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RGVEDIC SIMILES

I. SIMILES OF THE VĀMADEVAS (R. V. MANDALA IV.)

(Translated into English and annotated)

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INTRODUCTION.

1. In the following article, I propose to examine the similes of the Vāmadevas from a rhetorical point of view. My idea in doing it is to see if it is possible to go nearer to the true meaning of the R̥gvedic stanzas by approaching them through their rhetorical side. I am aware that in doing so, we cannot afford to neglect the earlier methods of R̥gvedic interpretation, i.e. (1) the Traditional one which is based on the assumption that the main purpose of the R̥gveda is usefulness at sacrifices and (2) the Linguistic one which proposes to take into account only the language of the hymns clarified with the help of philological and mythological comparisons with other Indo-European Literatures. Both these methods, whether employed singly or conjointly, however, seem to me to neglect an important factor which must have worked in the composition of the R̥gvedic hymns. It is something different from the PURPOSE for which they were composed and also different from the mere LANGUAGE which was necessary for conveying the ideas in the poet's mind. Both these are objective factors and certainly cannot be neglected. But equally important is also the COMPOSITIONAL ART which the poet has brought to bear upon his work. The poet's MODE of expressing a particular idea must also be understood before the real meaning of his words is rightly comprehended. The ideas at the back of the poet's mind can be clear to

us only by the combined study of his prupose, language, and poetic art.

2. The art of a poet is both conscious and unconscious. We must study both; but it is easier to study the former and there I propose to make a beginning. That the Rgvedic poets were conscious of their art is I think sufficiently demonstrable. I shall quote only one important passage, and it is RV. VII. 32. 13ab (Mantrañ akharvañ sudhitañ supeśasam dadhāta yajñīyeṣu ā). It requires a hymn to be not too short, well arranged (probably metrical accuracy is meant) and well decorated (evidently figures of speech are intended). The usual adjective of a hymn, i.e. *nava* or *navyas* is also significant and indicates beyond doubt the poet's desire to show his individual skill in his art.

3. The most important part of the conscious art of the Rgvedic poets is the use of figures of speech. The earliest and most prominent among these are naturally the Upamā, the Utprekṣā, the Rūpaka, and the Atīśayokti. The Śabdālankāras of an intricate nature are on the whole rare in the Rvgeda. But words are put to use in various ways for producing resonance and other kinds of sound effect and there can be no doubt that this was intentionally done. Thus we find (1) repetition¹ of a noun, an adjective or a verb

¹ देवासो देवं 1. 1; अनन्ते अन्तः 1. 7; शुचिः शुक्रः 1. 7; ऋतस्य बोधि ऋतचित् 3. 4; रक्षणेभी ररक्षणः 3. 14; कवये काव्यानि 3. 16; महि महं 5. 9; देवयन्तो देवं 11. 5; प्रतारि अभे प्रतरं 12. 6; देवो देवेषु 15. 1; मघानि मघवा 17. 8; जनीयन्तो जनिदां 17. 16; पिता पितृतमः पितृणां 17. 17; विद्वानाह विदुषे 19. 10; शमी शशमानस्य 22. 8; सहुरे सहांसि 22. 9; सख्यं सखिभ्यः 23. 6; त्तिक्ते तिग्मा 23. 7; ऋणा चिदत्र ऋणयाः 23. 7; ऋतेन ऋतं 23. 9; पचात्पत्तीः 24. 7; नरे नर्याय नृतमाय नृणां 25. 4; विभ्यो विः; इयेनेभ्यः इयेनः 26. 4; मूरा अमूरः 26. 7; पतत्पतत्रि 27. 4; महान्महीभिः 32. 1; चित्रश्चित्रिणीष्वा चित्रं 32. 2; सोमानां सोमपाः 32. 14; भूरिदा भूरि देहि नो 32. 20; वाजे वाजिन्तमं 37. 5; तुरं यतीषु तुरयन् 38. 7; सखाया सख्याय 41. 3; बृहन्ता बृहतीभिः 41. 11; विश्वायोर्विश्वे 42. 1; ऋतेन ऋतावा 42. 4; मध्वा माध्वी मधु 43. 5; मन्दिनो मन्दिनिस्पृशः 44. 4; सोमपा सोमपीतये 49. 3; रेवतीः रेवत् 51. 4; शुभं यत् शुभ्राः 51. 6; समानतः समना 51. 8; समना समानीः 51. 9; सवितः सवाय 54. 5; सवितः सवासः 54. 6; पात् पतिः 55. 5; देवी देवेभिः यजते यजत्रैः 56. 2; अञ्जि अञ्जानाः 58. 9.

