

**What is the primary subject of praise in Hymn I, and what is the central instruction given to the worshippers?**

Difficulty: ★ ★ ★ ★ ★  
Hint: Refer to the first verse of Hymn I. What deity is named and what command is given to the 'friends'?

The primary subject is the mighty god Indra. The central instruction is to "glorify naught besides" and to praise only Indra, especially when the Soma juice is prepared, to avoid sorrow.

**Describe the main characteristics and epithets used for Indra throughout these hymns.**

Difficulty: ★ ★ ★ ★ ★  
Hint: Look for descriptive phrases and recurring titles associated with Indra in Hymns I-IV and VI.

Indra is characterized as a mighty, eternal conqueror ('like a bull who rushes down'). Key epithets include: Vrtra-slayer, Thunderer, Caster of the Stone, Fort-destroyer, Lord of countless wealth, Maghavan (bounteous), and Lord of Bays (referring to his horses).

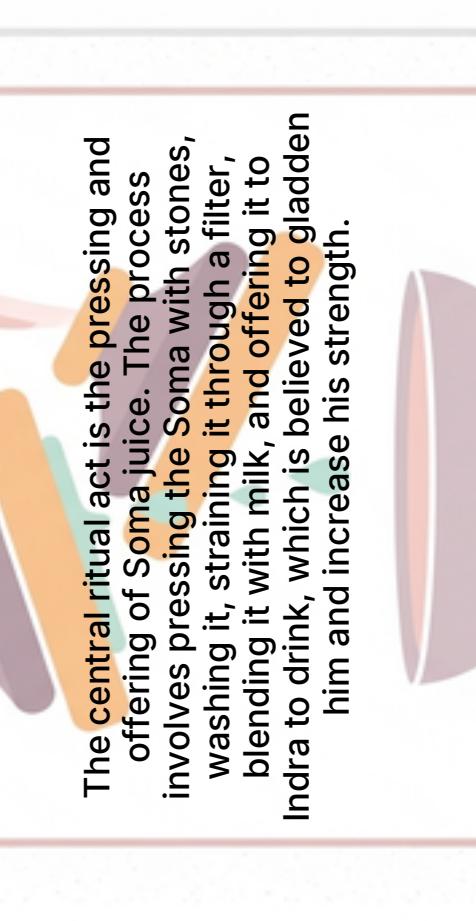


**What is the central ritual act associated with the worship of Indra as described in these hymns?**

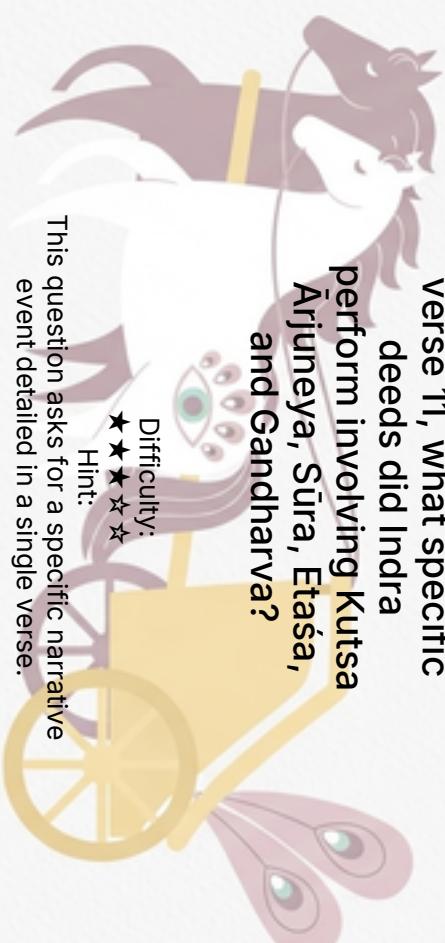
Difficulty:  
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Hint:

Consider the recurring mention of a specific drink offered to Indra. Hymn I, verses 17 & 19, and Hymn II, verses 1-3 provide details.



The central ritual act is the pressing and offering of Soma juice. The process involves pressing the Soma with stones, washing it, straining it through a filter, blending it with milk, and offering it to Indra to drink, which is believed to gladden him and increase his strength.

