is at present known, seems to be closely connected with the preceding work. Prof. Buhler also refers to the Rigveda the *Vâsishtha-dharmaśâstra, @@1* composed of mixed sûtras and couplets.

A few works remain to be noticed, bearing chiefly on the textual form and traditionary records of the Rik-samhita. In our remarks on the Vedangas, the Pratisakhyas have already been referred to as the chief repositories of sikslia or Vedic phonetics. Among these works the *Rik-prâtiśâkhya @@2* occupies the first place. The original composition of this important work is ascribed to the same *Sakalya* from whom the vulgate recension of the (Sakala) Samhita takes its name. He is also said to be the author of the existing *Pada-pâtha (i.e.,* the text-form in which each word is given uncon- nected with those that precede and follow it),—which report may well be credited, since the pada-text was doubtless prepared with a view to an examination, such as is presented in the Prâtisâkliya, of the phonetic modifications undergone by words in their syntactic combination. In the Prâtiśâkliya itself, Sâkalya’s father (or Sâkalya the elder) is also several times referred to as an authority on phonetics, though the younger Śâkalya is evidently regarded as having improved on his father’s theories. Thus both father and son probably had a share in the formulation of the rules of pronunciation and modification of Vedic sounds. The completion or final arrangement of the Rik-pratisakhya, in its present, form, is ascribed to Śaunaka, the reputed teacher of Asvalayana. Śaunaka, however, is merely a family name (“descendant of Śunaka”), which is given even to the rishi Gritsamada, to whom nearly the whole, of the second mandala of the Rik is attributed. How long after Śâkalya this particular Śaunaka lived we do not know ; but some generations at all events would seem to lie between them, considering that in the meantime the Sakalas, owing doubtless to minor differences on phonetic points in the Samhitâ text, had split into several branches, to one of which, the Śaiśira (or Śaiśirîya) school, Śaunaka belonged. While Śâkalya is referred to both by Yaska and Panini, neither of these writers mentions Śaunaka. It seems nevertheless likely, for several reasons, that Panini was acquainted with Śaunaka’s work, though the point has by no means been definitively settled. The Rik-prâtiśâkhya is composed in mixed slokas, or couplets of various metres, a form of composi- tion for which Śaunaka seems to have had a special predilection. Besides the Prâtiśâkhya, and the Grihya-sûtra mentioned above, eight other works are ascribed to Saunaka, viz., the *Brihad- devatâ,* an account, in epic ślokas, of the deities of the hymns, which supplies much valuable mythological information; the *Rig-vidhâna,* a treatise, likewise in epic metre, on the magic effects of Vedic hymns and verses ; the *Pdda-vidhâna,* a similar treatise, apparently no longer in existence ; and five different indexes or catalogues *(anukramanî)* of the rishis, metres, deities, sections *(anuvâka),* and hymns of the Rigveda. It is, however, doubtful whether the existing version of the Brihaddevata is the original one ; and the Rigvidhana would seem to be much more modern than Saunaka’s time. As regards the Anukramanis, they seem all to have been composed in mixed ślokas; but, with the exception of the Anuvâkânukramanî, they are only known from quotations, having been superseded by the *Sarvânukrama,* or complete index, of *Kâtyâyana.* Both these indexes have been commented upon by Shadguruśishya, towards the end of the 12th century of our era.

B. *Sâma-veda.—*The term *sâman,* of uncertain derivation, denotes a solemn tune or melody to be sung or chanted to a *rich* or verse. The set chants (stotra) of the Soma sacrifice are as a rule performed in triplets, either actually consisting of three different verses, or of two verses which, by the repetition of certain parts, are made, as it were, to form three. The three verses are usually sung to the same tune ; but in certain cases two verses sung to the same tune had a different saman enclosed between them. One and the same saman or tune may thus be sung to many different verses ; but, as in teaching and practising the tunes the same verse was invariably used for a certain tune, the term “saman,” as well as the special technical names of samans, are not unfrequently applied to the verses themselves with which they were most commonly con­nected, just as one would quote the beginning of the text of an English hymn, when the tune usually sung to that hymn is meant. The Indian chant somewhat resembles the Gregorian or Plain Chant.@@3 Each saman is divided into five parts or phrases *(prastâva* or prelude, &c.), the first four of which are distributed between the several chanters, while the finale *(nidhana)* is sung in unison by all of them.

