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**Title:** The Paippalādasanīhitā of the Atharvaveda kāṇḍa 15: a new edition with translation and commentary  
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1. The first twelve hymns of kāṇḍa 15 of the Paippalādasaṁhitā represent a collection of royal mantras that were composed by the Paippalādins to be used during ceremonies or rites involving the figure of the king. These hymns clearly show the effort of Paippalāda Brahmins to appear as the best candidates to be the king’s purohita.

2. Besides the collection of royal hymns, a second section can be identified in kāṇḍa 15: it includes hymns 15–23 and may be called “the collection of Rudraic hymns”. The persistent and increasing importance of Rudra in the PS can be explained by assuming that the Paippalādins may have shared some elements of the Vṛtya culture.

3. Hymns 22–23 of kāṇḍa 15 of the Paippalādasaṁhitā are the only example, in all the Vedic corpus, of a charm explicitly addressed against hail.

4. In the ritual against hail, the knife (āsī-) had the specific function of “cutting” the hail cloud in order to destroy it and prevent hail from falling down. The same practice of cutting hail clouds by means of an axe, hoe or knife has been recorded in rituals against hailstorms in the Slavic tradition (in northwestern Serbia, for example, a građobranitelj ‘hail defender’ is a man who can avert hailstorms by performing various magical practices, including waving a knife against a hail cloud).

5. I propose to analyze the hapax salindā- (f.), used as an epithet of hail, as sal-ind-ā, and identify its first part with the Indo-European word for ‘salt’, PIE *sal-. Addressing hail as ‘the salty one’ seems natural as hailstones look like pieces of salt; this explanation also confirms the hypothesis that salt was conceived in Vedic times as being the same as water, albeit in a particular crystallized state.

6. In Vedic, the word méhana-, traditionally interpreted as ‘penis’, had the sole meaning ‘urethra, urinary duct’, as a body part apt to be split up or opened and common to both men and women.

7. The study of the prosodic and metrical structure of the Paippalādasaṁhitā reveals a striking similarity with the prosodic and metric structure of the Śaunakīyasaṁhitā, and confirms the general tendencies of post-Ṛgvedic metre, such as the decaying status of the Gāyatrī, the decrease of trimer stanzas and the preponderance of the Anuṣṭubh. The dwindling of stanza types widespread in the RV was compensated for not only by the increasing occurrences of Anuṣṭubh stanzas, but also by the composition of new stanza types, which show a great variety of combinations of various verse types. These “lyric metres”, the large number of formulaic stanzas and the massive presence of prose lines are the most peculiar features of Atharvan metre.

8. Some of the irregularities of Atharvavedic metre can be interpreted as being the conscious and deliberate expression of artistic intention. Just as the Ṛgvedic poets, the redactors of the Atharvaveda were skillful composers who played with the metre and its various components (number of syllables, position of the caesura etc.) in order to convey poetic thoughts.

9. The Lithuanian nouns in -muō are a very productive class. The productivity of this formation is generally very recent and can be seen in many neologisms, but in large part — in contrast to what happens, for example, in Greek and Latin — it follows an ancient pattern (verbal root + suffix) and does not show other means of derivation (e.g. it is not realized from derivative verbs or with the occurrence of a dental extension).

10. Among the Lithuanian nouns in -muō that have cognates in other Indo-European languages, only few can be judged as old inherited forms (akmuō, piemūō, sēmuō, šelmanuō); others are of doubtful antiquity (ėdmenys, stämuō, šarmauō, šer̄menys), while others are definitely recent (augmuō, dēmuō, doomuō, juosmuō, raumuō, stomuō).