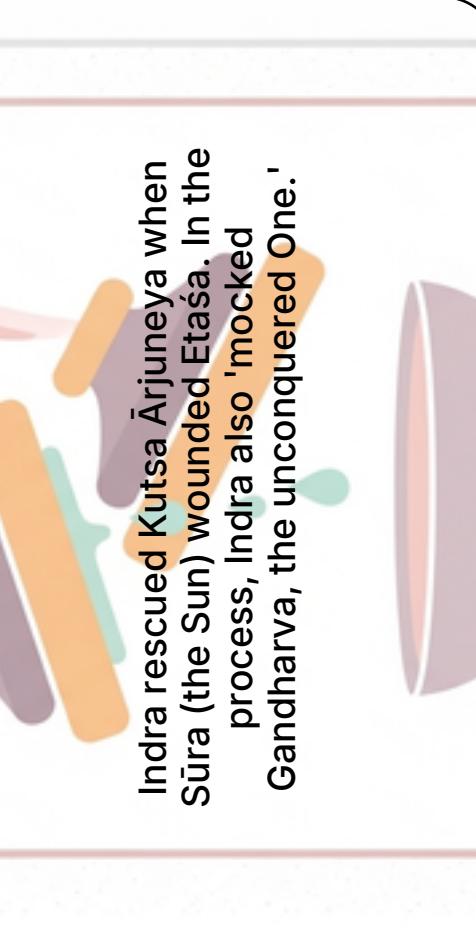


**According to Hymn I, verse 11, what specific deeds did Indra perform involving Kutsa Ārjuneya, Sūra, Etaśa, and Gandharva?**

Difficulty:  
★ ★ ★ ☆ ☆

Hint:

This question asks for a specific narrative event detailed in a single verse.



Indra rescued Kutsa Ārjuneya when Sūra (the Sun) wounded Etaśa. In the process, Indra also 'mocked' Gandharva, the unconquerable One.



Who are the Aśvins,  
and what are their  
primary domains of  
action as described in  
Hymn V?

Difficulty:  
★ ★ ★ ☆

Hint:

Review Hymn V. Focus on the titles given to them and the types of boons they are asked to provide.

The Aśvins are twin deities described as 'Wonder-Workers', 'Lords of splendour', and 'Finders of the Day.' They travel in a golden car, attend the Dawn, and are called upon for wealth (kine, heroes, cars), protection, and aid. They traverse all distances and are known for rescuing and helping specific individuals like Kānya and the son of Tugra.



What is the  
mythological  
significance of Indra's  
battle with Vṛtra, as  
mentioned multiple  
times in the text?

Difficulty:  
★ ★ ★ ★ ☆

Hint:

Look for mentions of 'Vṛtra-slayer' or the 'Dragon'. Consider what happens after Vṛtra is defeated.

Indra's battle with Vṛtra is a central heroic deed. As the 'Vṛtra-slayer,' he is depicted severing Vṛtra's head with his thunderbolt (Hymn VI, v. 6), splitting mountain-clouds, and releasing waters to flow to the sea (Hymn VI, v. 13), thus establishing order and freeing essential resources.



Who are the Kanyas, and what is their relationship with the deities Indra and the Aśvins in this text?

Difficulty:  
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Hint:

The name 'Kanya' appears frequently. Analyze their actions and the purpose of their interactions with the gods.

The Kanyas are a family of Rsis (sages/poets). Their role is to compose and sing hymns of praise to the gods. The text states that their songs 'exalt' and 'strengthen' Indra (Hymn VI, v. 11), and they are repeatedly mentioned as invoking both Indra and the Aśvins for aid, protection, and wealth (e.g., Hymn I, v. 8; Hymn IV, v. 2; Hymn V, v. 4).



Describe the chariot of the Aśvins as detailed in Hymn V.

Difficulty:  
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Hint:

Focus on the material composition of the various parts of the chariot mentioned near the end of Hymn V.

The Aśvins' chariot is described as being made extensively of gold. Specifically, it has a 'golden seat,' 'reins of gold,' a 'golden...' supporting shaft,' a 'axle also... of gold,' and 'both the wheels are made of gold' (Hymn V, verses 28-29).



Consider why the singers are performing these lauds. Look for verbs describing what the songs do to the gods.

Difficulty:  
★ ★ ★ ★

Hint:

What role do hymns and praises play in the relationship between mortals and gods in these texts?

Hymns and praises are presented as a powerful tool for mortals. They are used to call the gods, gain their favor, and even to 'wax stronger' or 'increase' the god's power (Hymn I, v. 18; Hymn VI, v. 12). Well-crafted songs are considered the 'appropriate arms' of the sages (Hymn VI, v. 3) and a means to secure aid, wealth, and victory.



This question refers to a specific verse where the Rsi speaks about their own lineage and birth.

Difficulty:  
★ ★ ★ ★

Hint:

According to Hymn VI, verse 10, what is the source of the singer's knowledge and what is their self-perceived status?

The singer states, 'I from my Father have received deep knowledge of the Holy Law.' Following this reception of ancestral knowledge, they perceive their status as being cosmically significant, claiming, 'I was born like unto the Sun.'