, regards suhāvā as instrumental 'with efficient call,' at III, 26, 6; VII, 47, 1; 48, 1, in addition to our passage. But if we
compare AV. VII, 48, 1 with its parallel in RV. II, 32, 4, rākṣām ahām suhávām (so RV.; suhávā, AV.) sushrutāḥ huve, it seems hard to refrain from emending suhāvā in our stanza to suhávām = suhāvān. This we have done, supported further by RV. VII, 44, 2; 82, 4; 93, 1; X, 141, 4.

Stanza 27.

Kaus. 63, 4: The action indicated in the stanza is performed. Sāyana, teshām rītvigām hastaprakshālanārtham udakām dadyāt. The stanza is nearly identical with VI, 122, 5; cf. also st. 17, and X, 9, 27.

Stanza 28.

Kaus. 62, 22: With stanza 28 and XII, 3, 50 he places gold upon the porridge (Sāyana, odane hiranyam nidadhyāt). Kaus. 63, 5: With Pāda a and XII, 3, 53 he sets it aside (? Sāyana, ishat karshayet).

a. For the relation of light and gold, cf. I, 9, 2.

b. For pakvām kshétrāt, cf. vrikshām pakvām, RV. III, 45, 4; pakvā sākhā, RV. I, 8, 8.

Stanza 29.

Kaus. 63, 6. 7: With Pāda a the chaff is poured into the fire (Sāyana, agnau tushān guhuyāt). With Pāda b the refuse is swept aside with the left foot. The precise difference between tūsha and kambūka is not clear. Sāyana glosses the former by, brahmaudanārthatanaṃdulebhhyah pri-thakkritān; both Kausika and Sāyana render kambūka by phalikarana. These indications we have followed. The fire obtains the more valuable and nutritious part of the refuse; Nirriti, the goddess of destruction, has the refuse pushed to her as a sop, uncannily, with the left foot.

Stanza 30.

Kaus. 63, 19. 20: Either with the entire hymn, or with the part of it that begins here, he first anoints the porridge with the dregs of ghee. Cf. especially st. 31.

a. I have taken the words strāmyataḥ &c. as genitives.
singular, dependent upon viddhi. See Delbrück, Altindische Syntax, p. 159. Sâyana, as accusatives plural: dikshårûpaṁ tapas tapyamânān, &c.

Stanza 31.

Kaus. 62, 15-17: With the first hemistic of our stanza and XII, 3, 45 he makes a cavity (for ghee) on the top of the porridge (Sâyana, gartam kuryât). The stanza is varied by substituting the word brahman for adhvaryo, if a priest other than the Adhvaryu is addressed. With the second hemistic of each of the two stanzas he floods the porridge with ghee.

Stanza 32.

For purishmaḥ Sâyana quotes to the point Tait. S. II, 6, 4, 3: praçā vai paravakaḥ purisham, praçayaiyau vai nam pasubhiḥ purishavantam karoti. Cf. sts. 26 a, b; 25 d.

XI, 2. COMMENTARY TO PAGE 155.

The hymn is addressed to Rudra (Siva-Agni), under the large variety of names or embodiments (mûrti) customary with that divinity. These vary from seven to nine in number, most of which, namely Rudra, Bhava, Sarva, Pasupati, Ugra (cf. also the word īśe in st. 27, as reflecting the name Īśāna 1), occur in the hymn either as full proper names, or as standing epithets. Connected lists of these names occur frequently, e.g. AV. XV, 5; Vâg. S. XXXIX, 8, 9; Kaush. Br. VI, 2 ff.: Sat. Br. VI, 1, 3, 10-17; Sâñkh. Sr. IV, 18, 5; Kaus. 51, 8; Pâr. Grīh. III, 8, 6; Āsv. Grīh. IV, 8, 19; Hir. Grīh. II, 8, 6, 7; Mârkaṇḍeya-purâṇa, 52, 2 ff.: cf. Weber, Ind. Stud. II, 302; XVII, 130; Omina und Portenta (Royal Academy of Berlin, 1858), p. 400 ff; Muir, Original Sanskrit Texts, IV2, 343, 403 ff.

The hymn is a prayer to Rudra, in his various aspects,

1 Sâyana cites the following versus memoriais: sarvam parapatim ko graman rudram bhavam athe svaram, mahâdevam ka bhīmam ka.
for protection and mercy, and it is rubricated, accordingly, at Kaus. 50, 13. 14 in the course of the performances of a merchant who starts out upon his business. See the introductions to the hymns III, 15; VI, 59; and 128. Further, in a performance undertaken by a traveller in a lonely place, at Kaus. 51, 7 ff., and again, when an ominous bird of prey holding flesh in its beak alights, Kaus. 129, 3 (cf. stanzas 2, 24 of the hymn). See also Vait. Sû. 29, 10. The hymn figures also in the raudragaṇa of the Gānamālā, Ath. Paris. 32, 17. It has been translated by Muir, Original Sanskrit Texts, IV², 335 ff., and Ludwig, Der Rigveda, III, p. 549 ff.; cf. also Bergaigne et Henry, Manuel Védique, p. 157 ff.

Stanza 2.

The metrical tradition of the stanza is corrupt: avishyā-vaḥ at the end of the first hemistich seems to belong to Pâda c, which ends at pasupate. Accordingly our translation. Sāyana, in Pâda b, reads, pampering his etymology, aviklabebhyaḥ, and glosses, viklabā adhvishtāḥ kātarās tad-viparītebhyaḥ, 'to those who are the reverse of viklabā (cowardly),' i.e. 'bold;' cf. the note on XI, 9, 9.

Stanza 3.

Sāyana, ropayāḥ ropayitrīyo mohayitrīyas tanvaḥ. Cf. V, 30, 16, and Rudra's relation to diseases in st. 22. The epithet 'thousand-eyed' accentuates the relation between Rudra and Agni; see the note on IV, 20, 4.

Stanza 4.

One is tempted to emend antārikshāya in Pâda d to antārikshat, 'from the atmosphere reverence be to thee.' The change of the ablative to the dative may be due to st. 5 d, pratīkṣāya te nāmaḥ.

Stanza 7.

e. The MSS. read unanimously ardhakaghātīnā, but there is no Ardhaka to slay. Sāyana, 'he whose habit it is to slay half of the (hostile) army,' an insipid pis-aller.
A demon by the name of Andhaka is in the epics a familiar victim of Siva, who is styled andhakaghaṭin in Mahâbhârata XII, 10356, and Siva is the later representative of Rudra. The Paippalâda reads adhvaṅgaghāṭin, 'the slayer of the wayfarer.' This suits admirably, since the hymn is intended as a prayer for protection against the dangers of a journey; cf. st. 4, and the practices (in the introduction). But its very suitableness lays it open to the suspicion of being an easy reading which shirks the difficulty involved in the less familiar ardhaka (andhaka).

Stanza 11.

For the last Pâda, cf. XI, 9, 7. 14; 10, 7, and our Contributions, Second Series, Amer. Journ. Phil. XI, 339 ff. The female mourners indicate, of course, the presence of death.

Stanza 12.

b. The MSS. read sahasraghnîm, -ghnyám, and -ghnî. The vulgate has adopted the impossible -ghnîm; Sâyana, -ghnyám; and Shankar Pandit, -ghnî. We have translated the latter, as a locative singular from -hán, with háste, understood.

Stanza 13.

Cf. X, 1, 26; Sat. Br. XIV, 4, 2, 18: padanî means 'tracking the steps,' not 'leading the steps' (Pet. Lex.), as may be seen especially in the passage of the Sat. Br., where vindate is the synonym of nî.

Stanza 14.

b. The text has kârato, not kâratho: change the construction accordingly to the third person.

Stanzas 15, 17.

St. 15 is formulaic: see, e.g. XI, 4, 7. St. 17 is rubricated in Ath. Paris. 33, 3.

Stanza 18.

In the epic literature, Kesin is a demon slain by Kriṣṇa. In RV. I, 164, 44, three Kesin are mentioned: they are Agni, Sûrya, and Vâyu; further, RV. X, 136 is a hymn to
Kesín, the sun, typified as a solitary hermit (muni); see Contributions, Third Series, Journ. Amer. Or. Soc. XV, 167. Possibly the chariot of the sun is the object of Rudra’s attack. The entire stanza may, however, be taken differently: ‘The crushing chariot of the long-haired (kesín, i.e. Rudra) . . . we approach first.’ Sáyana advocates the construction which we have put into the text.

Stanza 24.

Cf. XII, 1, 49. 51. In Páda a, váne may be a metrically superfluous gloss suggested by áranyáh. In Páda c, yaksám is not quite clear: ‘thy spirit,’ or ‘thy reflection, image.’ Sáyana adopts the hackneyed etymological explanation of the word, págym svarúpam.

Stanza 25.

a, b. Sáyana, ‘simsumára is a kind of crocodile, agagara a kind of serpent, pulikaya and the rest varieties of water animals.’ The last word occurs in the form pulikáya at Maitr. S. III, 14, 2 (between matsya and nákra); in the corresponding passage, Vág. S. XXIV, 21, in the form kulpáya (Mahidhara, galaga), and at Tait. S. V, 5, 13, 1 in the form kulikáya (commentary, bahupān matsyavisheka). For the interchange between gutturals and labials, see Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, p. 557, note¹. For the obscure ragasá (Padapátha, ragasáh) Sáyana reads rágasá (átmiyena tegasá).

d. Many MSS. sárván. Sáyana with some MSS. reads sárvám for sárván, the obviously correct form which we have in the vulgate.

Stanza 26.

Though Rudra here threatens men with poison, he is elsewhere reported as himself drinking it. So clearly in the Bhágavata-puráña X, 31, and apparently also RV. X,

¹ Add the following possible cases of the correlation of gutturals and labials: riph = rikh; stupa = stuka; and cf. kapuhhala, ‘back-hair’ (cf. Lat. caput), with kakubh, kakudh.
136, 7, if we take vishá in its ordinary sense. The translators here generally render it by 'water, fluid' (cf. st. 1 of the same hymn). See Muir, l.c., IV², pp. 50, 320.

Stanza 27.

a. The vulgata reads tásyai. This is corrected in the Index Verborum to tásmi. Some of Shankar Pandit's MSS. now exhibit this obviously correct reading, which is also the basis of Sāyana's comment.

Stanza 28.

a. Parallels to this interesting passage, together with a valuable discussion of the position of śraddhā, 'faith,' in the Veda, are presented in Ludwig's work, Der Rigveda, III, 263 ff.

Stanza 29.

b. The stanza is repeated, RV. I, 114, 7; Vāg. S. XVI, 15; Tait. S. IV, 5, 10, 2; the second Pāda appears there in the more desirable form, má na úkshantam utá má na ukshitám, 'do not cause injury to our growing and grown up (children).' The Atharvan reading seems to be due to a misunderstanding of the meaning of the root uksh, as being derived from vah, 'carry.' Sāyana, bhāravahanakshamāmadhyavayaskam, 'the middle-aged man capable of carrying burdens,' and vakshataḥ (!) krītavahanavāpārān. Ludwig, 'der uns faret... die uns faren werden.' Our own translation is a makeshift.

Stanza 30.

b. The Pet. Lexs. and Muir translate asamsūktagilē-bhyāk by 'devouring unchewed food.' We with Sāyana and Ludwig.

XI, 4. COMMENTARY TO PAGE 218.

In the Upanishads, prāna, 'breath,' is frequently identified with brāhma and ãtmān. See, e.g. Kaushitaki Up. II, 1, 2; III, 2; IV, 20; Tait. Up. III, 3. Very frequently Agni and Sūrya take the place of these abstractions, e.g. Maitri
Up. VI, 1. 5. 9. 33; Prasna Up. I, 5. 7. 8; II, 8. Prána is the personified breath of life, itself at the base of all existence (Katha Up. VI, 2), and fits naturally into the system of monotheistic-pantheistic thought which from the earliest beginnings of Hindu literature runs in a parallel current with polytheism. A noteworthy feature of this hymn is the predication to Prána of the qualities of a rain-god (Parganya). As such he quickens the life of plants and animals, and the account of this action of his is pursued with a great deal of detail and repetition. Equally remarkable is the outspoken identification of Prána in sts. 21 and 22 with the sun in the form of the hamsá. This is a round-about way of saying that práná (átmán) is identical with bráhma, brahmá. See Muir, Original Sanskrit Texts, V, 393 ff.; Scherman, Philosophische Hymnen aus der Rig- und Atharva-veda-samhitá, p. 69 ff., each of whom offers a partial translation.

In the ritual of the Atharvan the hymn figures as an áyushyam (sc. súktam), 'bestowing long life,' and therefore forms a part of the áyushyaganá in the Gavamála, Ath. Paris. 32, 4 (see Kaus. 54, 11, note). Cf. also Kaus. 139, 7. At Kaus. 55, 17 it is employed in the course of the investiture of the disciple with the holy cord; at Kaus. 58, 3. 11 in certain special ceremonies (bráhma-súktam and rishi-hastak, Sú. 4), calculated to ensure longevity. The last stanza of the hymn is in our opinion constructed with this purpose directly in view: see the note on the passage. Cf. also Sántikalpa 15, 191.

Stanza 2.

The four component parts of a storm are wind, thunder, lightning, and rain; see our Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 569-70, and cf. especially the váyú krándádhi, 'the wind hastening along with clamour' (RV. X, 100, 2). We have therefore assumed that kránda is the wind, 'the roarer,' par excellence. See also st. 15.

1 Erroneously quoted by Sáyana as Nakshatralaka.
Stanzas 5, 6.

Cf. Præna Up. II, 10: 'When thou, O Præna, sprinklest the rain, then are these creatures full of joy; (they think): "food shall we have according to wish."' Præna here, as elsewhere in this composition, approaches closely to the character of Parganya; see the hymn, RV. V, 83. For st. 5, cf. st. 17.

Stanza 7.

The verse is formulaic; see, e.g. XI, 2, 15.

Stanza 11.

Sāyana, 'by his going out he causes the death of all living beings.' For Pāda b of this and the following stanza, cf. the similar sentiments assembled by Scherman, l.c., pp. 35, 59.

Stanza 13.

The epithet anadvān, 'ox,' suggests AV. IV, 11, where supreme divine power is attributed to an ox. See Muir, Original Sanskrit Texts, V, 399, and Jacob's Concordance, s.v. anaduh.

Stanza 16.

In the ritualistic literature the terms ātharvāna and āngirasā are differentiated, so that the former means 'holy,' being the equivalent of sānta, while the latter means 'pertaining to sorcery,' being the equivalent of ābhiśārika. Cf. Kaus. 47, 2, 12; Vait. Sū. 5, 10; Gopatha-Br. I, 2, 18; Rig-vidhāna IV, 6, 4. See Journ. Amer. Or. Soc. XI, 387 ff.; Amer. Journ. Phil. XI, p. 332, note; and the introduction to the present work. Especially in the passages quoted from the Vaitāna-sūtra and the Gopatha-Brāhmaṇa this distinction is expressed clearly, and there seems to be no good reason to doubt that the writer here has it in mind. For āngirasāh (sc. oshadhāh), see also AV. VIII, 5, 9; 7, 17. 24. Cf. also XIX, 39, 5.

Stanza 21.

Sāyana explains hamsā, alternately, as either the sun, or breath. The latter, if it withdraws from man, produces
death, and consequently annuls all distinctions of time. There can be no doubt that the former is the correct interpretation. The stanza contains a blend of two personifications of the sun. As haṁsa the sun figures at AV. X, 8, 17; XIII, 3, 14; Taitt. Ār. II, 15, 8; Taitt. Br. III, 10, 9, 11; cf. the words haṁsa and paramahaṁsa in Jacob's Concordance to the principal Upanishads. The second conception of the sun underlies Pāda a; it is that of the ağa ekapad, or ekapāda, for which see Roth, Vāśka's Nirukta, Erläuterungen, p. 165; Bergaigne, La Religion Védique, III, p. 20 ff.; Henry, Les Hymnes Rohitas, p. 25. We would refer any one that doubts that ağa ekapad is the sun to Tait. Br. III, 1, 2, 8, 'Ağa Ekapad has risen in the east, delighting all beings. At his urging (prasavam) all the gods go,' &c.

**Stanza 22.**

Sāyana again suggests that the human body, with breath as the dominating force, is the subject of the stanza. The human body, consisting of skin, blood, and six other elements, is eight-wheeled, and held in position by one felloe, breath. Doubtless, the sun is again presented mystically. At AV. X, 8, 7 (cf. Muir, l.c., I, 9; Ludwig, Der Rigveda, III, 395) the stanza occurs with the variant éka-kakram for ashta-kakram. In this form it is obviously a continuation of st. 21: we are at a loss to explain the mystic thought which underlies the change of eka to ashta; cf. ashta-kakra in AV. X, 2, 31. The stanza posits a theosophic riddle (brahmodya; cf. Journ. Amer. Or. Soc. XV, 172 ff.); the second hemistich recurs in a different connection at AV. X, 8, 13.

**Stanzas 24–26.**

The last three stanzas impart to the hymn the character of a conjuration, in accordance with its employment in the Kausika. See the introduction. In the last stanza apāṁ gārtha is 'fire' (cf. RV. I, 164, 52; Tait. S. IV, 2, 3, 3), either the fire in the body, or, perhaps more probably, the fire of which the Brahman disciple takes care. See Sāṅkh.
Hymns of the Atharva-Veda.

Gr̥h. II, 10; Āsv. Gr̥h. I, 20, 10-21; Pār. Gr̥h. II, 4, 1 ff.; Gobh. Gr̥h. II, 10, 46.

XI, 5. Commentary to page 214.