with different forms in succession; (2) employment¹ of words with similar endings; (3) employment² of words with similar resonant beginnings; (4) promiscuous³ repetition of syllables; (5) repetition⁴ of a word at the beginning of each line or even in the middle of it for the sake of emphasis; (6) repetition⁵ of the same word at

¹ ऋज्वच्चः स्वच्चः 6. 9; आनुषग्जुजोषत् 4. 10; भरिषो गविषः; द्रवरः पतंगरः 40. 2; नृषद्वरसद्व्योमसत्; अब्जा गोजा ऋतजा अद्रिजाः 40. 5; वृकतिर्दभीतिः 41. 4.

² सुकर्मणः सुरचः 2. 17; चारु चक्षुः 2. 19; स्वश्वः सुहिरण्यः 4. 10; अतन्द्रासो अवृका अश्रमिष्ठाः 4. 12; उपस्तभायदुपमित् 5. 1; सुधितः सुमेकः 6. 3; आरे अस्पदमतिमारे अंहः 11. 6; द्रप्सं दविध्वत् 13. 2; अनायतो अनिबद्धः 13. 5; सुषुमा सुदक्षं 16. 1; वधीद्वृत्रं वज्रेण 17. 3; विष्णो वितरं विक्रमस्व 18. 11; गौरस्य गवयस्य गोहे 21. 8; सत्रा सहुरे सहांसि 22. 9; तेतिक्ते तिग्मा तुजसे 23. 7; वीना दक्षा विदुहन्ति 24. 9; ददहाणो देवावान्दिवः 26. 6; अहन्नहिमरिणात् 28. 1; मघवन्मन्यु-मत्तमः 30. 7; मदानां मंहिष्ठो मत्सत् 31. 2; स्ववसः स्वपसः सुहस्ताः 33. 8; चक चमसं चतुर्वयं निश्वर्मणः 36. 4; सखाया सख्याय स्तोमैः सुतेभिः सुप्रयसा 41. 3; पुरुतमं पुरस्तात् 51. 1; समुद्रं न संचरणे सनिष्यवः 55. 6; सम्यक्स्ववन्ति सरितो 58. 6.

³ त 2. 13 ab; द 7. 8 cd; स and न 10. 8 cd; व 13. 4; 25. 2b; 30. 2b; 36. 5 cd; स 43. 7b; प 58. 7 ab; and म 58. 11 d.

⁴ कदा 3. 4; कः 3. 5-7; 25. 1-3; 43. 1-2; मा 3. 12; अस्माकं 9. 7; लत् 11. 3-4; अस्मत् 22. 10; ऋतस्य 23. 8-10; आदित् 24. 5; इन्द्रं 25. 8; प्रियः 25. 5; न 25. 6; अहं 26. 1-2; न-नक्तिः 30. 1; वामं 30. 24; अस्मान् 31. 10; भूरि 32. 20; यत्सवत्सं 33. 4; सजोषाः 34. 7-8; ये 34. 9; सं 34. 11; शच्या 35. 5; इह 36. 9; सः 37. 6; मधु 45. 3; उत 52. 3; त्रिः-तिस्रः 53. 5; वि (prepo.) 55. 2; मधुमत् 57. 3.

⁵ कथा 3. 7-8; 23. 3-5; ऋतेन 3. 9-11; सः 8. 2-4; 9. 2-3; वेषि 9. 5-6; ला युजा 28. 1-2; यत्र 30. 4-6; उत 30.

the beginning of two or more consecutive stanzas; (7) repetition¹ of a group of words from the preceding in the following stanza; (8) employment² of words implying a sharp contrast and (9) abundant use of purely expletive particles³ for syntactical ornamentation. Compare also the employment of different expressions to convey the same idea, at 17.2. The Śleṣa, both of Śabda and Artha, is generally rare. The latter perhaps may be found employed in a restricted sphere; e.g. in maintaining an artificial⁴ concord between the Upameya and the Upamāna. But this cannot be regarded as very intentional. I mean that it is not primarily employed by the poet for the sake of its own beauty, but it is evidently forced upon him by the consideration of maintaining the concord. On the other hand, the Śleṣa of Śabda, where a common word is used in two entirely disconnected senses, is I believe entirely absent in R̥gvedic poetry.⁵

12-18; 38. 5-9; 40. 3-4; अघा 2. 14-16; तातूमे 22. 5-6; अस्मान् 31. 10-12; अस्माकं 31. 14-15; अहं 42. 2-4; इन्द्रा 41. 1-5.

