

According to Hymn XXII, Viṣṇu 'strode through all this world' and 'thrice his foot he planted.' These three steps encompassed the 'seven regions of the earth,' and the whole world 'was gathered in his footstep's dust.' His 'station most sublime' is described as a 'loftiest place' like an 'eye in heaven.'

What are the 'three steps' of Viṣṇu as described in Hymn XXII?

XXII?

Difficulty:
★★★★☆

Hint:

Examine verses 16-21 of Hymn XXII, which detail Viṣṇu's cosmic stride.

Hymn XXIV references the story of Śunahśepa, who was bound to three pillars' and 'fettered.' In this state, he prayed to the Āditya, the Sovran Varuṇa, for release from his bonds. The hymn is a plea for Varuṇa to deliver him.

What is the story of Śunahśepa as referenced in Hymn XXIV?

XXIV?

Difficulty:
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Hint:

Read verses 12-15 of Hymn XXIV, which describe a captive character praying for deliverance.

The R̥bhus performed four key deeds:

1. For Indra, they 'formed horses harnessed by a word.'
2. For the two Nāsatyas (Aśvins), they 'wrought a light car moving every way.'
3. They 'formed a nectar-yielding cow.'
4. They 'made their Sire and Mother young again.'

According to Hymn XX,
what four miraculous
deeds were performed
by the R̥bhus?

Difficulty:
★★★★☆

Hint:

Hymn XX is dedicated to this group. Check verses 2, 3, and 4 for a list of their creative acts.

In the structured ritual of Hymn XIII:

- The 'Doors Divine' are asked to 'be thrown open' to assist the rite.
- 'Night and Dawn' are called to be seated on the holy grass.
- 'Ilā, Sarasvatī, Mahī' are three goddesses invoked to be seated peacefully.
- 'Tvaṣtar', the 'earliest born', is called upon as the divine artisan 'wearer of all forms' (').

What specific roles do
the 'Doors Divine',
Night and Dawn, Ilā,
Sarasvatī, Mahī, and
Tvaṣtar play in the
sacrificial ritual
described in Hymn XIII?

Difficulty:
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Hint:

This hymn outlines a sequence of ritual invocations. Look at verses 6 through 10 to identify the function of each named entity.

The Waters are invoked as Goddesses. They are said to hold 'Amrit' (nectar of immortality), 'healing balm,' and 'all medicines.' Soma reveals that the Waters contain all healing balms and Agni. The worshipper asks the Waters to remove sin, lies, and false oaths, and to teem with medicine for protection.

In Hymn XXIII, what are the qualities and functions of the Waters?

Difficulty:
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Hint:

Review verses 17-23 in Hymn XXIII for descriptions of what the Waters contain and what is asked of them.

scatter clouds.

Hymn XIX repeatedly asks Agni to 'with the Maruts come.' The Maruts are described as terrible singers, mighty, brilliant, awful in form, devourers of foes, who sit as Deities in heaven and

Which groups of gods are invoked to come with Agni in Hymn XIX?

Difficulty:
★★★★☆

Hint:

This hymn has a recurring refrain. Identify the group of gods mentioned in it.

Agni is identified as the 'earliest
Aṅgiras' and a 'Seer.' The hymn states
that 'After thy holy ordinance the
Maruts, sage, active through wisdom,
with their glittering spears, were born.'



According to Hymn
XXXI, who was the
'earliest Aṅgiras' and
what resulted from his
holy ordinance?

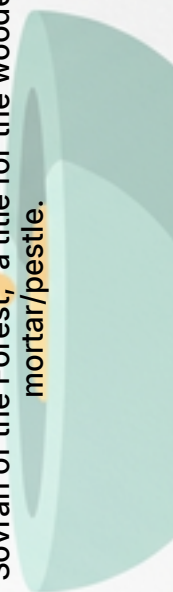
Difficulty:
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Hint:

The answer is in the very first verse of the
final hymn provided in the text.

The hymn mentions and personifies several
implements:

1. The 'broad-based stone' raised to press juices.
2. The 'mortar' where the juice is shed.
3. The 'pestle,' whose rise and fall is marked by a
woman.
4. The 'churning-staff' bound with cords.
5. 'Sovran of the Forest,' a title for the wooden
mortar/pestle.



Hymn XXVIII describes
the process of
preparing Soma. What
specific 'Sacrificial
Implements' are
mentioned or
personified?

Difficulty:
★★★★☆

Hint:

This hymn personifies the tools used for
pressing Soma. Read through its verses to
identify them.