This hymn has been subjected to the treatment of a number of prominent scholars: see Muir, Original Sanskrit Texts, V, 399 ff.; Ludwig, Der Rigveda, III, 452 ff.; Scherman, Philosophische Hymnen aus der Rig- und Atharva-veda-Samhitā, p. 84 ff.; cf. also Bergaigne et Henry, Manuel Védique, p. 161 ff. Neither of these scholars seems to us to state quite correctly the origin of this peculiar type of speculation. In our Contributions, Third Series, Journ. Amer. Or. Soc. XV, 167 ff., we have endeavoured to show that RV. X, 136 contains the glorification of the sun as a muni, a solitary ascetic: the present hymn may be understood best from a similar starting-point. The sun, who contributes elsewhere many of his qualities to the speculations regarding the primeval principle of the universe, is here for the nonce imagined as a Brahmaṅkarin, a Brahmanical disciple, engaged in the practice of his holy vows; next, by an easy transition, all the functions and powers of the Brahmaṅkarin are made the basis of a momentary cosmogonic and philosophical account of the origin and existence of the universe. This allegory is carried out with all the feeble consistency that characterises Hindu speculations of this sort, and the more gladly so, as it offers a good opportunity for the apotheosis of Brahmanism, and the Brahmanic caste. The purely physical qualities of the sun peep out in a variety of stanzas, especially 1, 5, 6, 11, 23, and 26. Cf. the manipulation of the first stanza at Gop. Br. I, 2, 1.

Stanza 3.

Sāyana fitly quotes Āpastamba's Dharmasūtra, I, 1, 1, 15-17. Cf. also Gautama I, 8; Vishnu XXX, 44-45; Vasishtha II, 3-5; Manu II, 146-8. See also Kaus. 55, 18, note; Sat. Br. XI, 5, 4, 12.

Stanza 4.

It is not easy to differentiate the synonyms prināti and
pîpârthi at the end of the two hemistichs. Sâyana, prînâti pûrayati . . . pîpârthi pûrayati pâlayati và. Ludwig and Scherman render pîpârthi by ‘för dern.’

Stanza 6.

o. This Pâda is peculiarly suggestive of the sun: cf. RV. X, 136, 5. In the preceding Pâda the apparently trivial dîrghâsma-ruḥ, ‘with long beard,’ probably refers to the rays of the sun.

Stanza 7.

For the identification of the brahma, or some kindred primeval principle, with Indra, cf. AV. X, 7, 29 ff. See also stanza 16.

Stanza 11.

The two Agnis are explained by Sâyana, correctly, we believe, as the fire of the sun and the terrestrial fire, eko ṣnîk anudyaṭsûryâtmako vartate, aparâḥ pârthivov-snîk drîthivyâ upari vartate. And further: ‘The combined rays of this (terrestrial) fire and the sun, exceedingly strong in their fusion, expand upon heaven and earth.’

Stanza 12.

Sâyana regards Varunâ (cf. stanzas 14, 15) as the subject of the first hemistich, abhîkrandan . . . megheshu stânitaṃ gargitam kurvan syâtiṅgâḥ (I Shankar Pandit; the MSS. have syamtingâḥ) syetavarnam galapûrnam prâptah evam-bhûto varunâḥ. There is no reason for thus separating the two hemistichs. Sâyana is squeamish about endowing a Brahmatárîn with a brijâk khépak; but he enacts here the rôle of Pragâpati, and the predication of a penis is as natural as that of the more commonplace semen (rétas).

Stanza 13.

d. Ludwig, ‘ihr âgya ist der mensch, regen und wasser.’ We have translated with Sâyana. Cf. RV. X, 51, 8, ghritâm kâ-pâm pûrusham kâ-śadhînâm, which carries the note of a vague relationship with our passage, but does not remove the obscurity.
Stanza 24.

For brāhma bhrāgat (again the sun), cf. Kaus. 97, 8 (p. 253).

XI, 6. Commentary to page 160.

The hymn is rubricated, Kaus. 9, 2, 4, in the two so-called sāntiganas (cf. Ath. Paris. 32, 26. 27). These are lists of purificatory hymns and stanzas, employed especially at the preparation of the sāntyudaka, ‘holy water’ (Kaus. 9, 8 ff.). According to the Gazamálā, Ath. Paris. 32, 32 the hymn, with the exception of stanzas 7, 9, 22, and 23, which strike a different key, is a member of the amhölingagana, a list of stanzas characterised by the presence of the word amhas, ‘misfortune, calamity;’ cf. Kaus. 32, 27. The chief interest of the hymn lies in the clear and fairly complete presentation of the pantheon of the time. This is very much on the plane of the Yagus-texts and the Brāhmanas.

Stanza 9.

For the group of divinities addressed in this stanza, see the introduction to XI, 2.

Stanza 14.

For the use of the word bheshağāni as an equivalent of ‘holy’ Atharvan charms, cf. Sāṅkh. Sr. XVI, 2, 9; Āsv. Sr. X, 7, 3; Pañk. Br. XII, 9, 10. See the introduction to the present volume.

Stanza 15.

Zimmer, Altindisches Leben, p. 72, assumes that sāha is the designation of a plant, and this view may be supported from the Hindu lexicographers. In the Index Verborum the word figures under the stem sáhas. Our rendering implies the adjective sāha, ‘mighty.’

Stanza 17.

The entire stanza and certain turns of its expression are formulaic; see III, 7, 9, 10, and cf. the Pet. Lex. under ārtavā.
Stanzas 19, 20.

The two are identical, except that śārvān and śārvabhik are substituted in 20, for viśvān and viśvabhik in 19. Cf. Kaus. 56, 13; 74, 3.

Stanza 23.

The little story (ākhyāyikā) here alluded to is not, to our knowledge, illumined by the rest of the literature. Mātāli is mentioned once more, RV. X, 14, 3, in a totally different connection. Cf. Kaus. 58, 25, and Kausika, Index D, under the stanza.

XI, 7. Commentary to Page 226.

The Vedic writings are extremely shifty in assigning to a first cause the creation and maintenance of the universe, in the course of their cosmogonic speculations. There are purely philosophical abstractions like sat (being) and asat (non-being), tad (that), eka (the only); cosmic forces like brahma, kāla (time), kāma (love), prāna (breath); and personal creators like Pragāpati, Purusha, Visvakarman, Hiranyagarbha, and Parameshṭhin. But further, in the course of the speculations of the Brāhmaṇas, universal or special cosmogonic power is attributed to all sorts of trivial circumstances, even down to the special features and implements of the sacrifice. The priestly power (cf. XI, 5), and the priestly activity, are made to stand for the cosmic force with which they aim to establish relations. Sāyana is quite right, therefore, in correlating the present hymn with such a statement as is made in Tait. Br. I, 1, 9, 1 (cf. also Mait. S. II, 1, 12), where divinities are born of the leavings of the brahmaudana (see XI, 1; XII, 3) which had been eaten by Aditi. The hymn is nothing but a momentary symbolic transfer of the divine, or pantheistic attributes to a certain ritualistic feature made prominent for the time being. The writer knows that he is simply transferring his most fulsome cosmogonic conceptions in order to accentuate a to him important ritualistic act, the consumption of the leavings of the sacrifice. The veil is thin; everything
that is said here fits the brahma, or some other embodi-
ment, and Sâyana boldly establishes the equation ukkhisha
= brahma. Accordingly, too, in at least two stanzas (15, 16)
the ukkhisha is personified as the masculine ukkhishtras,
quite in the manner of the relation of the neuter brâhma
to the masculine brahmân. We may note, however, that the
road for this drastic transfer is opened in a measure by the
philosophical position of the word anna, 'food.' This is
a prominent link in the chain that unites man to the
universe. See, e.g. Tait. Up. III, 3, and the stately array
of passages in Jacob's Concordance to the principal Upani-
shads, s.v. The interest of the hymn lies rather in the
attempt which it makes to exploit exhaustively the chief
concerns of Brahmanical existence and belief. Except
for its metrical form it belongs to Brâhmaṇa literature.
See Muir, Original Sanskrit Texts, vol. v, p. 396 ff., and
Scherman, Philosophische Hymnen aus der Rig- und
Atharva-veda-Samhitâ, p. 87 ff., where partial translations
of the hymn are essayed.

Stanza 3.

d. The translation of Pâda d is mere guess-work. Since
vrá means ' throng,' drá would seem to mean the converse;
cf. the root drá, 'run:' 'that which is assembled and that
which is scattered,' i.e. 'that which is confined and that
which is free,' or the like. Sâyana, vraḥ vârako varunah
drah drâvakah amritamayaḥ somah. The difficulty is in-
creased by the appearance of another mystic monosyllable,
nyâḥ in st. 4 a. The Pet. Lex. suggests that all three are
artificial abbreviations.

Stanza 4.

a. This Pâda is again nearly hopeless. The vulgate reads
drimha sthirô, and Whitney in the Index Verborum classifies
drimha as an imperative. But an imperative is out of place
in this hymn which is throughout descriptive. Shankar
Pandit with the Padapâtha and Sâyana reads drimhaṣṭhirô
as a compound (Sâyana, drimhanena sthirikrito lokah).
I have thought of dridhadrimhā(ḥ), 'he who fastens that
which is firm:’ it is a mere guess. Cf. bhûmidrûnhá, V, 28, 14; XIX, 33, 2. Sáyana glosses nyáh by netárâh, ‘leaders,’ but we should then at least expect nyâh with the circumflex. I have preferred the singular; cf. vrâh and drâh in 3 d.

Stanza 5.

Information regarding the great variety of terms connected with the liturgy and the sacrifice in this and the following stanzas is to be obtained every time from the Pet. Lex. For this stanza, cf. Ludwig, Der Rigveda, III, 25. For the obscure expression tán máyi in Pâda d, cf. sts. 12, 14, and srîr máyi in st. 1.

Stanza 6.

The beginning of the mahânâmnî- verses is given by Sáyana, as follows: vidâ maghavan vidâ gátum anu samsisho disah (Ait. Âr. IV, 1). Cf. Proc. Berl. Acad. 1868, p. 244.

Stanza 11.

b. The expression ubháyah sahá has been rendered, not without grave misgivings, upon Sáyana’s authority, ubhaya ity anena káturâtrâdinâm dvigunitatvam vivakshitam.

Stanza 14.

Three earths and three heavens are mentioned frequently; see Muir, Original Sanskrit Texts, vol. v, p. 304 ff., and the note on IV, 20, 2. Nine are unique.

Stanza 19.

According to Sáyana the mantras called káturhotârah are Tait. Âr. III, 1-5. Cf. the Pet. Lex. s. v.

Stanza 21.

d. We have followed Sáyana, who reads samsritâh srîtâh. The error which extends to the Padapâtha seems to be due to the singulars áhitâ nîhitâ hitâ at the end of the next stanza.

XI, 9. COMMENTARY TO PAGE 123.

Arbudi and Nyarbudi, two divinities, friends of Indra (indramedinau, sts. 4 and 18), are implored to help in battle, and destroy the enemy. These two are associated
in XI, 9, and especially XI, 10 with a third, Trishamdhī, ‘Three-joints,’ who is evidently the personification of a three-jointed weapon (vāgrena trishamdhīnā in XI, 10, 3 and 27). Cf. the trishamdhī ishu, or the trikāndā ishu, ‘three-jointed arrow,’ in Ait. Br. I, 25, 5; III, 33, 5; Sat. Br. II, 1, 2, 9. Further, the employment of the two hymns (XI, 9 and 10) in the Kauṣīka renders it possible to assume that all three divinities are personifications of peculiar weapons, or machines employed in the rough warfare of the time. The warlike practices in question (Kesava and Śāyana, gayakarmāṇi) are described, Kaus. 16, 21–26, as follows:

21. ‘With the two hymns, XI, 9 and 10 (the king’s chaplain, the purohita), exhorts (the warriors) in accordance with the indications (of the hymns). 22. For sacrifice he employs “speckled ghee.” 23. He next performs the practices which end with the act of handing over (the bow), and the practices of scattering (snares and traps in the way of the enemy). 24. Along with the scattered (snares, &c.) he places three-jointed weapons (trishamdhīni), weapons that have the form of bolts (vagrarūpāṇi), and weapons that have the form of arbudi. 25. A white-footed (cow) is anointed with the dregs of ghee and fastened with a rope of darbha-grass to the staff which serves the king to rest upon (?). 26. A second (white-footed cow) is driven (toward the enemy).’ The last two Sūtras bristle with

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1 Cf. XI, 10, 19, ‘Speckled ghee’ is ghee mixed with sour milk. See the Pet. Lex. s. v. prishadāgya.

2 They are given in detail, respectively at Kaus. 14, 8–11 (cf. the introduction to VI, 97), and 14, 28–9.

3 Dārila: The trishamdhīni are for cutting (khedāya), the vagrarūpāṇi are for breaking (bhedāya), the arbudirūpāṇi are for bringing to fall (pāṭāya). To these vague statements may be added the following, vagrarūpāṇi pāṇudurungakapālakantrikā shashabhau- shakam arbuder eva ṛṣapam yeshām varulāni. And further, ‘all are made of brass, all are tied with ropes.’ They would seem to be destructive instruments placed in the way of the enemies’ attack. Śāyana explains trīsamdhīni (I) as lohamayāṇi pātrāṇi, ‘brazen vessels.’ Kesava offers nothing of consequence.
difficulties. Sāyana says sitipadim gām, ‘a white-footed cow,’ but Dārila at Kaus. 14, 22 (cf. AV. III, 19) has meshim, ‘a white-footed she-goat.’ At AV. XI, 10, 6 (see the note on the passage, and cf. also XI, 10, 20) a white-footed, four-footed arrow is spoken of; this seems to indicate that the white-footed animal is let loose as a symbolic arrow, to find its way into the camp of the enemy (scape-goat?): in this way Sūtra 26 obtains sense. Further, the word upāsaṅga is obscure. We have translated tentatively and doubtfully according to Dārila’s indication, visrāmanārtho-rdhVacandā; Kesava has simply rāgūo (Cod. rāgnā) dandaḥ; Sāyana, rāgnas kihnitaketudande rahasyam baudhīyāt, ‘he shall secretly tie (the cow) to the staff of the characteristic banner of the king.’ The Pet. Lex. assumes for upāsaṅga the meaning ‘vicinity,’ but the word ordinarily means ‘quiver.’ Is there a ‘staff of the quiver?’

We have no information in the Veda itself regarding Arbudi and Nyarbudi, aside from this and the next hymn. Sāyana says that they were serpents (see st. 5), the sons of that Serpent-Rishi Arbuda (Kādraveya, the son of Kadrā), to whom tradition ascribes the composition of RV. X, 94 and 175; cf. Āsv. Sr. V, 12, 9. 23; X, 7. Four words are concerned in the elucidation of this matter, arbudā (árbudā), and nyārbudā, árbudi and nyārbudi, and their manifold meanings do not bridge over to our subject with any degree of firmness. Only one point I would suggest: the forms with the prefix ni are in all probability the result of a verbal misconstruction. Arbuda in the Rig-veda is a demon-serpent whom Indra is bound to slay. At RV. II, 11, 20 we have ny árbudam vāvridhānā astah, ‘thou (Indra), having waxed mighty, didst prostrate Arbuda;’ similarly VIII, 32, 3, ny árbudasya vishtāpam varshmānam brhatās tira, ‘pierce the high resting-place of great Arbuda;’ cf. also I, 51, 6; II, 14, 4. I believe that nyārbuda and nyārbudi owe their intrinsically meaningless prefix ni to such verbal juxtapositions which could be easily misunderstood. A still greater curiosity is the friendly relation of Arbudi and Nyarbudi, as ancillary war-gods, with Indra, notwith-
standing Indra's hostility to Arbuda in the RV. Note also the apparent epithet of Indra, nardabuda, at TS. III, 3, 10, 1. Whether it is in any way connected with this cycle of ideas it is impossible to say.

The present hymn has been translated by Ludwig, Der Rigveda, III, 530–1.

Stanza 1.

Sâyana, 'Make manifest to the enemy our equipments for battle, so that fear shall arise in their minds.' For udârân Sâyana proposes either 'demons in the air,' udgatân antarikshakarân rakshah/pisâkâdin, or 'fiery portents,' súrya-rasmiprabhavâ układaya ântarikshyâ utpâtâk. For amîtrebhîyâh Ludwig proposes a different construction, 'make all that visible with the enemy,' i.e. may their weapons and plans not remain hidden from us!

Stanza 2.

b. For the construction of this Pâda (repeated in st. 26 c), cf. Delbrück, Altindische Syntax, p. 106.

c, d. The Padapâtha reads sámrishâ and guptâ, neuters plural in agreement with mitrâni. Sâyana comments upon sámrishtâk and guptâk, supplying 'warriors' with it: this does not change the sense. Ludwig, 'erblickt soll euer verborgenes werden, so vile unsere freunde sind, o Arbudi.' For the eliptic vocative singular, arbude, cf. stanzas 3 and 11.

Stanza 5.

d. The word bhogébhík, 'with (thy) curves,' would seem to indicate that Arbudi is primarily a serpent; cf. RV. VI, 75, 14; Tait. S. II, 1, 4, 5, 6; V, 4, 5, 4. But it may also refer to some snare-like machine, similar to a serpent. Sâyana, sarpasariraih pariveshâyâ.

Stanza 7.

For women as mourners over the dead, and their conventional practices, see our essay on the subject, Contributions, Second Series, Amer. Journ. Phil. XI, 336 ff. Our
explanation of kṛidhukarnī, ‘with short (mutilated) ears,’ is very doubtful, and on p. 340 of the essay just quoted I have asked whether the entire stanza does not perchance refer to demons of the battle-field. I do not place great confidence in Sāyana’s naively ingenious explanation of kṛidhukarnī by ‘short-eared, because all ear-ornaments have been removed.’ Ludwig is relieved by making a proper name of the word.

Stanza 8.

a. The Pāda is problematic: our translation implies that the women, bereft of their relatives who have fallen in battle, sit in a bent attitude longing for their lost kin. It would be possible to imagine another situation: with bent back the women who miss their relatives seek them on the battle-field, where Arbudi has pierced them. Sāyana offers nothing usable. Ludwig’s translation is not clear, ‘die abreissat den rückenwirbel, während sie im geist den sohn sucht,’ &c.

Stanza 9.

Sāyana presents futile etymologies for alīklava¹ and gāshkamadā. Pāda d, amītreshu samīkshāyan is cut of construction, and superfluous: samīkshāyan is in reality the nominative singular masculine of the participle (as in st. 6 b). The expression has assumed the character of a refrain (cf. stanzas 11 and 25), and is similar to the equally formulaic amītrebhyo dhīrē kuru, in stanzas 1, 15, 22, and 24.