¹ वेरध्वरः 7. 7-8; सद्यो जातः 7. 9-10; ऋतुर्भद्रः 10. 1-2; विश्वा अधिथा इन्द्र कृष्टीः 17. 6-7; आदिन्नेमे 24. 4-5; आदाय 26. 6-7; ले सचा 32. 3-4. Also cf. 42. 1-2; 48. 1-4.

² आमा-पक्वं 3. 9b; कृष्णा-रुशता 3. 9c; घोरस्य-चारुः 6. 6b; वक्त्रा अग्रुवः— ऋतज्ञाः युवतीः 19. 7 ab; धन्वानि-अज्जान्; स्तर्यः— दंसुपत्नीः 19. 7 cd; विररप्शो नवेभिः— अभिमन्यमानो विवकिम 20. 5 (See Nos. 10, 68, 69); सुध्वेः— असुध्वेः 25. 6; परे-अवरे-मध्य-मासः; यान्तो-वसितासः; क्षियन्तः— युध्यमानाः 25. 8.

³ See Index of the Padas; thus the following are used by the Vāmadevas :—

अध (20 times); इत् (59 times); उ (33 times); कं (only once); घ (8 times); सु (13 times); स (14 times); खित् (4 times); ह (24 times) and हि (33 times).

⁴ Compare Bergaigne, Syntax of Vedic Comparisons, translated into English by A. Venkatasubbiah in Annals B.O.R.I., Vol. 16 (34-35), p. 242ff.

⁵ Compare however my note on No. 39 below.

4. Among the four Arthālainkāras mentioned above, Rūpaka¹ and Atiśayokti² generally occur in the limited sphere of the epithets of a deity; see notes on Nos. 8 and 20. Utprekṣā was no doubt known to the Rgvedic poets, but it is often very difficult to distinguish it from Upamā. The occurrence of *Iva* after words like *adhī* (VII. 7. 14), *api* (VII. 18. 6), *iha* (I. 37. 3), *Uta* (I. 173. 3), or *yathā* (X. 86. 7), or after (the only) verbal forms like *gātūyanti* (I. 169. 5) and *vāsayasī* (VII. 37. 6) leaves no doubt that *Iva* was sometimes used to express a Saṁbhāvanā. In cases where *Iva* or *Na* occur after an inflected noun or adjective, it is the poet's intention alone indicated by the general context or by words like \sqrt{man} or $\sqrt{kās}$, which shows whether a simile or an Utprekṣā is meant. Generally, however, it is advisable to look for an Utprekṣā only when Upamā is rendered impossible.³

5. The Vedic Upamā is usually a simple affair. It has its four parts, i.e. the Upameya, the Upamāna, the particle of comparison and the Common term or the words expressive of the common property. All the four are generally expressed by the poet, but examples of a Luptopamā where the common term is dropped are sometimes found; cf. Nos. 51, 80, 87, and 136. On the other hand, instances of a compound Upamā, which is an Upamā with one principal and one or more subsidiary Upamānas, where one of the Upameyas or the Upamānas is dropped, are more numerous. I have given the name 'Ekadeśavivartini Sāṅga' to such Upamās and have collected them under a separate group; cf. Nos. 28-41. I have also separately noticed an interesting variety of a simple Upamā, which contains a qualified Upamāna; cf. Nos. 42-91. In these, the attributives of the Upamāna belong exclusively to it

¹ Cf. वृषा अग्निः 3. 10; 5. 3, etc; एनसः ऊर्वात् 12. 5; वृषा इन्द्रः 16. 3, etc; तनूः हिरण्यं 10. 6; वाजी अग्निः 15. 1; घृतस्य नाम— देवानां जिह्वा (but is it not Loc. ? Cf. AV. VII. 29. 2d).

² मही रशना (स्तुति) 1. 9; चारु चक्षुः (तेजः) 2. 19; ससस्य पृश्नेः (मेघस्य स्वपतः) चर्मन्; 5. 7; द्विः पञ्च स्वमारः (अङ्गुल्यः) 6. 8; अवी (अग्निः) 7. 11 d; रथं (स्तोत्रं) 16. 20; गृष्टिः (अदितिः) 18. 10; वृषभं-वत्सं (इन्द्रं) 18. 10; महिषं (इन्द्रं) 18. 11; अद्रयः (आपः Cf. No. 36) 19. 5; अग्रुवः— युवतीः स्तर्यः-दंसुपत्नीः (नद्यः) 19. 7; वज्रं (वज्रं Cf. No. 20) 20. 6; अद्मानं (वज्रं) 22. 1, etc. घृतस्य धाराः (स्तुतयः) 58. 5-6.

