

purpose (*tena*)^b praised (him with the stanza), ‘None, O Indra’ (*nakir indra*: iv. 30. 1);

स्वयं तेना^o hm¹r³, स्वयमेवा^o kr⁵r⁷, स्वयमेव (वभि^o) f, स्वयमेव^o b, स्वयमेवा^o r.

^a Cp. Sāyana on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikriṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the *pratīka* of iv. 30, = *tena sūktena*, ‘with the whole hymn iv. 30’; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratīka* instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) ‘What! then art thou’ (*kim ād utāsi*: iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra’s) form and heroic deeds, his valiant exploits,

मन्युमर्धे Am¹, मन्युमध्ये bkr², मन्यु मध्ये r.—धैर्यकार्याणि hm¹r, वीर्यकार्याणि fbk, धैर्यायाण्याणि r¹, धैर्यायद्याणि r⁴r⁶.—तान्युषि: hm¹r, तानुषि: bkr⁵, चारिषु r¹r⁴r⁶.—
The end of the *varga* is here marked by २^o in hm¹b, not in k.

^a The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. ‘I’ (*aham*: iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)^a.

संखावस् hdm¹r³, संखावस् bkr²r⁵.—सुतिरिवास् हि r⁵r⁷, सुतिर्द्धतस् हि hdr, सुतिचिषस् हि b, सुतिविसस् हि fkr².

^a That is, the seer praises himself as if he were Indra; cp. Sarvānukramapī: *indram ivātmanam ṛṣis tuṣṭāvendro vātmanam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note ³, and Sieg, *Sagenstoffe*, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) ‘Before all birds this’ (*pra su ṣa vibhyaḥ*: iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas ‘Thee’ (*tvā*: iv. 28) Indra is praised together with Soma.

त्वेति br, त्वेव m¹, त्वेव hr¹r⁴, त्वे fk.—सोमेनेद्रः सुतः सह bkr, सोमेनेद्रः सुतः सह f, सोमेनेद्रौ च सुतः सह hdr³, सोमेनेद्रौ च सह सुती m¹, सोमेनेद्रः संसुतः सह r¹r⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet ‘Even of the Sky’ (*divas cid*: iv. 30. 6-11) the teacher Śākatāyana considered the middle Dawn