Stanza 12.

o. Sāyana reads ārurgrāhāh (ūṛunām grahanaih), and bāhuvaṅkaih (bāhunā vakrabandhanaih), i.e. ‘with thy thighs and arms.’ The parallelism is noteworthy, and āru- may be the correct reading. Conversely, of course, Sāyana may have accentuated an incidental parallelism.

¹ alīklabāḥ visishāklaibayuktā viklabāḥ tadvipartā alīklabāḥ, ‘viklabas are creatures afflicted by extraordinary impotence;’ the converse of that are alīklabas (!); cf. the note on XI, 2, 2.
Stanza 14.

Cf. the essay quoted in the note on stanza 7 (especially p. 340, note). For pañārāv of the vulgata, Shankar Pandit, following Sāyana and some MSS., has substituted pañurāv. Sāyana on Pāda b, uraḥ vakshaḥsthalam pañuraun tatpradesau (ka) āghnānāḥ. Here, doubtless, belongs too pāṭura in Tait. S. V, 7, 21, 2; 22, 1, a designation of a part of the body, described by the commentator as ‘ribs in the back.’ The translation of the ṣṛṣṭi. λευ. aghārīnāḥ in Pāda c is that of the Pet. Lex., and purely etymological. Sāyana, ‘distressed by the grief due to the loss of their husbands’ (aghena . . . ārtāḥ).

Stanza 15.

a, b. All the matter pertaining to the female demons is extremely problematic. Sāyana takes svānvatīḥ literally, ‘accompanied by the dog Sārameya as a playmate.’ He explains rūpakāḥ as ‘ghostly armies which by the force of magic are perceptible in outline merely’ (māyāvasāt kevalam rūpamātrena upalabhyamānāḥ senārūpakāḥ). The word rūpaka suggests the root rup, ‘injure;’ cf. XI, 2, 3.

c, d. Sāyana garbles his text, and comments as follows, pātre antaḥ madhye rehihatim punah-punar lihatim durnihitaishinim dushtanikshiptam ikkhatim vasān (l) gām.

Stanza 16.

a. Our rendering of khadūre reflects simply our own and Sāyana’s perplexity, dūrabhūtam kham khadūram (l) ākāse dūradese.

Stanza 22.

Much in this is obscure and bizarre. Sāyana does not help much, except that he agrees with the Pet. Lexs. in reading -vāsīnāḥ for -vāsīnāḥ in Pāda d; see bastavāsīnāḥ for bastavāsīnāḥ in VIII, 6, 12, and cf. V, 20, 2 b. Accordingly our rendering. The entire stanza seems to depict a blend of a human and demoniac army (‘das wilde heer’), altogether fit to strike terror into the heart of the enemy.
Stanza 23.

Sāyana: 'Trishamdhi is a certain god who routs armies, or designates a weapon, a club which has three joints;' cf. our remarks in the introduction to the hymn. The naturalistic basis of the quasi-divinity is (Rudra's) lightning.

Stanza 24.

Even the trees and other vegetation, as well as animate beings, may exercise their powers to the destruction of the enemy, as is stated unambiguously in the closely parallel stanzas VIII, 8, 14, 15, where the arrangement of the first two hemistichs is a different one. Cf. also Kaus. 73, 5.

Stanza 25.

For the loosely construed refrain at the end of this verse, see the note on stanza 9.

XI, IO. COMMENTARY TO PAGE 126.

The hymn continues the subject of XI, 9, but the appeals for help to Arbudi and Nyarbudi are subordinated; Trishamdhi is here the prominent figure: his momentous powers are engaged for the destruction of the enemy. For the employment of the hymn in the Atharvanic practices and the meaning of Trishamdhi, see the introduction to the preceding hymn, and the note on XI, 9, 23. It has been translated by Ludwig, Der Rigveda, III, 531 ff.

Stanza 1.

For ketu, see the passages and the literature quoted by the Pet. Lex. s. v. 7); Muir, Original Sanskrit Texts, I², p. 32, note 51. Both Sāyana and Ludwig render the word here, as in stanzas 2 and 7, by 'flag.'

Stanza 2.

a, b. The vulgata, depending upon the Padapātha, construes vedārgyam as a compound, it is difficult to say in what sense. We have taken isām veda in the sense of a quasi periphrastic perfect (cf. Whitney, Sanskrit Gram-
mar², § 1070, c). Similarly Sāyana, isâm veda isitavyatvena gânâtu (l). The word trîshamḍhe is metrically superfluous and grammatically unassimilable: it has been omitted in our translation. At best it must be extended to trîshamdhir. The construction of Pâda b is problematic; perhaps it is to be put with what follows, 'may the evil brood, &c., together with the red portents, &c.' The arunāḥ ketāvah are personified as evil forces in this hymn; see the matter referred to in stanza 1.

Stanza 6.

The sense of the first hemistich is extremely obscure. According to Dârila to Kaus. 16, 25, and Sāyana on our passage, the sitipadî is a cow. But this fails to accord directly with the verbs asyati, Kaus. 16, 26, and sāṃ patatu in stanza 20 of our hymn: they point to some missile, an arrow, or the like, and accordingly we have saravyâ in the present stanza. But what is a 'white-footed, four-footed arrow?' We can merely refer back to the solution proposed in the introduction to XI, 9: apparently a white-footed cow is chased as a symbolic arrow into the camp of the enemy. Cf. Kaus. 14, 22 where likewise a sitipadî (Dârila, meshî) is let go (avasrigati, ordinarily employed with arrows). The latter Sûtra evidently relates to AV. III, 19, 8, 'fly forth, O arrow, after thou hast been hurled.' Sāyana reads in our stanza sam patatu for sāṃ dyatu (dyatu, 'fly'), and evades the difficult 'four-footed arrow' by paraphrasing saravyâ as an adjective agreeing with gaûḥ, to wit, saravyâ sarûnâm bārânâm samûhaḥ ... sarasamhati-rūpā bhûtvâ (gaûḥ) sam patatu satrûn samprâpnotu. This resembles our own tentative explanation.

Stanza 7.

Cf. the notes on XI, 9, 7. 14. Possibly female demons, or spectres rather than mourners are referred to. Sāyana refers dhûmâkshî and krîdhukarnî to the army of the enemy; this he supposes to be blinded by magic smoke, and bewildered by the noise of battle (alpasrotrâ patahadhvaninâ hatâsravanâsâmarthyâ).
Stanza 17.

Identical with AV. V, 8, 6. See the diverse translations of the passage in Ludwig, Der Rigveda, III, pp. 439 and 532.

Stanza 19.

a. The speckled ghee (ghee mixed with sour milk) is embodied in the practices of the Kausika, 16, 22; see the introduction to XI, 9.

Stanza 20.

Cf. the discussion of sitipadi in the note on stanza 6.

Stanza 22.

Sāyana explains āgman as 'vehicle,' rathádi yānām, which simplifies the sense. In Pāda d he reads, desirably, abhihitak, 'bound,' for abhīhatah, 'slain.'

Stanza 25.


Stanza 26.

a. Read marma-viddham. Suparnaṁr is out of construction, and it seems natural to read suparnā(h). But the Pāda as it stands is hypermetric, and the expulsion of the word leaves a good trishrubh, ending at adantu. Then, to be sure, Pāda b is short by two syllables.

XII, I. COMMENTARY TO PAGE 199.

This hymn is one of the most attractive and characteristic of the Atharvan, rising at times to poetic conception of no mean merit, and comparatively free from the stock artificialities of the Vedic poets. The relation of the real, visible earth to man, animals, and plants preponderates over the remoter mythological and mystic conceptions. The hymn and its individual stanzas are employed in the ritual freely and in a considerable variety of aspects. Its chief use is at the āgrahāyani-ceremonies, the concluding ceremonies of the rites devoted to serpents, undertaken on
the full-moon day of the month Mārgasīrsha (Kaus. 24, 24 ff.\(^1\)). The so-called *dridhikarmāṇī*, 'rites for rendering houses, villages, &c., firm, or well-established' (Kaus. 38, 12 ff.), are also associated with this hymn, which on that occasion goes by the name of bhaumam (sc. sūktam). At Kaus. 98, 3 the hymn is employed in the course of the expiatory practices on the occasion of an earthquake. A considerable number of stanzas are worked up at the bhūsamśkāra, the preparation of the ground for the fire-altar (vedi) in Kaus. 137. The Ganaṃālā, Ath. Paris. 32, 5 (see Kaus. 8, 23, note), counts it as one of the vāstoshpatiyyāṇī (sc. sūktāṇī), 'hymns addressed to the genius of the homestead'; the Atharvaniya-paddhati at Kaus. 19, 1, enlists it among 'the stanzas that secure prosperity' (pushṭikā mantrāḥ). Cf. also Vait. Sū. 12, 6; Ath. Paris. 10; 47, 1. The uses of single stanzas, or groups of stanzas, will be stated in the notes on the same, below.

The hymn has been translated by Ludwig, Der Rigveda, III, 544 ff.

**Stanza 2.**

Cf. Kaus. 137, 16. This and the preceding stanzas recur Maitr. S. IV, 14, 11. The reading badhyatō in st. 2 a is scarcely tenable, though supported by some MSS. and Kaus. 137, 16. Many MSS. read madhyatō, 'from the midst (of men).'
The Maitr. S. has *asambādhā yā madhyatō mānavēbhyah*. As regards pravātaka in 2 b, Prof. Pischel, Vedische Studien, II, 63 ff. (cf. Weber, Ind. Stud. IV, 407), seems to us well justified in claiming that pravāt many times means 'river,' (root pru); nevertheless we must assume another pravāt (pra-vāt) in the sense assumed above, formed like ud-vāt, ni-vāt, &c. Cf. especially RV. VIII, 6, 34, &c. (Pischel, l. c., p. 67).


\(^2\) The reading of the word is not quite secure; see the critical note, Kaus. 38, 12, and cf. Kesava.
Stanza 4.

Cf. Kaus. 137, 17; Maitr. S. IV, 14, 11 (233, 15, 16). The Pet. Lex., vols. i. 269; v. 1001 (s.v. ánya), explains ánya in Páda c as 'inexhaustibleness.' So also Ludwig. But the ordinary meaning of ánya suffices as a pis-aller. Does the end of the word veil svapatyá, 'ownership?'

Stanzas 5–7.

Cf. Maitr. S. IV, 14, 11 (233, 14; 234, 1; 233, 12), in part with important variants. Stanza 6 is rubricated at Kaus. 137, 28. For the expression bhúmim príthivítm, cf. Avestan zám perethvim, Yasna X, 4. Doubtless príthiví is still (or anew) felt as an adjective.

Stanza 8.

For parallel statements, cf. the passages assembled by Muir, Original Sanskrit Texts, IV, 24 (note 58). Cf. also Ludwig, l.c., p. 320.

Stanza 11.

This and the next stanza are members of the svasty-ayanagana of the Gāvamālā, Ath. Paris. 32, 11 (Kaus. 25, 36, note). Cf. also Ath. Paris. 10; 181, 1.

Stanza 13.

Cf. Vait. Sū. 15, 8; Ath. Paris. 10. For parigríhánti, cf. the parigríhyá (sc. vedi), Kaus. 17, 2, and, in addition to the passages cited in the Pet. Lex. (under pari grah 3), Tait. S. II, 2, 10, 5; Maitr. S. I, 6, 3 (89, 14); Ápast. Sr. IV, 5, 4.

Stanza 14.

Cf. For púrvakrítvāri, cf. the note on púrvakámakrštvane, VII, 116, 1 b.

Stanzas 19–21.

The connection of these stanzas with the body of the hymn is a loose one: Agni, not the earth, is their primary subject; cf. III, 21, 1, 2. See Kaus. 2, 41; 120, 5; 137, 30; cf. also Ath. Paris. 48, 2.
Stanza 22.

d. Ludwig, 'von svadhā (opferspeise wol = Iâ) und speise.' We with Pet. Lex. (pêta ζώουντι).

Stanzas 23–25.

They are frequently cited in the Atharvan ritual as the gandhapravâdâḥ (sc. rikâh), 'stanzas that mention gandha (fragrance).’ At Kaus. 12, 12 a king desirous of lustre is anointed with fragrant substances, the act being accompanied by the recital of these stanzas. Similarly Kaus. 54, 5 (cf. also 24, 24, note); Vait. Sû. 10, 5. The stanzas figure also in the second varkasyagana of the Gânamâlâ, Ath. Paris. 32, 27 (Kaus. 12, 10, note), and are cited frequently in the Atharva-parisîshitas, 4, 1, 3. 4; 6, 2; 17, 2; 22, 3; 44, 1. In st. 23, gandhâ and gandharvâ(h) in alliteration.

Stanza 27.


Stanza 28.

Cf. Kaus. 24, 33; Ath. Paris. 43, 3. Possibly ka is to be added to Pâda b.

Stanza 29.

Cf. Kaus. 3, 8; 24, 28; 90, 15; 137, 40; Ath. Paris. 39, 16.

Stanza 30.

See Kaus. 58, 7 (cf. 24, 24, note), and Vait. Sû. 12, 6, both in connection with purification of the body.

Stanza 31.

Repeated with variants at Maitr. S. IV, 14, 11 (23, 16). This and the next stanza are members of the svasty-ayanagana of the Gânamâlâ, Ath. Paris. 32, 11 (Kaus. 25, 36, note).

Stanza 33.

See Kaus. 24, 33; Vait. Sû. 27, 7.

Stanza 34.

See Kaus. 24, 30. It is curious that this charming verse finds only secondary employment; it does not even figure among the duḥsvapnanâsanâni.
Stanza 35.
See Kaus. 46, 51; 137, 12; Ath. Paris. 44, 1. Cf. st. 61.

Stanza 36.

Stanzas 38–40.
Cf. Kaus. 24, 37 (cf. 24, 24, note); Vait. Sû. 10, 8; 15, 4; 22, 1. Stanza 38 is counted by the Atharvaviya-paddhati (Kaus. 19, 1, note) among the pushïkâ mantrâh.

Stanza 41.

Stanza 42.
See Kaus. 24, 38; 137, 24.

Stanza 44.

Stanza 46.
See Kaus. 50, 17; 139, 8; Vait. Sû. 29, 10; Ath. Paris. 19, 5. Cf. also the raudragana of the Gavamâlâ, Ath. Paris. 32, 17 (Kaus. 50, 13, note). The root ginv in Pâda c, as in st. 3 c, seems to be intransitive, contrary to ordinary usage.

Stanza 47.
Cf. Kaus. 50, 1; Ath. Paris. 19, 2. In Pâda d pânthânam is a metrically superfluous gloss.

Stanza 49.
For this and the next stanza, cf. Vâg. S. XXX, 8; Sat. Br. XIII, 2, 4, 2, 4. For Pâda a, see AV. XI, 2, 24, and note. In Pâda c, ulâ is quotable in addition only at Vâg. S. XXIV, 31; Maitr. S. III, 14, 2 (Mahîdhara, ‘a kind of wild animal’).1 Ludwig, l. c., pp. 166, 548, regards it as an adjective, ‘howling.’ Ludwig, to râkshïkâ, ‘bârin (?).’

1 Cf. ûlâ, Tait. S. V, 5, 12, 1, defined by the commentator in a variety of ways, indicative of perplexity.

T t 2
Stanza 51.

Pāda b recurs at XI, 2, 24 b. Note the parenthesis involved in Pāda e. In the same Pāda upavām is a gloss, disturbing the metre.

Stanza 52.

See Kaus. 24, 41; 137, 23.

Stanza 53.

See Kaus. 10, 20, in the rite for acquiring wisdom.

Stanza 54.

See Kaus. 38, 30. While reciting this stanza one who wishes to be victorious in debate approaches the assembly-hall from the north-easterly direction (aparāgitā, 'the unconquered' direction).

Stanza 58.

See Kaus. 24, 14; 38, 29. Recited by one who desires to please in the assembly: he addresses the assembly-hall with the mantra, and looks at it. Pāda b is obscure: cf. Kesava to 38, 29, yak kākshushā payyati tad vadan (Gammu MS. idam) vighāto na bhavati. Perhaps, 'when I look, then they delight in me.'

Stanza 59.

See Kaus. 24, 31 (cf. 3, 4, note).

Stanza 60.

For the 'mothers,' cf. the introduction to VI, III. The earth herself is 'mother,' st. 63.

Stanza 61.

See Kaus. 46, 52; 137, 13, 14. Cf. for Pāda a the brähmodya, Vāg. S. XXIII, 9, 10. 45. 46; Sat. Br. XIII, 2, 6, 13; Maitr. S. III, 12, 19; Tait. S. VII, 4, 18, 1. 2; Tait. Br. III, 9, 5, 5, and the commentators. For the second hemistich, cf. st. 35.

Stanza 62.

See Kaus. 50, 10: a traveller starts on his journey.

Stanza 63.

See Kaus. 24, 27; 58, 19, note; Vait. Sû. 27, 8.
XII, 3. Commentary to Page 185.

This hymn treats of the brahmaudana, the preparation of the porridge for the Brahmans, more elaborately than XI, 1, with which it is worked up in Kaus. 60–63. See the introduction to XI, 1.

Stanzas 1–4.

The sacrificer, his wife, and children step upon a skin, and seat themselves around a vessel full of water. Kaus. 60, 31 ff.: 'With stanza 1 (the priest) makes (the sacrificer) step upon the skin. 32. The wife (follows, or takes hold of the husband) as he is calling¹. 33. With the third stanza ² he calls for his children . . . 35. With stanza 4 they along with the children seat themselves around (a vessel containing water which has been placed upon the skin, Sūtra 34).'

Stanza 1.

a. ihi is wanting in the Paippalāda. The Pāda is improved by throwing it out and reading pūmān trisyllabically.

Stanza 2.

édhas at the end of the third Pāda may perhaps be regarded as an instrumental: 'When Agni with his flame, &c.;' cf. Lanman, Noun-Inflection in the Veda, p. 562. The second hemistich seems to refer to widow-burning (cf. st. 17 c, and RV. X, 18, 7). The word pakvāt, rendered 'from the cooked porridge,' seems to harbour something of a double entente: 'from the cooked remains of the body, after it has been burned upon the funeral-pyre.' The well-cooked porridge anticipates symbolically the successful conclusion of life, to be followed by a happy life hereafter. Cf. also stanzas 7–9, 11, &c.