³ See for example Nos. 71, 93, 103, 107, 109 and 117.

and the Upameya has nothing corresponding to the same. This attributive has generally the form of an adjective in the same case with the Upamāna and produces a sort of music with the particle of comparison standing between the Upamāna and this adjective. It may indeed come either before or after the Upamāna. It will be seen that in the Vedic Upamās only particles like *Na*, *Iva*, and *Yathā* (only once in Maṇḍala IV, i.e. 12. 6) are used to express similarity. Adjectives like *tulya*, *Sadrśa*, etc. either separately or in a compound with the Upamāna, the Upameya or both are not yet employed. Thus we have no Ārthī Upamās in the R̥gveda, at least in the IVth Maṇḍala. Of the Samāsagās, we have only the doubtful variety where *iva* is used and is compounded with the Upamāna, or its adjective (cf. Nos. 85, 87, 88), or a word connected with it (cf. No. 92). Similarly the Tadhitagā is very rare; I have noticed only a few examples in the IVth Maṇḍala. The word *Manuṣvat* is used twice, but in the former case (IV. 34. 3) it is Śrautī, while in the latter (IV. 37. 3) it is Ārthī. *Nṛvat* also occurs twice: IV. 22. 4 and 55. 4. The first is Ārthī Upamā.

6. As regards the SYNTAX of the Vedic Upamās, the following points deserve notice:—(1) the concord between the Upamāna and the Upameya; (2) the concord between the Upamāna and the Upameya on the one hand and the common term on the other; (3) the separateness between the Upamāna, the Upameya, and the common term; (4) the order of words constituting these three, and lastly (5) the choice of a particle of comparison. All these are generally determined by the expressional convention and convenience of the poet, and only rarely by the consideration of Art. It must at the same time be admitted that the line of demarcation between the considerations of convenience and art is only faint. The break of convention which we are inclined to ascribe to convenience, may be really due to the poet's expressional Art and vice versa. I therefore note below the general convention of the Vāmadevas as well as its break in respect of these five points mentioned above, leaving the reader to judge whether the latter is due to convenience or Art.

7. The concord between the Upamāna and the Upameya in respect of number and gender is only *unconsciously* maintained (1) and hence it is very often broken. The change in the common term (2) however is not always necessary even when the number and gender of the Upamāna are different from those of the Upameya. We are of course here concerned with the principal Upamāna and the principal Upameya, because these alone are directly connected with the common term. This is usually true of those (principal) Upamānas and Upameyas (*a*) which are in the oblique¹ cases, or (*b*) even of those which are in the nominative case and differ only in gender but not in number, the common property being expressed

¹ Compare Nos. 23, 44, 45, 49, 61, 62, 65, 86, 97, 108, 113, 128, 140, and 145.

by a finite verb.¹ On the other hand, (c) when they are in the nominative case and differ in respect of number and have a finite verb² for a common term, or (d) when they are in the nominative case, differ either in number or in gender or in both and have an adjective³ for a common term, (e) or when the principal upameya is a pronoun⁴ of the 1st or the 2nd person, a change becomes necessary and the common term agrees as a rule with the Upameya. This is perfectly natural since the object of the poet's description is the Upameya alone and the Upamāna is introduced only for exalting the Upameya. Only in extremely rare cases, it agrees with the Upamāna; cf. Nos. 42, 83, and 87 (perhaps also No. 44, if we take pṛthvī as the common term).

8. The separateness of the Upameya, the Upamāna, and the common term is generally well maintained in the simple Upamās, but their interfusion is sometimes seen owing to metrical or other considerations. Thus a preposition is separated from its verb which expresses the common term by the Upameya, the Upamāna or both; cf. Nos. 39; 67; 68; 89; 99 and 130. But sometimes even a group of nouns and verbs together expressing the common property is similarly split up to make room for the Upamāna or the Upameya; cf. No. 110. The cases of such interfusion are, however, naturally more numerous in the compound Upamās, which contain one principal and one or more subsidiary Upamānas. Thus in No. 2, the common term 'cakṛma' is emboxed between the two Upameyas 'vayam' and 'tanūbhiḥ'; in No. 4, the two Upamānas and the common term find themselves between the two Upameyas 'tam' and 'ohaiḥ'; in No. 6, the common term 'sādhan' is interposed between the two Upameyas 'vṛṣā' and 'vidathāni'; in No. 7, the subsidiary Upameya 'puraḥ' is between the two Upamānas 'atkam' and 'jarimā'; in No. 9, both the Upamānas 'vār' and 'vātaḥ' are between the two Upameyas 'kṣāma' and 'Indraḥ'; in No. 12, the common term and the two Upamānas are between the two Upameyas 'śaktiḥ' and 'tuyyojasam (putram)'; in No. 17, the common term 'sadhryak yanti' is broken up to make room for the two Upamānas and one Upameya; in No. 20, the Upamānas are emboxed within the two Upameyas 'vajram' and 'vasunā', probably due to the employment of another simile 'sthaviram na' which also is similarly emboxed; in No. 22, the common term 'abhipitve ahnām agman' is split up to make room for the two Upamānas; in No. 33, the common term 'jūtaḥ' is placed between the two Upamānas 'vātaḥ' and 'abhraiḥ'; lastly, in No. 40, the two Upamānas, one expressed and the other suggested, find themselves between the two Upameyas 'agniḥ' and 'dhūmam' and this is due to the presence of

¹ Compare Nos. 12, 17, 36, 80, 89, 90, 92, 133, 134.

² Compare Nos. 43, 83, 99, 143.

³ Compare Nos. 28, 55, 58, 70, 85, 136.

⁴ Compare Nos. 1, 2, 7, 8, 10, 13, 14, 16, 18, 19, 21, 25, 26, 57, 106, 137, and 143.

the other simile (i.e. No. 98) which immediately precedes the present one.

9. The order in which the chief and the subsidiary Upamānas are stated is guided by the order of the chief and subsidiary Upameyas except where the metrical or some other considerations decide otherwise; compare for example, Nos. 6, 8, 9, 13, 23, and 39. The order of the Upamāna and its attributives in a simple Upamā, however, does not appear to depend upon that of the Upameya and its attributives. It solely depends upon the expressional convenience of the poet. But the inversion of the usual order of words known as Hyperbaton may sometimes be attributed to some psychological reason; see below, No. 110.

10. More interesting and instructive are, however, the results yielded by my researches into the selection of a particle of comparison by the poet. Very probably, of course, this selection was done unconsciously and was generally dictated by the ease of pronunciation and sheer habit. Nevertheless, a few rules of a general application may be deduced from the poets' practice in this matter. They are as follows:—Mainly, the choice of a particle of comparison is governed by the nature of the ending of the Upamāna. Thus (I) a clear preference for *Na* is shown when the Upamāna ends (*a*) in AM of the accusative¹, preceded by a short vowel, i.e. *i* or *u*, or (*b*) in a Visarga² also preceded by a short vowel, i.e. *a*, *i* or *u*. (II) on the other hand, a preference is shown for *Iva* (*a*) when it ends in a Visarga³ which is preceded by a long vowel, or (*b*) when it ends in *a*⁴, *ā*, *i*, *ī*.

SIMILES OF THE VĀMADEVAS

(RV. Maṇḍala IV.)

The similes are arranged under four groups, the first and the last two of which have two subdivisions each. The groups are as follows:—I (*a*) fully expressed compound similes with *na*:—Nos. 1-17; (*b*) fully expressed compound similes with *iva*:—Nos. 18-27. II Partially expressed compound similes with *na* or *iva*: Nos. 28-41. III (*a*) Simple similes with a qualified or compound upamāna, with *na*:—Nos. 42-83; (*b*) simple similes with a qualified upamāna, with *iva*:—Nos. 84-93. IV (*a*) Simple similes with a simple upamāna with *iva*:—Nos. 94-128; (*b*) simple similes with a simple

¹ Compare Nos. 1, 2, 4, 7, 13, 15, 38, 42, 44, 45, 46, 49, 53, 55, 56, 58, 59, 60, 62, 72, 73, 74, 75, 77, 132, 139, 142, and 145. Exceptions are Nos. 103, 113, 118, 119, and 128.

² Compare Nos. 3, 5, 6, 8, 10, 12, 14, 16, 17, 28, 30, 31, 32, 33, 34, 35, 36, 37, 47, 48, 51, 52, 54, 61, 63, 64, 65, 67, 68, 69, 70, 71, 76, 78, 82, 83, 120, 131, 133, 134, 136, 137, 143, and 144. Exceptions are Nos. 21, 22, 24, 26 and 123.

³ Compare Nos. 23, 81, 90, 91, 92, 93, 101, 104, 105, 116, 124; exceptions are Nos. 50 and 130.

⁴ Compare Nos. 18, 19, 20, 25, 27, 40, 84, 85, 86, 87, 89, 94, 95, 96, 98, 99, 100, 102, 106, 109, 110, 112, 114, 115, 117, 120, 121, 122, 125, 126, 127; exceptions are Nos. 43 and 141.

upamāna with *na*:—Nos. 129–145. For the relation between the original passages and the numbers given to them by us, see Index given at the end.