¹ The translation of this Sūtra is by no means clear, and does not agree with Kesava’s treatment, tatra hvayasva iti pādena patnīm (Gammu MS. patnī) áhvayīta.

² Kesava, 'with the third Pāda:’ yāvantāv agre prathamam iti pādena apatyañi anvāhvayīta. But how can tritlyasyām mean with the third Pāda?
Stanza 4.

We read gívádhanyák (accented) with some MSS. and RV. I, 80, 4. But the vocative is not impossible: 'around this living (father), ye (children) that refresh the living.' The children might be so called in the sense that they continue the life of the parents. In the fourth Páda váṁ gánitrí either refers to two children, or the parents: 'the mother (female) of the two parents.' See also the next stanza. váṁ could be easily corrected to vo.

Stanzas 7–10.

Kaus. 61, 1, 2: 'While reciting stanza 7 the act indicated in the mantra is performed (i.e. they turn to the east). With the four mantras (7–10) they go around the water-vessel (turning towards each direction 1).'

Stanza 9.

Cf. Kaushitaki-Upanishad I, 2, 3, where it is said that all those who depart from this world go to the moon (soma), the moon being the door of the world of light. Therefore shall man and wife turn to Soma's region where the pious (sukṛtāḥ) departed dwell. Cf. upon this point, Contributions, Third Series, Journ. Amer. Or. Soc. XV, 168. In Páda d the double meaning of pakvá, alluded to in the note on st. 2, seems to gain special prominence: pakvá is at once the cooked porridge, and the cooked ashes of the deceased couple.

Stanza 10.

a, b. Note the threefold play upon the word ud, in úttaram, uttarávat, and údīti.

c. The púrusha (cosmic man) is the pañkti; that is to say, like the metre pañkti he consists of five constituent parts. Cf. Ait. Br. II, 14, 7: 'Man is composed of five parts, hair, skin, flesh, bones, and marrow.' This statement about the púrusha appears to be solely for the purpose of bridging

1 Kesava, prákīm-prákīm iti katasrībhir rīgbeh pratidiram upatish/hate mantroktam.
over to the virāg who is identified in the next stanza with the fifth direction, the nadir (dhruvā).

**Stanza 11.**

Kaus. 61, 3: 'While reciting the stanza (the sacrificers) face reverently every direction.' Apparently the nadir, as it were, embraces all the other directions. For dhruvā as a designation of the fifth direction, see III, 26, 5; 27, 5, &c. Virāg obviously has reference to the metre of that name; she is, too, the daughter of Purusha (cf. Pet. Lex. under virāg 3), who is said to be the metre pañkti in st. 10. A complicated chain of symbolism.

c, d. Aditi is called upon to protect the porridge, for she is the cook of the porridge, by distinction: cf. the legends in Maitr. S. II, 1, 12; Tait. Br. III, 7, 11, 2, and the note on XI, 1, 1.

**Stanzas 12, 13.**

According to Kaus. 61, 4 (cf. Kesava) the water-vessel is next, with stanza 12, taken from the skin and placed upon the ground, and the water contained in the vessel is used throughout the ceremony. The sacrificer and his wife doubtless come down from the skin; hence (the earth) is called upon to embrace them, &c. In stanza 13 the water is implored to purify the sacrificial vessels from impure contact (as indicated by the Paribhāshā-sūtra, Kaus. 8, 14). For the connection of the non-Aryan dāṣī with the sacrifice, see Ludwig, Der Rigveda, p. 212.

**Stanzas 14, 15.**

At Kaus. 61, 18 the mortar and pestle, and the scrubbed winnowing basket, are placed upon the (afore-mentioned) skin, while stanza 14, along with Pāda a of XI, 1, 9, is being recited. Cf. the note on XI, 1, 9 for the substitution of mortar and pestle in the place of the two press-stones. With stanza 15 the pestle is placed upright (in the mortar: Kaus. 61, 21, musalam ukhkhrayati). It is also rubricated in Ath. Paris. 10.
Stanzas 16, 17.

At Kaus. 61, 13. 14 the employment of stanzas 16 and 17 is prescribed, without adhering to their order in the Samhitā: 'With stanza 16 the sacrificer, his wife, and children (sāpat-yau) touch the grain (which has previously been poured into a pot, Sūtra 11). With the second hemistich of stanza 17 the sacrificer takes hold of his wife's hand.'

Stanza 18.

Judging from the Kausika's employment of the stanza the presence of real sacrificial cattle at this stage of the ceremony seems doubtful: the grain that goes to make the porridge seems to be likened to cattle; cf. stanzas 18, 21. In Pāda b the Paippalāda reads medhasvān for gyōtishmān, in Pāda c tam for tān; according to the Index Verborum most MSS. read tām for tān, but the present reading seems preferable.

Stanza 17.

Stanzas which similarly promise the reunion of families in the next world are AV. VI, 120, 3; IX, 5, 27; XVIII, 3, 23. The second hemistich seems to come from the mouth of the departed, who perhaps is conceived to desire that his wife shall follow him to the funeral-pyre; cf. st. 2. These statements are, however, hardly definite enough to permit us to connect them with the formalised later rite of Suttee.

Stanza 18.

This is rubricated along with XI, 1, 9 b at Kaus. 61, 22: avahanti, 'the pestle is beaten down (upon the grain).’ As it comes down it smites and drives off the hostile powers, but at the same time, as in the case of the axe which slays the sacrificial animal (cf. Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 556), the fiction is kept up that it does not really injure the grain. The statement strengthens the impression that the grain is viewed in the light of sacrificial cattle, as in stanzas 16, 21.
Stanza 19.

For the employment of this stanza in the Sūtra, see the notes on XI, 1, 11, and 9. The grain which is to form the porridge is addressed, as though it were the cooked porridge that spreads in the dish, and is enriched with ghee. The second hemistich shows this to be anticipatory, for the act of the stanza is the winnowing of the grain. Cf. stanza 53. In Pāda c varshāvriddham shows that the basket is made of reeds, not of dead wood; cf. Zimmer, Altindisches Leben, p. 238.

Stanzas 20, 21.

Kaus. 61, 26–28: 'With stanza 21 the wife as she removes (the husks) is addressed. With stanza 20 the husband and wife touch (the husks) after they have been removed. With part of stanza 20 d (the grain) is again poured into the winnowing-basket.' There is no mention of the preparation of soma which is suggested by amsūn in stanza 20 c: the word must therefore refer to some part of the ceremony which the Sūtra ignores, unless the grain is figuratively called soma.

Stanza 20.

The meaning of the first hemistich is far from clear. The Brāhmaṇa is either the priest (cf. XX, 2, 3), or some holy text. Perhaps sāmmita brāhmaṇena means 'have been measured out by the Brāhmaṇa'; cf. stanzas 28 and 33.

Stanza 21.

It seems again as though the animals here refer to the grain, as in stanzas 16 and 18: the grain is varied in colour; the porridge when cooked is solid in colour. In Pāda c the Padapātha reads tām, but we have taken tāma = tām.

Stanzas 22–24.

Kaus. 61, 31: 'With stanza 22 the pot is anointed.' As the Sūtra does not rubricate the next stanza (23), where the anointing is mentioned, by itself, we must understand
that stanza 23 is included in the quotation. 'With stanza 24 he places fire about (the pot).’ In st. 22 d brāhmānā seems to be a gloss.

Stanza 25.

Kaus. 61, 34, 35: ‘With this stanza and XI, 1, 17 the two purifying blades of darbha-grass are placed over the pot, and water is poured upon the grain.’

Stanzas 28, 29.

Cf. XI, 1, 18, 19, and see the notes there for the practices that go with the stanzas.

Stanza 30.

Pāda a may be addressed either to the fire, or some officiating person, perhaps the wife. In Pāda b the singular ātmānam is peculiar: the word seems, either to have reached the extreme limit of pronominal usage, or, as we have translated, refers to the interior of each grain of corn, which is to be penetrated by the water. In Pāda d the Paippalāda has pradīṣo yathāmām, upon the basis of which we would propose pradīṣo yāthe|māḥ, ‘according to these regulations.’ Or, perhaps, the Pāda is to be rendered (with the same emendation): ‘measured was the grain as these regions of space (were measured).’ It is possible, too, to imagine pradīṣo as a verb, and read pradīṣo yāthe|mām in still closer accord with the Paippalāda, ‘as thou didst order this (woman).’ The word pradīṣo is mentioned under pradīṣ in Whitney’s Index Verborum for this passage.

Stanzas 31, 32.

Kaus. 61, 38–40. A barhis (seat of darbha-grass) is prepared for the porridge: with 31 a the sickle is handed over to him who shall cut the grass, with part of 31 b he cuts it, with 32 the grass is strewn. Cf. Kaus. 1, 24, 25; 8, 11.

Stanza 31.

d. ámanyutā (Padapātha, ámanyutāh) is to be regarded either as a homophonous instrumental from the abstract
ámmanyutá (better amínyúțtá), or a denominative participle in ta (Whitney, Sk. Gr.², § 1176 b). The latter is the more probable construction. Possibly, however, we must read ámanyu táh, 'without anger they,' ámanyu being an adverb. The word yástam in Páda c seems indeed to demand táh in Páda d.

Stanza 32.

e, d. The Paippaláda has, tatra deváh saha devair visantu, and dakshinato for rítúbhír. Páda c stands sorely in need of correction: we propose tásmín deváh sahá devíbhír visantu. But for the metre tásmín deváh sahá devíbhír visantu would be even simpler. Cf. in a general way VI, 59, 2, note.

Stanza 33.

Kaus. 61, 43. A wooden platter is placed upon the barhis. In Páda c tváśhrá is used consciously for táśhrá: the conceptions of the earthly carpenter, and the heavenly carpenter, Tváśhr—sukrít and rúpakrít are his standing epithets—are blended into one. The difficult word in this stanza is vánapasate, which along with the statements in the first three Pádas (agníṣṭomá) seem to refer originally to the yúpa, the post to which the sacrificial animal is tied. See, e.g., Sat. Br. III, 6, 4, 1 ff. There is no occasion here, as far as can be seen, for a yúpa, and Kausika makes no mention of one. It looks very much as though a stanza concerned with the yúpa had been secondarily adapted. Similarly at Kaus. 15, 11 our stanza figures in connection with a chariot, which is also secondary.

Stanza 34.

Kaus. 62, 9. The porridge is put down to the west of the fire. The meaning of the 'sixty autumns,' as indeed the sense of the entire passage, is extremely obscure; cf. stanzas 41, 42. The point of the stanza may again lie in the double meaning of pakvá (cf. stanza 2): in sixty years, that is at the end of his life, the sacrificer shall reach heaven by the pakvá, in the double sense of the porridge he has offered to the Brahmans, and the cooked ashes of the funeral-pyre.
Stanza 35.

Employed along with XI, 1, 21 at Kaus. 61, 41; see the note on XI, 1, 21, and cf. Vait. Sū. 10, 9. In the order of the Sūtra this stanza precedes stanza 34. Cf. XVIII, 3, 29.

Stanza 36.

Employed along with XI, 1, 24 at Kaus. 62, 1 ff.; see the note on XI, 1, 24. The ladle is placed upon the altar, and in the sequel the porridge is dipped out, as indicated in the second hemistich of the present mantra (cf. Kaus. 62, 6. 7). See also AV. IV, 14, 7.

Stanzas 37, 38.

Kaus. 61, 45, 46. With stanza 37 the porridge is covered with ghee; with stanza 38 the porridge is addressed. Both acts in the Sūtra precede correctly and naturally the dipping out of the porridge, indicated in stanza 36. In stanza 38 the mighty eagle seems to be the sun which shines upon the porridge; cf. XIII, 2, 32. 33. Both devāh and devātābhīḥ seem to refer to the Brāhmaṇas: the acting priests shall give the porridge to the priests for whom the porridge is prepared as a fee. Cf. Muir, Original Sanskrit Texts, I 2, 262; Weber, Indische Studien, X, 35, and see Kaus. 6, 26 ff.

Stanza 39.

Kaus. 62, 11 ff.: ‘With stanza 39 the act indicated in the stanza is performed (i.e. both husband and wife place the porridge in one dish?). The wife takes hold of the husband. The subsequent performances are undertaken while husband and wife have hold of one another.’ In Pāda a the second paraḥ which is rather superfluous may perhaps be emended to pate, corresponding to gāye in Pāda b.

Stanza 40.

b. We read asmāṭ for asmāṭ to correspond with asyāḥ in Pāda a: man and wife are correlated.
Stanza 41.

Kaur. 62, 18: 'With stanzas 41 and 44 juices are poured upon (the porridge).' The fourth Pāda which is identical with 34 a (see its explanation there) seems out of place; it may have crept in owing to 42 a. In Pāda b aṃṛ̤tasya nābhayaḥ may mean, 'the navels of immortality.'

Stanza 42.

Kaur. 62, 10: 'With this stanza the porridge is divided into three sections.' Cf. XI, 1, 6, and the corresponding passage, Kaur. 61, 8–11. In Pāda a 'the treasure' is the porridge itself; cf. st. 34.

Stanza 43.

Kaur. 62, 14: 'With this stanza the fire is carried around (the porridge).' Cf., e.g., RV. VII, 15, 10; AV. VIII, 3, 26.

Stanza 45.

Employed along with XI, 1, 31 at Kaur. 62, 15, 17; see the note at XI, 1, 31. In Pāda d the rare singular āṅgiraso is to be changed to the adjective āṅgirasō, or, equally well, to the vocative plural āṅgiraso.

Stanza 46.

The three stanzas beginning here are quoted in the course of another version of the brahmaudana practices (Kaur. 67 and 68), in Sūtra 68, 27. The devātāḥ in Pāda a are again, in all likelihood, the Brāhmaṇas; cf. st. 38.

Stanza 47.

b. The passage may perhaps be rendered, 'and (so does) my wife at my doing and instigation.' The second hemistich is evidently spoken by the priest in a sort of response to the speech of the sacrificer in the first two Pādas.

Stanza 48.

a. ādhārō is very doubtful: the Pet. Lex., 'rückhalt' (?). Perhaps 'support, or protection in guilt' is nearer to the true sense. Perhaps, again, an emendation to ādharmo, 'lawlessness,' would not lead too far afield.
Stanza 49.

Kaus. 62, 18. 19. A cow and utensils for milking are placed to the north of the fire, the cow is milked during the recitation of a certain hymn, and the milk poured upon the porridge. Pāda a is short by two syllables: supply kārma, or the like?

Stanzas 50, 51.

Kaus. 62, 22. 23: 'With stanza 50 (and XI, 1, 28) gold is placed upon (the porridge); with stanza 51 a homespun garment accompanied by gold is put down in front of it.' These, of course, are additional gifts (pièce de résistance).

Stanza 50.

Ordinary fire in wood, lightning in the (cloud-)waters, and the fire of the heavenly luminaries, are reflected in the gold, presented by him that cooks the porridge: in giving the gold he becomes luminous, illustrious. Cf. I, 9, 2; XI, 1, 28.

Stanza 51.

Since all animals have skins, nay even the porridge has a self-made garment, it is fit that the Brahman should also have one. In Pāda c kshatrēna seems to mean 'covering,' and it may stand for khatrena from khad, 'cover,' though khatra ordinarily means 'umbrella.' Cf. the variants ahikshetra and ahikshatra for ahikhatra, 'mushroom,' i.e. 'serpent's umbrella.'

Stanza 52.

Kaus. 63, 1. 2: 'With this stanza they clothe themselves in the same garment. A second garment (which they put on) becomes a garment (that carries off) evil: that, according to some authorities, is given to a human being of the lowest character.' Cf. Kaus. 18, 1. 4, where a black garment (krishnakailam), symbolic of misfortune, is put on, and afterwards dropped into the water, in order that the misfortune may depart.

Stanza 53.

Cf. the note on XI, 1, 28. For Pādas c, d, cf. stanzas 19 a, b. The point of the stanza is not altogether clear: it
seems as though the smoke rising from the porridge (the earth) symbolises a cloud, and thus procures rain.

Stanza 54.

At Kaus. 63, 8 ‘other chaff of grain (phalikarana in Sūtra 7) is thrown (into the fire) while reciting this stanza.’

Previously, in Sūtras 6 and 7, similar substances (tusha and kambūka) have been thrown into the fire, and cast aside with the left foot; see the note on XI, 1, 29. The stanza is extremely obscure, and I have lost confidence in the interpretation of it advanced in Contributions, Sixth Series, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XLVIII, 576. Its purpose seems to be, rather, to cause the fire to blaze up anew, perhaps, in order to drive away demons. As the sky can assume different colours, and, especially in the morning, can drive away its blackness for the brightness of the dawn (Pāda c), so the fire may be enlivened unto redness by sacrificing (chaff) into it. RV. X, 3, 1 d is almost identical with our Pāda c. The Paippalāda, suitably to the metre, reads ātmany in Pāda b, and rusantim in c; for āpāgait, see the passage in the Contributions, cited above.

Stanza 55 ff.

With the remaining stanzas the bestowal of the brahmāudana and the concomitant gifts takes place (Kaus. 63, 22). The series of formulas beginning here are closely related to the sarpāhuti, AV. III, 27; Maitr. S. II, 13, 21; Tait. S. V, 5, 10, 1 ff.; cf. Weber, Indische Studien, XVII, 295 ff. For the names of the serpents, see the notes on VI, 56; VII, 56, and Zimmer, Altindisches Leben, p. 94 ff. The expression garā mṛityáve in the third line of the formula reminds us of the bahuvrihi garāmṛityu, XIX, 24, 8; 26, 1; 30, 1. This suggests here a tatpurusha garāmṛityu, ‘death from old age;’ the passage would then mean, ‘may he lead us to death from old age.’ In stanza 59 the association of Vishnu with the dhruvā dīś is remarkable: we should expect the ūrdhvā. For the association of Indra (not Yama) with the southern direction, see Weber, l. c., p. 296.
XII, 4. COMMENTARY TO PAGE 174.