GROUP I.—FULLY EXPRESSED COMPOUND SIMILES.

Under this group, I have put together all Sūgna Samastavastuviṣaya Upamāns. Such similes contain one principal and one or more subordinate upamānas and upameyas all of which are expressly mentioned by the poet. In such similes, one thing with its parts or subsidiaries is compared with another with its parts or subsidiaries and though there are thus two or more upamānas and upameyas, yet there is only one common property. These similes appear to show a preference for the particle *na*, except when the other i.e. *iva* is recommended by the ending of the Upamāna or by the Metro. The particle of comparison, whether *na* or *iva*, finds a place between the principal and the subordinate upamānas, except where this position is metrically impossible, or when the principal upamāna consists of two words. In the latter case, it is placed between the two words which constitute the upamāna; cf. Nos. 2, 5, 13 and 34.

(a) Fully expressed similes with *na*.

(1) सखे सखायमुभ्यावृत्स्वाशुं न चक्रं [रथ्येव रथां] ।

IV. 1. 3ab.

‘Oh friend (Agni), follow the friend (Varuṇa), as the wheel follows the swift horse, [and as swift horses follow (riches) fit to be carried away in chariots].’

In both the similes, ‘abhyāvavrtsva’ expresses the common property. The principal upameya ‘tvam’ and the subsidiary upameya ‘sakhūyam’ are first compared with ‘cakram and āśum’ and then with ‘raṁhyā’ and ‘rathyā’ respectively. The words used for the upameyas and the upamānas are very suggestive. Thus the word ‘sakhā’ in the upameyas suggests ‘faithfulness and eagerness’ (‘follow Varuṇa *eagerly* and *faithfully* as a friend follows a friend.’). Similarly, the upamānas ‘cakram’ and ‘raṁhyā’ used for ‘tvam’ suggests ‘faithfulness and absolute dependance’ on the one hand and ‘eagerness and active following’ on the other. Agni should follow Varuṇa, not merely in the way of ‘a wheel following (even) a swift horse i.e. with passive and absolute faithfulness’, but also in the manner of ‘the swift horses following the cartful (riches), i.e. with eagerness and of one’s own initiative’. The upamānas ‘āśum’ and ‘rathyā’ used for ‘sakhūyam’ suggest, in the same manner, ‘the unapproachability and yet covetability’ of Varuṇa. Varuṇa is unapproachable like a swift horse, yet he is covetable like the cart-laden (riches) of the enemy’.

‘Rathyā’ is ‘rathyā vasūni’ as in X. 102. 11c (eṣaṅiyā cid rathyā Jayoma — ‘May we conquer (riches) which are to be eagerly coveted and which are fit to be carried away in chariots’.) Raṁhyā aro ‘swift horses’ (two), the same as ‘āśū’ or ‘raghū’; for the idea of the ‘conquering’ horses running after enemy’s riches, cf. IX. 100. 4 (Dhārā sutasya dhāvati; Raṁhamāpā-vāraṁ vājiva sūnasih); IV. 5. 13 (vāmam acchā gamema raghavo na vājam).

(2) अर्धा ह यद्दयमन्ने लाया पड्मिर्हस्तैर्मिश्रकृमा तनूभिः ।

रथं न कन्तो अपसा भुरिजोऽकृतं येसुः सुध्यं आशुषाणाः ॥

IV. 2. 14.

‘And oh Agni, whatever we do with our hands and feet and bodies through devotion to you, as those who prepare a chariot do with the work of their arms, (in all that), the wise (i.e. the Aṅgirasas) have followed (lit. controlled) the R̥ta, while strengthening it.’

The poet here identifies the Āngirasas with himself and his followers, while in the next stanza he reverses the process and identifies himself and his followers with the Āngirasas. He thus requests Agni to note that whatever the Vānadevas do to serve him is directed by the Āngirasas themselves: Supply 'tasmin' and 'Āngiraso' in *d* to completet he sense. 'Ratham krantaḥ' is the principal upamāna and 'bhurijoḥ apasū' is the subordinate one, corresponding to 'vayam' and 'padbbhiḥ, hastebhiḥ, tanūbbhiḥ', the principal and the subordinate upameyas resp. 'Cakṛma' expresses the common property.