The hymn is an elaborate plea of the Brahmans for one of the numerous sources of income which they managed to devise. Especially all sorts of ominous occurrences are set down as occasions for expiatory performances (prāyāsottītī), at which the performing Brahman comes in for his dakshinā (see the thirteenth book of the Kausīka), and every kind of irregularity in the birth of a domestic animal is amended by ceremonies in which the animal finally expiates its own existence by going over into the possession of the Brahman. See, for instance, AV. III, 28, and Kaus. 109–111. A cow which after a certain time (see st. 16) is discovered to be sterile (vasā) is viewed in this light: she belongs to the Brahmans, and the present hymn recounts in picturesque language, accompanied by fierce threats, the urgency of passing her on to the Brahmans whom nothing hurts. Similarly in Tait. S. II, 1, 2, 2, a sterile sheep is said to be ‘cattle for the gods’ (i.e. in effect, for the Brāhmaṇas); cf. also Tait. Br. I, 2, 5, 2, and see in general Weber, Ind. Stud. X, 61 ff. In Kaus. 44 and 45 the ceremonies for slaughtering a vasā are described; it seems according to 45, 17 that they are wound up by giving the animal away. The present hymn is rubricated in Kaus. 66, 20 along with X, 10; nothing is stated except that she is bestowed upon the Brahmans, after having been solemnly sprinkled while the hymns are recited. Cf. in general Ludwig, Der Rigveda, III, 272, and the same scholar’s translation of the hymn, ibid. 448 ff. The metre of this composition is regular anushūbha; this, together with the style and contents, betrays the late character of the hymn.

Stanza 1.

The parenthetic expression, ‘and they have noted her,’ is admonitory: the Brahmans do not fail to know that a sterile cow exists; they are sure to claim their own! Ludwig suggests abhatsata or abhantsata for ābhutsata, ‘and those who have bound her,’ but there is no relative pronoun, and the sense resulting is strained.
Stanza 3.

a. For kútá, cf. Geldner, Vedische Studien, I, 138. asya seems to refer to gávala, understood from the context.

b. kátám ardati is difficult: kátám is unquestionably a Prákritic form for kartám, AV. IV, 12, 7 (cf. similarly kévaše, RV. VI, 54, 7). For ardati one would expect some word for 'fall,' or 'push,' but the word means 'burst, go to pieces.' Perhaps kátám is the subject, 'the deep ground bursts' (cf. RV. IV, 17, 2; AV. XIX, 9, 8, descriptive of earthquakes), but this does not quite do justice to kátám.

d. The Paippaláda has for diyate the preferable reading giyate, 'his property is wrung (from him).'</td>

Stanza 4.

a. vilohitá, designation of some disease, also IX, 8, 1; perhaps, 'flow of blood from the nose.' Henry, Les livres VIII et IX de l'Athravá-véda, pp. 105, 142, 'décomposition du sang.' Both translations are purely etymological, but we may note that the word occurs in connection with other ailments of the head at IX, 8, 1. Cf. also lóhitá VI, 127, 1, note.

e, d. The passage is not quite clear. sámvidyam, áp. ley., may mean 'possession.' Ludwig, 'name.' At any rate there seems to be an attempt to etymologise upon, or explain, vasá as a derivative from the root vas, 'control:' the character of the vasá, quasi 'controller,' is such that she cannot be deceived (duradabhá). We should expect ukyate for ukyase: the Paippaláda also reads ukyase. The Pet. Lexs. translate duradabhá (also st. 19), by 'getting the better of gates,' i.e. 'not to be confined.' This is ingeniously improbable, and contrary to the more usual rendering of the perfect passive participle. The prefixes dur- and a- represent a double negative for emphasis; the word is a stronger version of dú-dábha.

Stanza 4 may be suspected of having stood originally
after 5, because its second hemistich seems to summarise the statements made in the remaining three hemistichs of the two stanzas.

**Stanza 5.**

b. viklándu, ā. λέγ., perhaps 'catarrh;' cf. vikleda (root kli), 'moisture.'

d. Ludwig emends yā to yān, but the feminine is unobjectionable (supply, dhenāḥ, or the like).

**Stanza 6.**

For the custom of marking cattle, see Zimmer, Altindisches Leben, p. 234. The sense of ā sku is not quite certain. For Sat. Br. I, 2, 1, 5, 8, Böhtlingk's Lexicon renders it 'durch stochern zerkleinern;' Eggeling, Sacred Books, XII, 33, 'pull towards oneself;' Pet. Lex., 'divide off.' For ā vriskate, see the next note.

**Stanza 12.**

e. d. If we compare ā vriskanti in st. 28, and Sat. Br. XII, 1, 3, 22, it seems possible that the passive ā vriskyate must be substituted in one or another case (stanzas 6, 12, 26, 34) for ā vriskate; cf. the parallel roots skyut and skut, and the note on VI, 136, 3. The Pet. Lex. s.v. suggests the same correction for a number of passages in other texts. The dative manyāve, in that case, involves zeugma: here the middle of the same verb, in the sense of 'infringe upon,' is certainly required, as is shown by st. 51.

**Stanza 16.**

For Nārada in this and several of the following stanzas, see the note on V, 19, 9.

**Stanza 18.**

The sense is as follows: Though he did not perceive her udder, because a young and sterile cow is deficient in this mark of prospective maternity, yet when he gives her away, she becomes a fruitful source of blessings.
Stanza 22.

d. The cow belongs not even to every ordinary Brähmana, but only to him that knows all her mystic properties; cf.
the numberless occurrences in the Brähmanas of the expressions, ya evam veda, &c., and ya evam vidvān, &c.

Stanza 23.

The divinities that belong to the earth are in all probability the Brähmanas themselves; cf. the note on XII,
3, 38. The stanza betrays sharp competition between the Brähmanas.

Stanza 24.

c, d. Ludwig proposes to read either vidvān for vidyān,
or nārada for nāradah. Neither seems necessary: vidyāt is
the optative of narration, a moderated form of categorical
statement. A better way to ease the construction is to
read sā ha for sahā in Pāda d.

Stanza 27.

The statement is significant: it seems as though stanzas
of a more antique and floating character respecting the
vasā existed prior to the Atharvan redaction. For vaset
read, of course, vaset with the Index Verborum; cf. the
note on III, 4, 7.

Stanzas 29, 30.

d. Ludwig suggests gighāmsasi, and this is correct as
far as the change of the third person to the second person
is concerned. The attraction of the proper third person in
st. 30 has operated. But I have furthermore changed both
stems to gigāmsa- from the root gam: the sense is much
simplified. In st. 30 d read yākāyāya with the Index Ver-
borum.

Stanza 31.

Cf. the interesting parallel stanza Sat. Br. III, 4, 2, 7. It
may be questioned whether the real gods are supposed to
mediate between the vasā and the Brahmans, or whether
devā and brahmān are used synonymously. Cf. the notes
on st. 23 and st. 40.
Stanza 32.

a, b. The call svadhā is the ordinary and typical exclamation in connection with formulas addressed to the Fathers, in distinction from svāhā, the call to the gods. The construction of the hemistich involves a zeugma. If we compare expressions like ā sūryāya vrīskyate, Tait. Br. II, 1, 2, 10; ā vrīskyantām āditaye durēvāh, RV. X, 87, 18, it would seem as though the datives pitṛbhyo and devātābhyah are to be construed with nā ā vrīskyate (vrīskate), derived from the sense of Pāda 4; cf. also st. 28 d. See in general the note on st. 12.

Stanza 38.

Brhāspati is the divine representative of the Brahmins: he undertakes to collect the debt incurred by the unrighteous owner of the vasā from his descendants by causing the priests to dun them for the debt.

Stanza 41.

For viliptīyām (MSS. also viliptīm) the Paippalāda has vilaptīm (for vilapatīm?). Neither form seems to suggest anything usable. Perhaps viluptī, 'miscarrying,' a derivative of vilupta, 'destroyed,' in the neuter 'dead offspring' is the true reading, of which the extant forms are perplexed popular etymologies (viliptī, 'soiled;' vilapatī, 'whining'). Only it does not appear clear why viluptī should have been misunderstood; hence the suggestion is very problematic.

Stanza 42.

c. The Paippalāda reads tān for tām: 'And Nārada replied to them'—a more facile reading.

Stanzas 43-47.

There seems to be considerable disorder in the arrangement of these stanzas. We should naturally expect 47 immediately after 43. This may have been displaced by 44: the concordance of kāsyā(h) in 43, and viliptyāh in 44
(cf. viliptṛ yā in the otherwise identical st. 46) renders stanza 44 suspicious. The original order, throwing out 44, may have been 43, 47, 46, 45.

XIII, i. COMMENTARY TO PAGE 207.

The thirteenth book of the Atharvan consists of four hymns devoted to the worship of a divinity called Rohita, and his female Rohini. There can be no doubt that 'the red' sun and his accompanying female, who in the course of the literature is designated as Ushas, Sūryā, Sūryā Sāvitri, or Dyu, are primarily in the mind of the poet. Rohita accordingly is identified with Agni (stanzas 1, 11, 12), Sūrya (stanzas 1, 32, 45; 2, 1) and other manifestations of the sun. But there is also another equally obvious side to the composition: it represents an allegorical exaltation of a king (rāgā) and his queen (mahishi). The heavenly Rohita and his female are called upon to protect and exalt the king and queen; the names of the divinities, rōhita and rōhini, are felt by the Atharvan poet to furnish especially good ground for calling upon them to undertake this protection, since they afford an inexhaustible mine for puns with words that mean 'rise, ascend' (cf. st. 4 a). In the royal ceremonies (rāgakarmāni) the king frequently ascends (ā ruh, or ā kram), a throne, or skin, or horse; the act, of course, symbolises every time the moral ascendancy of the potentate. Cf. Vait. Sū. 36, 7; Kaus. 17, 3, 9, 13, 22; Ait. Br. VIII, 6, 12; and the rāgasūya at Vāg. S. X, 1 ff.

1 Cf. Contributions, Third Series, Journ. Amer. Or. Soc. XV, 186.

2 The word 'identified' is perhaps too strong. The composition of this book is by no means a unit; it is indeed at times very difficult to see upon what ground the various stanzas have been compiled evidently with the main purpose of glorifying Rohita. But at any rate the compiler finds it especially natural to adapt stanzas in praise of other sun-divinities, and to glide over into the diction familiar to them. At Kaus. 24, 42 rohita is explained directly as the sun (āditya). Another relation of Rohita is Agni with two red steeds (rohitābbhyyām), Lāṭy. Sr. I, 4, 2 ff.
where the verb ā ruḥ occurs with especial frequency. In general the relationship of many stanzas of the present hymn with those in vogue at the rāgasūya, the ceremonies at the consecration of a king, is very close; they have been collected and discussed in our remarks on the Rohita-book; see the article cited below.

In the Tait. Br. II, 5, 2, 1–3 a considerable number of the stanzas at the beginning of this hymn recur with variants which betray the fact that the Taittiriya-version is older and better than that of the Atharvan. The commentator (p. 600) explains the rōhita as the horse employed at the ārvamedha, the horse-sacrifice, and we may regard it as possible that certain stanzas in this compilation were originally composed for this purpose (cf. the note on st. 22).

The hymns of book XIII are designated at AV. XIX, 23, 23, and Kaus. 99, 4 as rohitāni (sc. sūktāni). Neither the Kausika, nor the Vaitāna, each of which rubricates individual stanzas, contributes anything of consequence towards the elucidation of the hymn. In Ath. Paris. 13, 2 (Hiranyagarbhavidhi) the first two hymns of the book are employed. This is distinctly a royal rite, intended to ward off all evil (sarvatapāpanodana). Stanzas 1, 12; 2, 36. 37 are employed in another rāgakarma, called the Ghrītāvekshazam, Ath. Paris. 8, 1. Nowhere is there anything calculated to define these hymns more narrowly.

The present hymn has been rendered by Ludwig, Der Rigveda, III, 536 ff.; cf. also Muir, Original Sanskrit Texts, V, 395 ff. The entire Rohita-book has been translated and expounded by Henry, Les Hymnes Rohitas (Paris, 1891); cf. Contributions, Fourth Series, Amer. Journ. Phil. XII,

1 AV. XIII, 1, 1 in Tait. Br. II, 5, 2, 1; AV. 3 in Tait. 3; AV. 4 in Tait. 1; AV. 5 in Tait. 1; AV. 6 in Tait. 3; AV. 7 in Tait. 3; AV. 8 in Tait. 2; AV. 10 in Tait. 2.
2 Cf. Indische Studien, IV, 433.
3 At Kaus. 99, 4 the rohita-hymns are addressed to the sun during an eclipse.
Regnaud, Le Rig-Veda et les Origines de la Mythologie Indo-Européenne, p. 315 ff.

Stanza 1.

In Pāda d the Tait. Br. reads naḥ for tvā; the latter seems due to secondary adaptation. The stanza in its Atharvan form clearly bespeaks protection for a king from Rohita. Its first hemistich is addressed, very secondarily, at Kaus. 49, 18, in a witchcraft-practice to a sinking ship.

Stanza 3.

The appearance here of a stanza that deals with Indra and the Maruts is not as arbitrary as it may seem to be at first sight. In a certain sense Pāda 3 a is in catenary construction with 2 b. The Maruts are the vis, the people; Indra is the typical king. And, with a quick turn in the second hemistich of the present stanza, Rohita again suggests the king, who listens to the people (the vis, the Maruts): the word svādusammuḍah conveys between the lines the prayer, ‘so that they (the people) shall be delighted with the sweet gifts of royalty.’

Stanza 4.

Cf. XIII, 3, 26 d, and the introduction, for the alliterations in Pāda a. The Taittiriya version of Pāda c, tābhiḥ sāṃrabdho avidat shāḍ urvīḥ, has correct metre, and the aorist third singular avidat is in accord with the tenses and numbers of the verbs immediately following. Ludwig evades the syllepsis in the plural avindan, rendering, ‘von disen (frauen) erfasst haben die sechs weiten ihn aufgefunden.’

Stanza 5.

The present stanza, together with 4 a, b, exhibits a very pronounced allusion to practices akin to the rāgasūya; cf. the dig-vyāstāpana-matrāḥ, Tait. S. I, 8, 13, 1-2, and see for details our article cited above, p. 432. For the form āsthān (āsthāt), ib. 438 ff. Cf. the first abhayagāva of the Ganaṃālā, Ath. Paris. 32, 12 (Kaus. 16, 8, note).
Stanza 6.

The Taittirīya version again has the mark of priority (agā ēkapād for agā ēkapādaḥ). The agā ēkapād is certainly the sun; cf. Tait. Br. III, 1, 2, 8, 'the one-footed goat (with double entente, "driver," and again, "non-born") has risen in the east, delighting all gods; at his urging all the gods go.' Cf. the note at XI, 4, 21.

Stanza 10.

The gāyatri, the rhythmic measure of Agni, is his representative upon earth (cf. RV. I, 61, 8; Journ. Amer. Or. Soc. XVI, 9). The assimilation of Rohita and Agni, which appears frequently in the sequel, begins here. Note the variants, Tait. Br. II, 2, 5, 2.

Stanza 11.

d. Repeated at RV. X, 123, 8 d, where the Pāda appears to be secondary, since the word rūpāṇi, supplied here from Pāda b, is there wanting. Cf. similarly the inferiority of RV. VI, 58, 1 a to Tait. Ār. I, 10, 1 (3 a).

Stanza 12.

a. tvā is metrically superfluous, and hardens the sense. Without it, 'he shall not abandon me, lest I abandon (him).'</a></p>

Our rendering of nāthito, 'when implored,' is uncertain: ordinarily (e.g. III, 1, 2) it means 'in distress.' The sense would then be, 'may I not in distress abandon thee.'

Stanza 14.

c. Repeated in st. 37 d. The rendering is conjectural owing to the obscurity of the word magmāni, which occurs here only. Cf. RV. I, 143, 4.

Stanza 15.

e. I am inclined to think that Ludwig is correct in emending the ār. aey. ushṇihāksharō to ushṇihākshāro = ushṇih ākshāro, and in rendering akshāro by om (the pranava); cf. Sāṅkh. Sr. I, 1, 36 (pranavo ye yagāmahe vashaśkāraḥ). For other suggestions, cf. Henry's careful discussion in his note (l.c., p. 27 ff.).

1 Cf. Bergaigne, La Religion Védique, III, 23.
Stanza 16.

The five stanzas beginning here are rubricated at the godâña-ceremony, the trimming of the youth's beard at the time of puberty. Kaus. 54, 10. Their connection with the rest of the hymn is problematic. In stanza 18 d Rohita, as a variant of Agni in 17 d, is mentioned, and this alone may have induced the diaskeuasts to place the entire series here.

Stanza 17.

This and the next two stanzas exhibit the word vâkaspati. They, along with other stanzas containing the same word, are known in the ritual (Kaus. 41, 15) as vâkaspatilingâh (sc. rikâh), and are employed at practices designed to ensure gain in business, while addressing the rising sun.

d. The word parameshtâhin seems to refer for the nonce to the young man, who, during the moment of his consecration, assumes in the exorbitant language of his environment the rôle of the lord on high.

Stanza 18.

According to the Index Verborum the MSS. read nau for no (both times?).

Stanza 21.

Here begin the stanzas devoted to Rohini. Cf. RV. I, 39, 6; VIII, 7, 28. Both these passages have the nominative rôhitaâ, so that he himself appears as the side horse, the speckled mares or cows of the sky being the main draught-animals. The Atharvan form smacks of adaptation, decidedly. For, apparently, Rohita is here in the car, and the speckled female is the side-horse. The gloss on this stanza, Kaus. 24, 42. 43, which states distinctly that rôhita is the sun, prîshatî the sky (dyu), conceives of the latter as a cow¹, rather than a mare, as one would expect in the case of the female of the red steed. This is quite

¹ The stanza is cited by the Ath. Paddhati (Kaus. 19, 1, note), as one of the pushâkâ mantraâh.
in accord with the usual description of the dawn; cf. RV. I, 113, 2; V, 64, 7; 80, 2–4.

**Stanza 22.**

The word sūrī, very common as a masculine, is here, and here alone, feminine. It seems chosen, with conscious straining, for the purpose of alluding to Sūryā, the female of the sun. We should not forget in this connection the fact that there is another Rohinī, the constellation of that name, corresponding to another male divinity of light, the moon; see Tait. S. II, 3, 5, 1; Tait. Br. III, 1, 1, 2; 4, 2 (cf. also Tait. S. I, 1, 7, 7). It is not unlikely that the existence of one of these pairs stimulated the completion of the other. These notions are plastic, and elusive in their multiplicity.