The position of 'Na' calls for a remark. It should have come after 'krantaḥ' i.e. between the principal and the subsidiary upamānas; but since the principal upamāna itself consists of two words, the 'Na' finds a place between *these two* words. Also, cf. Nos. 5, 13 and 34. Perhaps, the desire to avoid a hiatus (Na apasū) also must have helped in deciding the position of 'Na' in the present case.

(3) कद्ध वाममच्छा गमेस र्घवो न वाजम् ।

IV. 5. 13b.

'Towards which riches shall we go as the swift horses go towards the prize?'

'Raghavo' and 'vājam' are the principal and subsidiary upamānas, corresponding to 'vayam' and 'vāmam'. 'Acchā gamema' expresses the common property.

(4) अग्ने तमद्याश्वं न स्तोमैः क्रतुं न मद्रं हृदिस्पृशम् ।

ऋध्यामा तु ओहैः ॥

IV. 10. 1.

'Let us glorify that (sacrifice) of yours which rests in your heart like auspicious wisdom with invocations to you as (we cheer up) a horse with encouraging words.'

We supply 'yagñam' after 'tam' in *a*. 'Āsvam' and 'stomaiḥ' are the two upamānas corresponding to the principal and subsidiary upameyas 'tam (yajñam)' and 'ohaiḥ' respectively. 'Ṛdhyāma' expresses the common property. For the simile, cf. IV. 3. 12c; VIII. 103. 7a; III. 2. 3d and I. 138. 2a. The constant comparison of Agni with a horse and the very similar passage VIII. 103. 7a would have made Sāyana's construction of *tam* as referring to Agni himself more probable. But the comparison of *tam* with Bhadrām kratum in the same stanza renders this impossible. For Agni is said to be *possessed* of Bhadrā kratu in the next stanza; hence in the present stanza too, the thing that is compared with Bhadrā kratu must be another thing possessed by Agni and it is the 'yagñam'.

(5) ऊर्ध्वं सानुं सविता देवो अश्वेद्रुप्सं दर्विध्वद्रविषो न सर्वा ॥

IV. 13. 2ab.

'The divine Savitā has sent aloft his light as a warrior eager for loot does his banner after brandishing it.'

'Savitā' and 'bhānum', the principal and subsidiary upameyas are respectively compared with 'gaviṣo satvā' and 'drapsam'. 'Urdhvam aśret' expresses the common property. Compare remarks under No. (2) for the position of 'na'.

The meaning of 'drapsa' is doubtful. It means 'banner' according to Roth and 'a mass of dust' acc. to Sāyana. Should we connect the word

with 'drāpi' and take it to mean 'a shield'? 'Davidhvāt' would not certainly present a difficulty (brandishing a shield) and I, 64. 2d ('Satvūno na drapsino ghoravarpasah) where the Maruts are compared with 'shielded warriors' in respect of a fearful appearance, only favours the rendering. I do not believe *drapsino* is to be construed as the common term as Grass., WB., p. 644 and Geldner, Trans. p. 76 do. A śloṣa on the word was probably never intended by the poet; for if we take it as such, it will be a śabdaśloṣa only since there is nothing common to *drapsa* 'the banner' and *drapsa* 'the drop.' And such a śabdaśloṣa is probably too early for R̥gvedic Poetry; yet see below No. 39.

Perhaps 'ūrdhivam' is to be construed as an adj. of the upameya and not as a part of the common term; cf. IV. 6. 2c; X. 3. 2c; III. 61. 5c (ūrdhivam pījah). In this case, translate:—'Savitā has put on his uprising light as a warrior takes up his shield after brandishing it'. In this latter case, *adret* alone would be the common term.

(6) कृविने निर्यं विदथानि साधुन्वृषा यत्सेकं विपिपानो अर्चीत ।

IV. 16. 3ab.

'When the Bull (Indra) may sing after drinking the poured out juice helping the sacred rites as does the poet (Uśanā or Agni ?) the secret formulæ.'

Kavi is probably Agni who is fond of secret formulæ (Nīṅyā Vacūmsi cf. IV. 3. 16b); or perhaps kavi is 'Uśanā' mentioned in the last stanza i.e. IV. 16. 2. I prefer the first. 'Kaviḥ' and 'nīṅyam' are employed as the upamānas resp. for the principal and subsidiary upameyas 'vṛṣā' and 'vidathāni'.

(7) पञ्चाशत्कृष्णा निर्वपः सहस्रात्कं न पुरो जरिमा विददः ।

IV. 16. 13cd.

'You laid low fifty thousand blacks; you battered down their forts (as easily) as old age (destroys) a garment.'

'Tvam' and 'puraḥ', the principal and the subsidiary upameyas are resp. compared with 'jarimā' and 'atkam'; 'vi dardah' expresses the common property.