**Stanza 23.**

Cf. the similar mantra, Vait. Sū. 36, 27. For a possible relation of this stanza and the rohinī-episode of the hymn to a certain part of the ceremonies at the horse-sacrifice, see our above-cited essay, p. 435 ff.

**Stanza 25.**

This and the next stanza are recited at the kītrākarma, a rite designed to procure prosperity, during the full moon of the month kaitra; see Kaus. 18, 25.

**Stanza 27.**

Addressed at the āgyatantra, Kaus. 137, 10, to him that constructs the fire-altar (vedi). The adjectives pāyasvatīm, &c., refer doubtless primarily to the earth, the cosmic altar (cf. st. 46).

**Stanza 31.**

b. For utpīpānam, cf. our discussion, l.c., 441 ff.

**Stanza 32.**

c. The Paippalāda reads rasmibhiḥ for āsmanā; this suggests rasmānā, 'with his ray,' but the singular instrumental is rare, and in this connection doubtful.
Stanza 33.

The Virâg is another personification of the shining female heaven (dawn), and the male sun is viewed here as her calf rather than her husband. The 'bull of prayers' again must refer to the sun: it seems to mean 'he to whom prayers are chiefly directed,' a conception which is fortified immediately by the epithet sukrâprishtha, which I take to be an equivalent of sómaprishtha (st. 12). In Pâda c it would seem natural to read ghriténâktâm, 'anointed with ghee,' for ghriténârkám, establishing thus a certain balance between this expression and brâhma sántam in Pâda d. But the construction of abhî ark with two accusatives is secure, e.g. AV. VII, 14, 1 ; 72, 1, and at Tait. Br. II, 8, 8, 9 c we have, tâm arkaír abhy ârânti vatsám. Each reading seems equally good under the circumstances.

Stanza 39.

d. The Paippalâda reads vipasyantam for vipâskâtam; the reading is not favoured by the metre, and seems in every way inferior.

Stanza 40.

a. The text as it stands can hardly be sustained. The Paippalâda reads, devo devam arkayasi. Henry, without a knowledge of this, emends to devó deván arkayasi; cf. our remarks, l. c., p. 437. We have finally accepted this in our rendering: the extant Saunakiya reading must have arisen on the basis of the reading devó devâmmarkayasi with anticipatory anusvâra.

Stanza 41.

A cosmic charade (brahmodyam)=AV. IX, 9, 17, and RV. I, 164, 17 (with the variant antâk for asmín in Pâda d). The subject of the riddle is the dawn. Her calf is the sun, as in st. 33. The disappearance of the dawn at sunrise is depicted prettily, though rather mystically in the second hemistich. The meaning of Pâda d is that though a cow she does not beget her calf in this earthly herd: her calf
is heavenly. Cf. Haug, Vedische Räthselfragen und Räthselsprüche, p. 24, for other explanations that seem to us decidedly strained.

**Stanza 42.**

Another, profoundly mystic, charade, essentially identical with IX, 10, 21 and RV. I, 164. 41. Whatever the independent solution may be (cf. Haug, l.c., p. 47 ff.), the presence of the stanza here seems to be in some way due to the word padā in 41 b. There the word indicates the part of the body; here, with characteristic jugglery, the metrical 'foot.' The varying light or rays (feet) of the dawn may have suggested the metres with their varying feet, even if the brhmodyam was not really constructed primarily with a view to the answer 'dawn.' It has at any rate no direct bearing upon Rohita, and seems to appear here by way of expanding the laudation of the female divinity of the preceding stanza.

**Stanza 45.**

Beginning here Sûrya appears in the rôle of a cosmic sacrificer, and the elements of the sacrifice familiar in the liturgies are boldly projected into the visible universe. With all the extravagance of the fancies they are on the whole intelligible, and at times not wanting in beauty.

**Stanza 56.**

Employed at Kaus. 49, 26 in a conjuration against an enemy. Pâda b, μη προς τὸν ἡλιον ὄμιχειν, Hes. Ἐργά καὶ ἡμέραι 725.

**XIX, 26. COMMENTARY TO PAGE 63.**

The hymn is not employed in the Kausika. It is quoted by Sâyana from the Sântikalpa 17, as follows: agneh pragâtam iti sûktena âgneyim agnibhaye sarvakâmasya ka. This Sâyana expounds, iti vihitâyām âgneyyâkhyâyâm

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2 Sâyana regularly substitutes Nakshatrakalpa for Sântikalpa.
mahāsāntāu hiranyanirmitam kundalādikam abhinantrya badhniyāt. According to this he who is afraid of fire, or desires everything in general, performs 'the great rite of consecration for Agni, and puts on earrings and so forth, made of gold.' For mahāsānti, see Kaus. 39, 27; 43, 5; 44, 6; 46, 7, and the note on Kaus. 9, 5. Sāyana further quotes Sāntikalpa 19, in which the hymn is again rubricated: agneh pragātam pari yad dhiranyam iti hiranyam āgneyyām, and comments, karnamadhye khidravad dhiranyakundalam ity arthāh. Once more the hymn is rubricated in the Tulāpurusha, Ath. Paris. 11, 1, along with other mantras: agne gobhil, agne-bhyāvartin (Kaus. 72, 13), agneh pragātam iti sampātān udapātra āniyā-bhishekakalasseshu ninayet. The performances are secondary throughout. The hymn has been translated by Grill, pp. 49, 192; the Anukramanī designates it as āgneyam hairanyam.

**Stanza 1.**

Cf. Tait. Br. I, 2, 1, 4; Åpast. Sr. XIV, 11, 2. In Pāda c enam refers either to mani or some other masculine designation of a jewel. Sāyana, hiranyarūpam padārtham arhati.

**Stanza 2.**

For pragāvanto mānavaḥ, see Bhagavadgīta X, 6. The majority of the MSS. read ishiré for īshiré, and Whitney, Index Verborum, and Roots of the Sanskrit Language, seems to derive the word from ish, 'send.' Sāyana, īshire prāptavantah.

**XIX, 34. COMMENTARY TO PAGE 38.**

The hymns, AV. XIX, 34 and 35, are not rubricated in either of the Sūtras, Kausika or Vaitāna, and this is in accordance with the general character of the nineteenth book as a paralipomenon in the text of the Saunaka school; see Kausika. Introduction, p. xl ff. According to the Sāntikalpa 17 and 19, both hymns are employed in a mahāsānti, 'great consecration' (cf. Kaus. 9, 6, note), pertaining to Vāyu, the wind. In reference to this Sāyana has the fol-
lowing: pāṇkame·nuvāke dvādasa sūktāni, tatra ‘gaṅgido ·si’ iti prathamadvitīyābhyaṁ sūktābhyām ‘vāyavyām vātavātyāyām’¹ iti (Sāntikalpa 17 ²) vihitāyām vāyavyā-khyāyām mahāsāntau gaṅgīdavrikshanirmitam manim bādhnyāt, tathā nakshatralke († for sāntikalpe) sūtṛītam, ‘‘vātāg gātāh’’ (IV, 10) iti sānkham vārunyām, “gaṅgido ·si gaṅgido rakshitā·si” (XIX, 34) iti gaṅgīdam vāyavyāyāyām’ iti (Sāntikalpa 19). A number of stanzas have been commented upon by Zimmer, Altindisches Leben: see the index, p. 457.

Stanza 1.

a, b. The text of our translation of the first two Pādas is that of the vulgate. This differs from the MS. reading so much as to amount to an independent composition on the part of the editors. They read, āṅgirā (cf. st. 6) asi gaṅgīda rákshitā·si gaṅgīda ; the MSS. unanimously present, gaṅgīdō·si gaṅgīdō rákshitā·si gaṅgīdāh. I am far from feeling that the editors have restored the ancient text. The difficulty with the MS. reading is the absence of any adjective or noun gaṅgīdā with apppellative meaning, and the cumulation of nominatives. The latter difficulty is paralleled closely by AV. IV, 12, 1, and it would seem almost as though in both passages the nominative had assumed the function of vocative. Neither difficulty exists for Sāyana, who translates the second gaṅgīdō as vocative and paraphrases the first as an agent noun, as follows: he gaṅgīda mane gaṅgīdo·si yato gātānām krityānām krityākritām ka nigaranakartā·si (one MS. nigirana-) ato gaṅgīda ity ukyate . . . gam girati iti gaṅgirah . . . yad vā gaṅgamyate satrūn bādhhitum iti gaṅgīdāh. I must say that I do not think it impossible that the original text had in mind some pun on the root gar, ‘swallow,’ in connection with the first gaṅgīda, or perhaps some other root, say, gāgrī, ‘wake.’ The latter suggestion would yield good

¹ My copy of the Sāntikalpa reads vātavātyādyāyām.
² Shankar Pandit, erroneously, here and in the following quotation, substitutes Nakshatralke for Sāntikalpa.
sense, the first gaṅgido, ‘wakeful,’ being parallel with rākshītā in the second Pāda.

Stanza 2.

a. The MSS. at the basis of Roth and Whitney’s edition read gāgritsyās tripāṇkāśīh, and the editors, inspired doubtless by RV. X, 34, 8, have emended akshakrityās tripāṇkāśīh, ‘the sorceries with dice, fifty-three in number.’ But the parallelism of the Rig-veda passage is every way doubtful (Zimmer, Altindisches Leben, p. 284; Weber, Über die Königsweihe, Transactions of the Royal Prussian Academy of Sciences, 1893, p. 72 of the reprint); the bold emendation is at any rate not warranted by any too desperate condition of the text. The majority of the MSS. used in Shankar Pandit’s edition (both Samhitā and Pada-pātha) have ġāgritsyās, which the editor, with Sāyana, has changed to yāḥ(ḥ) grītṣyas; this might mean ‘the thieving female demons’ (Sāyana, yā grītṣyah gardhanasīlā yās... kṛityāḥ); cf. grītṣāḥ at Vāg. S. XVI, 25, and Mahidhara’s scholium. Notwithstanding that grītṣyas is the unanimous lectio difficillima of the MSS., perchance yet destined to be sustained, I have restored simply yāḥ kṛityāḥ¹; cf. for the juxtaposition of kṛityāḥ and kṛityākṛft (Pāda b), AV. IV, 17, 4; V, 14, 3. 4. 5. 8. 10. 12. 13; X, 1, 6. 31; XIX, 45, 1. The Padapātha divides tripāṇka-asīh, ‘devouring fifteensfold,’ which would comport well with the reading grītṣyas. The meaning ‘consisting of fifty-three’ assumed for pāṅkāsā, 2. in the Pet. Lex., in our translation, and by Sāyana (tryadhikapāṇkāsatsamskhyākāḥ), thus rests upon a fragile basis; perhaps the Padapātha is right; or, perhaps, the word means simply ‘fifteensfold,’ an adjectivised tripāṇka-sas, with the well-known adverbial suffix -sas, ‘fold².’

¹ Sāyana describes the kṛityā concretely as a figure, or the like, made of mud, wood, &c., mṛiddārvādinā nirmītaputtālyādi.
² Cf. the Avestan fractional numeral adjectives thrīshva- ‘a third,’ kathrushva- ‘a fourth,’ &c., which, in our opinion, are adjectivised locatives plural, thrīshu, &c., ‘that which is in three.’
c. The MSS. of the vulgate read sárván vinaktatégaso, for which the edition substitutes vinashṭa-. This is Sáyana's reading (vinashṭategasaḥ hataviryaḥ), and with a slight alteration (vinishṭa-) that of one of the MSS. used by Shankar Pandit. The latter recites all the readings of his manuscripts; they are (besides vinakta-), bhanakti, bhinakti, minaktu, vinakti, and vinaktu. He has chosen the last, making the Pāda, sárván vinaktu tégasah, 'may (the gaṅgidā) expel all strength' (note, however, the ordinarly neuter gender of tégas). We prefer the text of the editio princeps and Sáyana.

Stanza 3.

a. Sáyana, abhiṣkarata utpāditam nādam dhvaniṁ, 'the noise got up by the person practising witchcraft (against any one);' cf. Kesava's purushahava in the introduction to II, 4 (p. 281). The MSS., Samhitā and Padapātha, read kṛitrīm anna-adām!

b. Our translation of saptā visrāsah by 'seven debilitating (charms)' is a purely etymological conjecture; cf. expressions like visrastāṅga, 'lax of limb,' visrastaketana, 'lax in mind,' and the like. Sáyana, visraṃsanāḥ ... mūrdhaneśhau nāsārandhradvaya-kakshurgolakadvaya-srotakhi-dradvaya-mukhakuhara-rūpesu saptasu kbidreshu abhiṣkarata utpāditā sapta nishyandāḥ, i.e. 'discharges from the seven openings of the head, induced by one practising witchcraft.'

Stanza 4.

The same stanza with variants occurs at AV. II, 4, 6.

Stanza 5.

c. The text of the vulgate has sāsahé, a reading which is now supported by one of the MSS. at the base of Shankar Pandit's edition. The MSS. in general have sāsaha, Padapātha sasaha, each with a considerable variety of accentuations. Sáyana comments upon the following text for Pādas c, d, vishkandham ogaśā saha samskandham oga ogaśā. For his explanation of vishkandha, see the note on II, 4, 1 c (p. 282); his comment upon samskandha is as
follows: yena rogena skandhak samnatah samlagno bhavati sa rogah samskandhah. This etymological rendering coincides with that in the minds of the occidental interpreters: the Pet. Lex., 'name of a demon or disease;' Böhtlingk, 'name of a disease;' and Zimmer, l.c., p. 391, 'contracting the shoulders, a disease.' See, however, our note on II, 4, 1 c (p. 283).

Stanza 6.

a. The MSS. of both Samhitā and Padapātha read trishvat; we with both editions trish ṛvā. Sāyana, trishu lokeshu avasthānaya.

e. The name āṅgirās for the plant seems to be trumped up to pun with gaṅgidās.

Stanza 8.

a. Roth and Whitney's edition reads, ātho yadā samabhavo, the basis of our translation: the MSS. have ātho padā nā bhagavo (Padapātha, ātho iti padā nā bhagavah). Shankar Pandit, upon the basis of Sāyana's comment, restores ātho padāna bhagavah. The explanation is, he upadāna upādiyate svikriyate kṛityānirharatādivyāpāreshv iti upadānaha. The meaning seems to be something like 'thou who art pressed into service for the purpose of driving out sorceries.' I do not believe in either the restoration, or the explanation.

e. I have again translated the text as restored by Roth and Whitney (cf. XIX, 35, 1). The MSS. of the Samhitā read purā ta ugrā grasata (upa), and those of the Padapātha are divided in reading ugrāha and ugrā. With the latter we might have the following sense, 'formerly a fierce (female demon?) ate of thee.' Sāyana, te tvām (l) ugrāha prāvinaḥ purā grasate bhakshayanti (l plural). I feel by no means certain that the vulgate has restored the original text.

Stanza 10.

a. āsarika and vīsarika are translated upon the basis of their etymology simply. Sāyana, āsarikam sarvato himsakam etannāmānām rogam tathā visarikam visheshena
himsakam etannamânam ka balasam. To visarikam, cf. our note on II, 4, 2 (p. 284).

b. For balasam, see the note on V, 22, 11.
c. For visvarâradam, see the note on V, 22, 13.

XIX, 35. Commentary to page 39.

For the employment of this hymn in the ritual texts, see the introduction to XIX, 34. Sâyana defines it as gaṅgīdamasvibandhane. It has been translated by Grohmann, Indische Studien, IX, p. 418 ff.; and Zimmer, Altindisches Leben, p. 65.

Stanza 3.

a. The MSS., both Sāwhitâ and Padapâtha, read duhrâdah sâmghoram kâkshuh, and Sâyana explains the otherwise unknown compound sâmghoram by atyantâkrûram. I have refused the text as emended by Roth and Whitney (duhrâdas tvâm ghorâm); cf. IV, 9, 6.

b. āgamam, 'I have approached' with sinister intention; Sâyana, āgamam (!) hantum prâptam. But several MSS. read âdabhan (for âdâbhan?), 'destroying,' and this is worth considering. Grohmann and Zimmer translate āgamam as an adjective, 'der herzutritt,' 'den herantretenden.'
c. For sahasrâksho, see the note on IV, 20, 5.
e. The extra Pâda, making a pañkti out of the anushûbh, is rather suspicious. The MSS. read gaṅgidâk; we, with the vulgate, gaṅgida; cf. the note on XIX, 34, 1.

Stanza 4.

c. The majority of the MSS., both of the Sāwhitâ and the Padapâtha, read bhavyâd. Both editions follow the minority of the MSS. in adopting the regular bhâvyâd.

Stanza 5.

a. The edition of Roth and Whitney has yé kṛtvano, an emendation of yâh krishnavo of the MSS., both Sāwhitâ and Padapâtha. Sâyana comments upon yâ rishnavo (devair nishpâditâh . . . gantâro himsakâh purushâh), and
this reading has been adopted by Shankar Pandit. I know not how to improve upon the suggestion of the occidental editors.

b. The western editors have restored yá utó mártye-

bhyáh, the basis of our translation. The MSS. have yá utó 

vabhritenyáh (vabhritenyáh), and vabhritthenyáh. Sáyana's 

text has yá utó vavrité-nyáh, upon which he comments 
as follows, ye anye manushyádiprерitá bádhaká vavrite va-

vritire (! why does he comment, in the teeth of the grammar, 

upon the plural, instead of the singular, which would 

make equally good sense?). Shankar Pandit has adopted 

Sáyana's text.

XIX, 38. Commentary to page 40.

The matter of this little hymn, the guggulú or bdellium, 

has been made the subject of an exhaustive investigation 

by Lassen, Indische Alterthumskunde, I², 339; cf. also 

Zimmer, Altindisches Leben, p. 28. Sáyana here defines 

it as, surabhíh ghrásanmántarpako gandháh; cf. also his 

comment at II, 36, 7. The ritual of the Kausika makes 

no mention of the hymn, but it is rubricated in an unim-

portant way in Ath. Parisishas 4, 3. 4¹; 17, 2. A previous 

translation is that of Grill², pp. 39, 193. The Anukramaní, 

mantroktagugguludevatákam.

Stanza 1.

In most of the MSS. the bracketed hemistich forms the 

first half of st. 1²; next, the last hemistich of our first 

stanza, together with the first of st. 2, makes up the second; 

and, finally, the second hemistich of our st. 2 figures inde-

pendently as a third stanza. Some MSS., however, make 

one stanza of the three last hemistichs (a tryavasáná, sc. 

rík). The bracketed passage is obviously secondary, though 

it stood in its present place at the time of the composition

¹ Cf. the introduction to XIX, 39, note.
² Thus also both editions.
of the Parisishtras. It seems to have been attracted to its present place by the word yākshmāḥ in st. 2 a of the text.

a. For arundhate, see IV, 12; V, 5; VI, 59, in these translations. Sāyana overcomes the embarrassing presence of the word by turning it into a verb, rodham na kurvanti na pīdayanti (!), and Whitney in the Index, in the same vein, emends the word to arundhata, though it is followed by the present aṣnute. The MSS. with accent, ārundhate.

t. The MSS. have, mṛīgā āsvā īve-rate, which we have translated. Roth and Whitney emend mṛīgād rīsyā īve-rate, ‘as antelopes flee from the wild beast.’

XIX, 39. Commentary to Page 5.

Neither the Kausika, nor Dārila and Kesava, make any mention of this hymn, though it might. But for the commentaries, be understood to be included in the kush-thaliṅgāḥ (sc. rikāḥ) in Kaus. 28, 13. It is not, moreover, included in the takmanāsanagana of the Gazamālā, Ath. Paris. 32, 7: see Kaus. 26, 1, note. Its failure to appear in the latter is fortuitous, since the Gazamālā, like other Atharvan Parisishtas, draws freely upon the nineteenth book; Kausika’s silence, on the other hand, is in accord with the general attitude of this Sūtra towards the nineteenth (and twentieth) books of the Samhitā; see Kausika, Introduction, p. xl. Sāyana in his introduction to the hymn says that the hymn is employed in the Rātrikalpa, on the occasion when incense of kushtha is offered (to whom?) in connection with AV. XIX, 34, etu devah iti shashtham sūktam (sc. paṁkame nuvāke) asya rātrikalpe kushthaprādāne vinīyoḥ pūrvasūktasamaya (XIX, 38) uktah.

The hymn has been translated by Ludwig, Der Rigveda, III, 198 ff.; cf. also Zimmer, Altindisches Leben, Index, p. 457 b. For the nature of the kushtha, see the introduction to V, 4.

XIX, 39. COMMENTARY. 677

Stanza 2.

b, c. The two Pādas are translated in accordance with the text of the edition, which emends the MS. readings with great ingenuity, as follows: naghamārō naghārishō nā ghāyām pūrusho rishat. For the two syllables naghā the MSS. everywhere present nadyā; so also Shankar Pandurang Pandit's MSS. of the text with Sāyana's commentary, and the Padapāthka (nadya). The Devanāgari MSS. confuse badly, in the case of doubtful words, the characters for dyā and ghā; see, e.g. the writings vāṃdya for vamgha, Kaus. 8, 14, and apādya for apāgha, 36, 22; 42, 22; 82, 4. Thus far the emendation seems therefore well founded, an impression which is strengthened by Sāyana's abortive attempts to get sense out of nadyā by correlating it with nādi, 'river,' and even worse. As regards naghārishō of the edition, Shankar Pandit's MSS. waver between nadyārishō, nadyāyushō, and nadyāyūshō, and the Padapāthka between nadyā-rishāḥ and nadyā-ayushāḥ; the element ayusha seems to be due to a secondary effort to contrast the word with māra in the preceding, and thus strain sense out of it. The formation naghārishā is guaranteed by AV. VIII, 2, 6; 7, 6, where it is also an epithet of a curative plant. By the side of pūrusho rishat the MSS. have also pūru-shorshat and pūrusho rishat (Padapāthka: pūrushāḥ rishat, and pūrushah rishat). These emendations may be regarded as a specimen of the best that can be done with the corrupt text of the nineteenth book.—'Three names hast thou,' i.e. na-gha-mārā ('forsooth-not-death'), and na-ghā-rishā ('forsooth-not-harm'), in addition to the ordinary name kūshāḥ. This refers to varieties of the plant (cf. V, 4, 8), which, in the common manner of the Atharvan, justify opportunistic formations, coined with the freest fancy, and expressive of salient qualities.

Stanza 3.

a. givalā, 'vivida,' 'quickening,' or 'full-of-life,' is the honorific epithet of an independent plant (AV. VI, 59, 3; VIII, 2, 6; 7, 6), probably the arundhatī (see the introduc-
tion to IV, 12). The Atharvan has a way of formulating qualities as father, mother, brother, &c. of the object they are attributed to; see the note on V, 5, 1.

b. I have not followed the edition in emending givántó, the unanimous reading of the MSS., to gívaló. A glance at VIII, 2, 6; 7, 6 shows gívalám by the side of givántíṃ; and givanta, givanti, givantikā are sufficiently authenticated as names of remedial plants. The emendation seems entirely groundless. For another father of the plant, see V, 4, 9 b.

Stanza 4.

a. Cf. VIII, 5, 11; V, 4, 9 a, b, and also 1 b. The fulsome praise in the manner of kathenotheism. When another plant is employed the expressions are no less exorbitant; cf. e.g. VI, 15, 1.

Stanza 5.

a. The MSS. have trik śāmbubhyo āṅgirebhyas, or āṅgi-
reyebhyas, for which the vulgate substitutes boldly, trīr bhṛgubhyo āṅgirebhyas. I have followed it, not without some misgivings, in translating āṅgirebhyas; the text, how-
ever, may possibly disguise some patronymic derivative of āṅgiras. Sāyana comments upon āṅgireybhyas, with the words, āṅgirasām apatyabhūtebhyah śāmbubhyah. But I could not go so far as to substitute trīr bhṛgubhyo for trik śāmbubhyo, the lexicost difficilior, apparently for the reason merely that the Bhṛgu and Āṅgiras are frequently mentioned together. Śāmbu and especially its patronymic Śāmbavya are well authenticated, the latter being a school-name of a sautra-sākhā. The Śāmbavya-grīhyasūtra is a version closely related to the Sāṅkhāyana-grīhyasūtra; cf. Indische Studien, XV, 4 and 154.

e. sākām sōmena tishṭhati (cf. V, 4, 7 b): both sóma and kúśṭha are mountain-plants; the former has the epithet girishṭhā, 'dwellling upon the mountain,' RV. IX, 18, 1, &c., and the mountains are called sōmaprīṣṭha, 'having soma upon their backs,' AV. III, 21, 10. For kúṣṭha as a moun-
tain-plant, see V, 4, 1; VI, 95, 3.
Stanza 6.

The same stanza at V, 4, 3; VI, 95, 1, with the variant fourth Pāda, devāḥ kūṣṭḥam avanvata; see the notes at V, 4, 3. In Shankar Pandit’s edition with Sāyana’s commentary the last four Pādas of the preceding stanza are here added at the end, as a refrain.

Stanza 7.

The same stanza at V, 4, 4; VI, 95, 2, with pūṣhpam (pūshyam) for kākshanam in Pāda 3, and devāḥ kūṣṭḥam avanvata in Pāda 4; see the notes at V, 4, 4. In Mr. Pandit’s edition the same refrain as in the preceding stanza.

Stanza 8.

a, b. It seems difficult to abstain from comparing with this passage certain features of the well-known legend of Manu and the flood. In the Sat. Br. I, 8, 1, 6 the northern mountain upon which Manu’s ship settled is styled ‘Manu’s descent,’ manor-avasarpanam, and in the version of the flood-legend in the Mahābhārata I, 12795 (cf. also the Matsyopākhyāna 49) it is called nau-bandhana. If the vulgate is correct in its restoration of the word śkṣhvāko to śkṣhvākor in the next stanza (9), ‘the ancestor of Ikṣhvāku,’ i.e. Manu, may be imagined as landing with his ship upon the mountain, and finding the remedy. The Rig-veda, II, 33, 13, speaks of pure, most wholesome, and strengthening remedies which ‘Father Manu’ chose, and it seems altogether likely that the two independent legends should blend here in the mind of the poet, and that he should have in mind when speaking of the descent of his golden heavenly ship upon the Himālaya the very spot where Manu descended. Nevertheless it may be fairly questioned whether nāvaprabhṛāmsana here is a proper name, and does not mean simply, ‘where the (heavenly) ship descended.’ The character of the word as a compound is not at all secure. The majority of the MSS. of the Samhitā read nāvaprabhṛāmsanam with two accents, and one of Shankar Pandit’s MSS. has nāvak prabhṛāmsanam. The MSS. of
the Padapātha are divided between ná ava prabhāmsanam and ná áva pra bhrámsanam. At any rate the ship which brings down the kúshtha (Soma, the moon?), and Manu's ship, may have nothing to do with one another except their mutual suggestion. Páda a seems to have stood originally, yátra náváh prabhámsanam. See Weber in Kuhn and Schleicher's Beiträge zur vergleichenden Sprachforschung, IV, 288; Grohmann, Indische Studien, IX, 423; Zimmer, l. c., p. 30; Eggeling, Sacred Books of the East, vol. xii, p. 218, note.

Stanza 9.

a. We have not translated the text of the vulgate, yám tvá véda púrva īkshvákor, a by no means certain restoration, since the MSS. of the Samhitā have īkshváko (īshváko), and those of the Padapātha īkshvákah (īshvákah). Sāyana comments upon the nominative, purātana īkshvákū rāgā, and that presupposes a more natural reading, yám tvá véda púrva īkshvákur, the one adopted for our version. Although this handles the text more severely, I could not get myself to feel certain that púrva īkshvákoḥ could mean 'the ancestor of Īkshváku,' as useful as this result is for the current interpretation of the preceding stanza.

b. The text is doubtful, the MSS. read kushtha kámyāh (kámyāḥ). Accordingly Sāyana takes kushtha as vocative and translates kámyaḥ as a patronymic, 'the son of Káma.' I could not follow him, but the treatment of the words in the vulgate as a compound, kushthakámyāh, 'women fond of kushtha,' is also doubtful. Perhaps the use of the plants in unguents (AV. VI, 102, 3) is in the mind of the poet. Professor Whitney in the Index Verborum assumes a nominative singular masculine kushthakámyās. Ludwig, 'der den kushtha liebt (besser, der sohn derer, die den kushtha liebt).'

c. The text as translated is, yám vāyasó yám mátṣyās.

1 Ludwig in the same sense suggests putrá īkshvákor, 'the son of Īkshváku.' But why should this lectio facillima have been completely lost?
The MSS. have yāṁ vā váso (or váso) yāṁ átsyas. Sāyana, moreover, comments upon yamásyaḥ, as follows: yamasya āsyam ēva āsyam yasya sa tádriso (vasaḥ) etannāmá devo vedā. Mātsyā is the name of a royal sacrificer in Sat. Br. XIII, 5, 4, 9, and of a Rishi skilled in special practices in Tait. Br. I, 5, 2, 1; and Vāyasa, though not quotable as a proper name, might yet be such a one. But vāyasā ordinarily means 'large bird,' and mātyā suggests mātya, 'fish.' I see nothing good to be done with this suggestion. The translation of the Pāda is altogether problematic.

Stanza 10.

a. The vulgate emends sirshalokāṁ to sirshasokāṁ, 'that burns the head' (inadvertently omitted in the text). To be convinced, we need but watch Sāyana's contortions, when once he is misguided by the traditional text. He refers sirshalokāṁ to the kūshṭha-plant instead of the takmān: 'your head (O kūṣṭha) is in the third heaven.' But every epithet in Pādas a, b refers to the takmān, as may be seen by comparing V, 22, 13; see the note to the passage.

b. For sadamdī, see the note on V, 22, 13 b. háyanā either sums up the varieties of the takmān which are described in V, 22, 13 as sāradā, graśhama, and vārshika, and would then have to be translated 'occurring through the year;' or it means simply 'yearly,' i.e. occurring (at a given time) every year;' cf. visvásāradā at IX, 8, 6; XIX, 34, 10. Involuntarily one thinks, too, of Zend zayana, 'winter' (Yasna 64, 20, Yasht 13, 8), and asks whether Vedic háyanā does not primarily mean 'winter' and 'wintery;' afterwards poetically 'year' and 'yearly.' Then háyanā here might be added as a fourth variety of the takmān to the sāradā, graśhama, and vārshika. Scarcely probable.

c. For visvadhāvīrya, see V, 22, 3.

XIX, 53. COMMENTARY TO PAGE 224.

This and the following hymn, being theosophic and cosmogonic in character, play no part in the practices of the Atharvan, except that they are recited (under the
designation kālasūkta) along with the kāmasūkta (AV. IX, 2), and the puruṣasūkta (AV. XIX, 6 = RV. X, 90) in the tenth Atharva-parisishṭa, the Bhūmīdāna. Sāyana has the following statement in his introduction to this and the following hymn: ‘kālo asvo vahati’ iti sūktadvayasya sau-varnabhūmidāne āgyahome viniyogah, uktam hi parisishṭe, anvārabhyātha guhuyāt kāmasūktam kālasūktam puruṣasūktam (Ath. Paris. 10, 1).

The hymn has been treated many times: Muir, Original Sanskrit Texts, V, 407; Ludwig, Der Rigveda, III, 191; Monier Williams, Indian Wisdom 3, p. 25; Lucian Scherman, Philosophische Hymmen aus der Rig- und Atharva-Veda-Sanhitā (Strassburg, 1887), p. 78 ff.; Grill 2, pp. 73, 193 ff.; cf. also Hillebrandt’s Vedachrestomathie, p. 41. The Anukramani ascribes the authorship of the hymn to Bhrigu, and defines stanzas 6–10 as, mantraktasarvātmaka-kāladevatyā anushrubha iti.

**Stanza 1.**

a. Sāyana imagines the seven rays as being tied to the mouth, neck, and feet of the steed, and explains them as being the six seasons, each of two months, the thirteenth (lunar) month of the intercalary year being the seventh 1. This is the same explanation as is offered by Sāyana at RV. I, 164, 2 for sāpta yuddanti, and Sāyana to our passage offers further in support of his interpretation RV. I, 164, 15, where the thirteenth month is probably described; see Haug, Vedische Räthselfraggen und Räthselsprüche, p. 23 (Proceedings of the Bavarian Academy, 1876). Sāyana here, as well as at RV. 1, 164, 2, suggests the seven rays of the sun (cf. AV. VII, 107; X, 8, 9; XIII, 3, 10) as an alternate explanation, relying upon Yāska’s Nirukta IV, 27. The occidental interpretations of this expression—

none of them satisfactory—are enumerated by Scherman, pp. 78, 81, and Grill, p. 193. I am inclined to believe in the kinship of our passage with RV. I, 164, 2, and also in a semi-lucid blending of the attributes of time with those of the sun. Cf. AV. XIII, 2, 39, where Rohita, a form of the sun, is identified with time; see Henry, Les Hymnes Rohitas, pp. 13, 44, and Contributions, Fourth Series, Amer. Journ. Phil. XII, p. 430. The Maitri-Upanishad states distinctly that the sun is the source of time, sūryo yoniḥ kālasya (VI, 14).

b. sahasrākkāh is an attribute of a great variety of divinities, and it does not, therefore, contribute to the definition of the passage, see the note on IV, 20, 4; Sāyana, sahasrakiranopetaḥ, i.e. the sun. agāra and bhūriretaḥ are attributes of the two Ushas at AV. VIII, 9, 12. The latter, in the RV., only of heaven and earth; the former, again, of an almost complete assortment of divinities. One must not be too insistent with a later Atharvan production, the poet makes draughts upon the entire stock of mythic and cosmogonic ideas; the poetic past is his kāmadhuk; he cares not for nicety of distinction.

c. Sāyana: ‘The Rishis mount (i.e. control) time,’ svādhiṇam kurvanti, svādhiṇakālā bhavanti.

**Stanza 2.**

a. The MSS. have kākrān which Roth and Whitney emend to kākrā; Shankar Pandit adheres to the MS. reading. Sāyana comments upon kākrānu vahati (saptā ritūn anu anukramena . . . dhārayati). The seven wheels occur again at RV. I, 164, 3. 12, where Sāyana refers them to the seven modes of subdividing the year. But the scholiast to the present passage, again, as in st. 1, has in mind the seven seasons (saptā ritūn), i.e., the six seasons and the intercalary month. A wagon with seven wheels occurs also at RV. II, 40, 3, where it is employed by Soma and Pūshan to carry the gods. Cf. also the Brīhaddevatā, IV, 32.

b. Sāyana comments upon amritam tanv akshāḥ, to wit:
asya akṣaḥ tanu samtatam sūkshmam amritam amaranadhmakam avinasvaram tattvam.

c. The MSS. have anṛgāt, anṛgat (enclitic), and anyāt. Shankar Pandit relying upon Sāyana adopts anṛgat, which the latter renders by anṛgan... vyaktikurvan. I do not see how we can well escape Roth and Whitney’s emendation to arvān in the light of pratyān in the next stanza, and in that case it seems desirable to supply vahati, ‘carries,’ from Pāda a. But we may render also, ‘he turns towards all these beings.’ Muir, ‘he is at present all these worlds;’ Grill, ‘er fährt herbei mit jenen wesen allen;’ Ludwig, ‘er (fährt) herwärts alle dice welten;’ Scherman, ‘er (fährt) herwärts kommend alle diese wesen.’

d. All translators, except Scherman, render iyate as a verb of motion (Sāyana, in gatau)¹; Scherman, ‘Kāla wird als der erste gott angefeht.’ Cf. Tait. Br. III, 12, 9, 1, rigbhik pūrvāhve divi deva iyate (schol. gakkhati), yagurvede tishthati madhye ahaḥ, sāmavedenâ stamaye mahiyate. Read seyate with crasis.

Stanza 3.

a. Ludwig explains the full jar as the sun: Sāyana, better, as the year with its days and months, and seasons. The Pāda is an irregular gagati (read pūrnāḥ as three syllables).

b. The MSS. of the vulgate, sāntaḥ, which is emended to sāntam. Shankar Pandit gives santāḥ (accent !) as the reading of both Samhitā and Padapāṭha; Sāyana translates it by ‘good men,’ satpurushāḥ. The emendation can be avoided: ‘him we see being in many places’

c. Ludwig, ‘er (fährt) hinweg alle dice welten;’ Scherman, ‘er (Kāla) [fährt] zurückgewandt alle diese Wesen.’ The Pāda is antithetical to st. 2 c, and indicates decay and death as over against life and growth. Cf. Mait. Up. VI, 14 (end), ‘From Time all beings flow, from Time they grow, and into Time they set.’ Possibly we may render, ‘he turns away from all these beings.’