The position of 'puraḥ', the subsidiary upameya, in the middle of the simile (i.e. atkam na jarimā) is very interesting. The poet evidently desires to emphasize the first part of the simile and wants to convey vividly 'the ease and lightness' with which Indra carried out his work of destruction. He therefore uses the words 'atkam na puraḥ' together, and then completes his simile by employing an upamāna i.e. 'Jarimā' for 'Indra' (or rather 'Tvam'). But in addition to this psychological reason, considerations of metre (awkward rhythm and a late cæsura) also might have been responsible for the position of 'puraḥ'.

(8) एवेदिन्द्राय वृषभाय वृष्णे ब्रह्माकर्म भृगवो न रथम् ।

IV. 16. 20 ab.

'Thus have we prepared a hymn, as the Bhṛgus prepared a chariot (i.e. a hymn) for the mighty Bull, Indra.'

Older scholars proposed to read 'R̥bhavo' for 'Bhṛgavo', but this would not mend matters in our passage, since the R̥bhvas fashioned a chariot for the Aśvinā and not for Indra; cf. IV. 36. 1-2. Besides, the same expression occurs again at X. 30. 14b (where indeed the emendation would look tempting)

and a similar feat (i.e. that of fashioning a chariot for Indra) is also ascribed to Anus at V. 31. 4a as is shown by Oldenburg, *Noten*, I. p. 278. I believe, in all the three passages including the present one, we have to do with an early example of a Vedic *atīśayokti* (gradually extended from the attributes of a deity such as *Vṛṣā* or *Vṛṣabha*, to other things belonging to it), rather than with an actual fashioning of a chariot by the *Bhṛgu*s or the *Anus*; compare the very similar case of the word *niyu*. A hymn is often compared with a vehicle; here it is identified with it. We may perhaps translate:— 'We have prepared a hymn, a chariot, for Indra, etc., like the *Bhṛgu*s.' This however, would make the *upamā*, a *Niravāga* one. As it is, 'Vayam' and 'brahman' are respectively compared with 'Bhṛgavo' and 'ratham', and 'ak-arma' expresses the common property.

(9) अक्षोदयच्छवसा क्षामं वृधं वारुणं वातस्तविषीभिरिन्द्रः ॥

IV. 19. 4ab.

'Indra smashed the earth and the mid-air with his might and powers as the wind the water (cloud).'

The principal and subsidiary *upamānas* are 'vāta' and 'vār' corresponding to 'Indra' and 'kṣāma, budhnam' and 'akṣodayat' is the common term.

(10) मर्यो न योषामभिमन्यमानोच्छा विवक्त्रि पुरुद्वृत्तमिन्द्रम् ॥

IV. 20. 5cd.

'Being sure of success, [*abhimanyamāno*] I call upon Indra, the oft invited one, as a man (lover) calls upon his beloved.'

'Maryaḥ' and 'yoṣām' are the principal and subsidiary *upamānas* corresponding to 'aḥam' and 'Indram', while 'abhimanyamāno accha vivaktri' expresses the common property. The same compound simile occurs in two other passages of the *Rgveda* i.e. I. 115. 2b and IX. 93. 2c. In both these, 'yoṣā' is used as an *upamāna* for a female (once for *uṣā* and once for 'āpaḥ'); she evidently allures the 'Marya' and has a power over him. But in the present passage, she stands as an *upamāna* for Indra and is apparently under the sway of her 'Marya', may be the sway of affection; 'abhimanyamāno' is characteristic of *Vāmadeva* and is quite in keeping with the sentiment of the first half of the stanza; see below Nos. 08, 09.

(11) तविषीर्यस्य पूर्वौद्यौर्न क्षत्रमभिभूति पुष्यात् ॥

IV. 21. 1cd.

'Who should develop his many powers, as *Dyauḥ* (nurses) his overpowering might.'

'Yah' taken out from 'yaśya' which is merely a reflexive pronoun here, is intended to be the subject of 'puṣyāt', as accent of the latter shows. 'Indra' with his 'taviṣis' is compared to 'Dyauḥ' with his 'abhibhūti kṣatram'.

(12) आ त्वा शर्मो शशमानस्य शक्तिः ।

अस्मद्भक् शुशुचानस्य यम्या आशुर्न रश्मि तुव्योजसं गोः ॥

IV. 22. 8bcd.

'May the power of the shining god (*Agni*), who toils with his holy work, bring you, the powerful (son) of the cow (i.e. *Aditi*) towards us, as a swift horse leads his reins.'