¹ So also Ludwig here, but in the almost identical passage, XIX, 54, 6, ‘wird angefeht.’ It seems impossible to decide.
Stanza 4.

a, b. In both Pādas the caesura is after evā, the passage before the caesura being defective; the first Pāda is a gagati. Grill, p. 195, by way of amending the metre, goes far in the direction of composing the Pādas anew. Ludwig reads sān for sām in both Pādas, and his suggestion is supported by one of Shankar Pandit's MSS. of the Padapāṭha. He translates: 'er allein ist, und als solcher hat er die welten gebracht, er allein ist, und als solcher kam er um alle welten herum.'

c. The caesura again after the first three syllables.

Stanza 5.

The metre is irregular, especially in the first Pāda: the Anukramani, nivrit (nikrīt) purastādbrhatī. Read prithvīr in Pāda b, and possibly divāganayat in Pāda a.

b. The 'three earths' are meant; see IV, 20, 2, and our note on the same. Sāyana, sarvaprāṇyādhārabhūtāh prithvīr; he also quotes RV. I, 108, 9.

c. The MSS., both Samhitā and Padapāṭha, kālē ha. I follow Roth and Whitney in reading kālēna.

d. The MSS. unanimously, havīs tishthate, which is emended by the same editors to ha vi tishthate. In this they were forestalled by Sāyana, vi tishthate vīśēhna āśritam vartate. Grill, 'auf grund des Kāla steht es fest,' a translation that seems less probable than ours.

Stanza 6.

a. The MSS. have bhūtāṃ which Roth and Whitney have changed to bhūmim. Sāyana also comments upon bhūtim, but he approaches closely to the value of bhūmim, bhavanavāg gagat. We with the vulgate.

Stanza 7.

In Tait. Ār. IX, 3-6=Tait. Up. III, 3 ff. the fundamental principles prāṇa, manas, vigāṇa (similar to nāma in this stanza), and ānanda are described; cf. especially the expression, ānandād dhy eva khāly imāni bhūtāni
gāyante with the second half of our stanza. See also AV. XI, 4, 4 ff., and Scherman, l. c., p. 71. For the position of nāma in philosophical cosmogony, cf. also Tait. Ār. III, 12, 7.

Stanza 8.

For discussions of tánas and brāhma, see Scherman, l. c., p. 2 (note on RV. X, 129, 3), and Grill, p. 196, both containing references to previous efforts in behalf of these words. Sāyana well translates tánas by, gagatsargana-vishayam paryālokānam. In explanation of gyēśthaham he has, hiranyagarbhākhyaṁ tattvam. His translation for brahma is mechanical: sāṅgo vedah, 'the Veda and its Aṅgas.' For Pāda d, cf. our notion of 'Father Time.'

Stanza 9.

d. Parameshthāin is one of the numerous designations of the supreme being, almost monotheistic in character, which serves to form a transition stage from the earlier polytheism to the pantheism of the Upanishads. Essentially the same idea is incorporated above in the term gyēśthā, which Sāyana fitly explains as hiranyagarbha, 'golden embryo,' another embodiment of the same idea. Similarly visvakarman, 'fabricator of the universe,' svayambhū, 'self-existing;' cf. the next stanza, and AV. X, 7, 17.

Stanza 10.

d. Kasyapa is a divine being identical or parallel with Pragāpati. This style of literature is likely ever to have in mind the pun of the Tait. Ār. I, 8, 8, kasyapaḥ pasyako bhavati, 'Kasyapa is a seer,' and this leads to the suspicion that the name is merely a personification of the sun; cf. our note on AV. IV, 20, 7. The epithet 'self-existing' must not be taken too literally: svayambhū is one of the many names of the supreme being (see the preceding note), and as such is mentioned along with the others. Muir, l. c., p. 408, note, suggests in the light of this passage the unlikely theory that, 'this word must therefore be regarded as not necessarily meaning anything more than one who
comes into existence in an extraordinary and supernatural manner.'

XIX, 54. COMMENTARY TO PAGE 225.

The hymn has been rendered by Muir, Original Sanskrit Texts, V, 408; Ludwig, Der Rigveda, III, 191; Scherman, Philosophische Hymnen, pp. 80, 82. Cf. also the introduction to XIX, 53.

Stanza 1.

See the Katha-Upanishad IV, 9: 'Both whence the sun rises, and where he sets—on him all the gods are placed; no one whatsoever goes beyond that. This truly is that.' Cf. also AV. X, 8, 16; Sat. Br. XIV, 4, 3, 34=Brāh. Ār. Up. I, 5, 23; and Tait. Ār. VIII, 8.

Stanza 2.

The MS. tradition reports this stanza as consisting of three (gāyatṛi) Pādas. But a better division of the remainder of the hymn results if we add two Pādas of the third stanza (making a paṅkti), fuse the remaining two Pādas of stanza 3 with the first two of stanza 4, and the remaining two of stanza 4 with the first two of stanza 5. This leaves the last two (trishṭuḥ) Pādas of stanza 5 to make up one (our fifth) stanza, along with the two (trishṭuḥ) Pādas printed in Roth and Whitney's edition as the sixth stanza—1—an arrangement in form and sense manifestly superior to the traditional one. Sāyana makes this arrangement and deserves credit for it.

d, e (=3 a, b in the MSS.). The MSS. have kālō ha bhūtām bhāvyam ka putrō aganayat pūrah (one of Shankar Pandit's Pada-MSS. pūrā). Roth and Whitney emend, kālō ha bhūtām bhāvyam ka māntra aganayat purā. We adopt this text with the exception of māntra, for which we have retained the original putrō. Sāyana reads and

1 Not so in Shankar Pandit's MSS. of the text, where the arrangement is that of the vulgata, except that the last two trishṭuḥ Pādas are added to stanza 5, making it to consist of six Pādas.
comments, kālenai-va pitrā prerakena putraḥ pragāpatih bhūtam, &c.

Stanza 3.

Made up of st. 3 c, d and 4 a, b in the MSS. With it cf. Tait. Br. III, 12, 9, 1 and AV. XIX, 6, 13=RV. X, 90, 9=Vāg. S. XXXI, 7=Tait. Ār. III, 12, 4.

o (=4 a in the MSS.). The MSS. read kālō yagñām sām airayan; one MS. of the Padapātha corrects airayan to airayat, as also Sāyana, who reads and comments, sam-airayat udapādayat. Shankar Pandit adopts this reading, and it is at the base of our translation. Roth and Whitney, on the other hand, restore kālē yagñām sām airayan, which is the text translated by all our predecessors.

Stanza 4.

Made up of 4 c, d and 5 a, b of the MSS.

o (=5 a of the MSS.). Sāyana reads devō for divō, which leaves kālē to depend upon ādhi tishñhataḥ, to wit: aṅgirā nāma devaḥ...so yam atharvā atharvavedasrashhvā devas ka kāle svaganake adhi tishthati. Shankar Pandit adopts Sāyana’s text.

Stanza 5.

Made up of 5 c, d and 6 of the vulgata.

b. vidhrītiḥ is translated by Sāyana futilely, lokadhārakān. Muir’s ‘ordinances’ is untenable in the light of the remaining occurrences of the word (cf. Pet. Lex.); Ludwig, ‘die reinen vidhrīti (zwischenräume, weltgegenden).’ Scherman cites Klānd. Up. VIII, 4, 1 and AV. IV, 35, 1 in support of the rendering ‘zwischenräume.’ Perhaps ‘boundary-line’ comes nearest to the sense of the original.

d. For iyate, cf. the note on XIX, 54, 2 d.

XX, 127. Commentary to page 197.

The Vedic hymns furnish the germs of a not inconsiderable part of the themes of the later epic narratives, notably in the Mahābhārata and the Purānas. Especially the dānastutis, ‘gift-praises,’ either independent hymns, or
stanzas at the end of hymns, lauding the generosity of kings or sacrificers to the officiating Brahmans, appear as preliminary stages in the development of epic narratives in praise of warlike kings and heroes. Closely allied with these are the so-called gāthā nārāśamsyaḥ,1 'stanzas which sing the praises of men,' slokas which occur in the Brāhmaṇa-texts, dealing with this theme in exorbitant terms. The Brahanical authorities agree in assigning the so-called kuntāpa-hymns, XX, 127–136, to this kind of literature, and the opening stanza of XX, 127 leaves no room for doubting their correctness. The Ait. Br. VI. 32 ff.2 works up the material of the kuntāpa-hymns at the sattras, the 'soma-sessions,' or prolonged soma-sacrifices, at which seventeen priests perform their functions. See Roth, Über den Atharva-veda (Tübingen, 1856), p. 6 ff.; Max Müller, History of Sanskrit Literature, p. 493; Haug's translation of the Ait. Br., p. 430 ff., and Weber, Episches im vedischen Ritual, Proceedings of the Royal Prussian Academy, July 23, 1891, XXXVIII, p. 770 ff. (p. 4 ff. of the reprint).

AV. XX, 127 consists of four pieces, dealing with different themes; the ritual employs each of them distinctively under the names nārāsamsi, raibhi, pārikshitī, and kāravyā. Two of these names, nārāsamsi and raibhi, occur as early as RV. X, 85, 6; Tait. S. VII, 5, 11, 2. Quite a number of the stanzas of kuntāpa-hymns are quoted in the Brāhmaṇas, exhibiting essentially the same textual corruption as the Atharvan version. The Śāṅkh. Sr. XII, 14 ff. exhibits them in full: AV. XX, 127 = Śāṅkh. Sr. XII, 14–17.

1 Sometimes gāthāḥ (indragāthāḥ) and nārāśamsyaḥ are differentiated, being mentioned separately, Tait. S. VII, 5, 11, 2; Kaush. Br. XXX, 5; Ait. Br. VI, 32, 3, 25; Sat. Br. XI, 5, 6, 8; Āsv. Grūh. III, 3, 1 ff.; Yāg.śāv. I, 45. The Brhaddevatā, III, 154, states explicitly that the nārāsamsi-verses are of the nature of dānastutis.

2 Cf. also Kaush. Br. XXX, 5; Śāṅkh. Sr. XII, 14; Āsv. Sr. VIII, 3, 7 ff.; Vait. Śū. 32, 19 ff.; Gop. Br. II, 6, 12 ff.

[42] Y Y
A.

The first three stanzas, known in the ritual (Ait. Br. VI, 32, 4 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12) as the nārāsamsyah (sc. rikah), contain a dānastuti. Their application, especially in the Ait. Br., contributes nothing to their elucidation. At Tait. S. VII, 5, 11, 2 the commentator defines them as manushyavishayākhyānaparā rikah, 'stanzas devoted to the narration of human affairs.' But nārāsamsā can scarcely fail to allude in some manner to nārāsāmsa (Agni); cf. the next two parts.

Stanza 1.

The Rusamas are praised as liberal bestowers of dakshinā in RV. V, 30, 12-15; cf. also RV. VIII, 3, 12; 4, 2. See Zimmer, p. 129. The stanza is quoted Âsv. Sr. VIII, 3, 10; Śāṅkh. Sr. XII, 14, 1.

Stanza 2.

Cf. Śāṅkh. Sr. XII, 14, 2; RV. VIII, 5, 37; 6, 48; 46, 22; and Pischel, Zeitschr. d. Deutsch. Morgenl. Gesellsch. XXXV, 712. The second hemistic is textually corrupt and obscure. The sense seems to be that the chariot presented by Kaurama as part of the dakshinā is so high that it seems to just dodge the heavens which in their turn flee from its contact. I read ışhamāṇā(h) with the Pet. Lex., and Whitney in the Index. The MSS. have ıṣhamāṇā(h); the edition ıṣhamāṇa(h). The word upasprisah I have taken as an ablativ from the abstract upaspris, 'touch, contact.' The Pet. Lex. takes it as an adjective, 'the touching heavens as they recede.' The text of Śāṅkh. Sr. XII, 14, 2 has gihilate for gihishate.

B.

The next three stanzas are known in the ritual as raibhyah (sc. rikah); see Ait. Br. VI, 32, 7 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12. At Tait. S. VII, 5, 11, 2 the commentator explains them as referring to Rebha (Agni), rebhaḥ sabdakrid agnih tadvishayā rikah; Śāyana at Ait.
Br.—where, as well as at Gop. Br., the treatment of them suggests nothing—defines them more vaguely as rebhāṣ- 
bodopetā rikāh. Agni is unquestionably spoken of as rebhā, 
e.g. RV. I, 127, 10; VI, 3, 6; 11, 3; it is therefore not 
easy to decide whether he, the divine chanter, is addressed 
here, or whether the poet, the human chanter, is urged to 
perform his function. I incline to the former view, having 
in mind especially the parallelism of st. 4 with RV. III, 
6, 2. The text is very corrupt.

Stanza 4.

Cf. Sāñkh. Sr. XII, 15, 1, and RV. III, 6, 2, divās kid 
agne mahinā prithivyā vaḥyāntām te vāhnayaḥ saptāgihvāḥ, 
‘by the greatness (Ludwig, 307, along the greatness) of 
heaven and earth may thy seven-tongued flames disport 
themselves, O Agni!’ For kshuro bhurigor, cf. the interesting 
kshuro bhrīgvan, Tait. S. IV, 3, 12, 3 (bhrīgvān for 
bhūrigvān, not in the lexicons), and Pischel in Vedische 
Studien, 1, 240, 243.

Stanza 5.

Cf. Sāñkh. Sr. XII, 14, 4. I have translated rebhāso of 
the MSS.; the edition has the vocative rebhāso. The 
text of the second hemistich is very corrupt; its emended 
form in the edition is at the base of our rendering.

Stanza 6.

Cf. Sāñkh. Sr. XII, 14, 5, with important variants.

C.

The next four stanzas are known in the ritual as the 
pārikshityak (sc. rikāh); see Sāñkh. Sr. XII, 17; Ait. Br. 
VI, 32, 10 ff.; Kaush. Br. XXX, 5; Gop. Br. II, 6, 12. The 
Ait. Br. and Gop. Br. advance as one of two expositions 
the theory that Agni is parikshīt, ‘since he lives about 
among the people, and the people live around him.’ The 
text itself admits of no doubt: Agni Vaisvānara, the typical 
god of Brahmanical piety (Sat. Br. I, 4, 1, 10-18), is 
a kindly ruler among men, and his presence secures the
prosperity of the golden age. In the later legends Pari-
khshit is propagated variously as a terrestrial king.

Stanza 7.

Cf. Sāṅkh. Sr. XII, 17, 1. In Pāda d we have trans-
lated ā sriṇotā of the edition; the MSS. read ā sunótā (cf.
the Prākrit root su, 'hear').

Stanza 10.

The first hemistich is problematic, the comparison of the
overflow of the grain with the bursting forth of the light is
bold, nay bizarre. The MSS. do not read svāh, as does
the edition with Sāṅkh. Sr. XII, 17, 4. Perhaps svāh is to
be read instead of svāh (cf. Bloomfield and Spieker in
the Proc. Amer. Or. Soc., May, 1886; Journ., vol. xiii,
p. cxvii ff.): 'On the morrow the ripe barley bursts forth
from the opening of the ground,' i.e. grain planted to-day
ripens on the morrow. The second hemistich occurs in
a different connection at Vait. Sū. 34, 9; here also the
MSS. read edhati for edhate, as emended in the edition.

D.

The last four stanzas are designated in the ritual as
kāravyāh (sc. rikah), 'referring, or pertaining to the poet;'
see Sāṅkh. Sr. XII, 15, 2-4; Ait. Br. VI, 30, 16 ff.; Kaush.
Br. XXX, 5; Gop. Br. II, 6, 12. The expositions contain
nothing but a worthless pun with derivatives of the root
kar, 'make.' The general sense of the stanzas is clear.
Stanza 12 occurs with variants at Hir. Grīh. I, 22, 9;
Pār. Grīh. I, 8, 10; Gobh. Grīh. II, 4, 6 (pratika); SV.

Stanza 14.

d. For the skilfully emended kāno dadhishva, cf. Geldner,
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ADDITIONS AND CORRECTIONS.

Page 2, stanza 7: For the Mûgavants as the type of a distant people, see Sat. Br. II, 6, 2, 17.

P. 5, stanza 2: read ‘na-ghâ-màra’ for ‘na-ghâ-màra.’
P. 6, stanza 10: insert the words ‘that burns the head’ after ‘takman.’
P. 16, hymns I, 23 and 24: for symbolic removal of leprosy by the sacrifice of a white cow, see Kâty. Sr. XV, 3, 37.
P. 20, stanza 6: read ‘felloe’ for ‘felow.’
P. 37, line 8: read ‘did’ for ‘do.’
P. 44, bottom: read ‘II, 33’ for ‘II, 32.’
P. 49, title: read ‘âyushyâni’ for ‘âyushyâni.’
P. 64, title: read ‘abhîdârikânî’ for ‘abhîdârikânî.’
P. 70, stanza 1: read ‘Light’ for ‘Night.’
P. 84, in the title of X, 6: read ‘of an amulet’ for ‘of amulet.’
P. 100, line 10: insert the words ‘woman, shalt love,’ after ‘thou.’
P. 173, line 2: read ‘dost’ for ‘didst.’
P. 178, stanza 44: insert ‘O Brihaspati’ after ‘vilipti.’
P. 190, line 6: read ‘stirring-stick’ for ‘stirring stick.’
P. 239, in the second line of the introduction to I, 9: read ‘consecration’ for ‘coronation.’
P. 253, note: ‘nishpramanda-dantadhâvana’ may mean ‘tooth-wash without the fragrant substance pramanda.’ A symbolic interpretation of nishpramanda, ‘bereft of delight,’ seems to be implied with double meaning.
P. 531, stanza 1: for vidradhâ cf. RV. IV, 32, 23 (Ludwig’s commentary, vol. v, p. 93); AV. IX, 8, 20; Roth, Nirukta, Erläuterungen, p. 42 ff.
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