In accordance with the distinction between *rich* or text and *sdman* or tune, the saman-liymnal consists of two parts, viz., the *Sdmaveda-samhitd,* or collection of texts (rich) used for making up saman-hymns, and the *Gana,* or tune-books, song-books. The textual matter of the Samliita consists of somewhat under 1600 different verses, selected from the Rik-samhita, with the exception

of some seventy-five verses, some of which have been taken from Khila hymns, whilst others which also occur in the Atharvan or Yajurveda, as well as such not otherwise found, may perhaps have formed part of some other recension of the Rik. The *Sdmaveda- samhitd* @@4 is divided into two chief parts, the *pûrva-* (first) and the *uttara-* (second) *ârchika.* The second part contains the texts of the saman-hymns, arranged in the order in which they are actually required for the stotras or chants of the various Soma sacrifices. The first part, on the other hand, contains the body of tune-verses, or verses used for practising the several samans or tunes upon,—the tunes themselves being given in the *Grâma-geya-gâna (i.e.,* songs to be sung in the village), the tune-book specially belonging to the Purvarchika. Hence the latter includes all the first verses of those triplets of the second part which had special tunes peculiar to them, besides the texts of detached samans occasionally used outside the regular ceremonial, as well as such as were perhaps no longer required but had been so used at one time or other. The verses of the Purvârchika are arranged on much the same plan as the family-books of the Rik-samhita, viz., in three sections containing the verses addressed to Agni, Indra, and Soma *(pava- mâna)* respectively,—each section (consisting of one, three, and one adhyâyas respectively) being again arranged according to the metres. Hence this part is also called *Chhandas-* (metre) *drchika.* Over and above this natural arrangement of the two archikas, there is a purely formal division of the texts into six and nine prapathakas respectively, each of which, in the first part, consists of ten decades (dasat) of verses. We have two recensions of the Samhita, belonging to the Ranayaniya and Kauthuma schools, and differing but slightly from each other. Besides the six prapathakas (or five adhyayas) of the Purvarchika, some schools have an addi­tional “ forest ” chapter, called the *Âranyaka-samhitd,* the tunes of which—along with others apparently intended for being chanted by anchorites—are contained in the *Aranya-gdna.* Besides the two tune-books belonging to the Purvarchika, there are two others, the *Uha-gdna* (“ modification-songs ”) and *Uhya-gdna,* which follow the order of the Uttararchika, giving the several saman- hymns chanted at the Soma sacrifice, with the modifications the tunes undergo when applied to texts other than those for which they were originally composed. The Saman hymnal, as it has come down to us, has evidently passed through a long course of develop- ment. The practice of chanting probably goes back to very early times ; but the question whether any of the tunes, as given in the Ganas, and which of them, can lay claim to an exceptionally high antiquity will perhaps never receive a satisfactory answer.

The title of *Brdhmana* is bestowed by the Chhandogas, or followers of the Samaveda, on a considerable number of treatises. In accordance with the statements of some later writers, their number was usually fixed at eight; but within the last few years one new Bralimana has been recovered, while at least two others which are found quoted may yet be brought to light in India. The majority of the Samaveda-brahmanas present, however, none of the characteristic features of other works of that class; but they are rather of the nature of sutras and kindred treatises, with which they probably belong to the same period of literature. Moreover, the contents of these works—as might indeed be expected from the nature of the duties of the priests for whom they were intended—are of an extremely arid and technical character, though they all are doubtless of some importance, either for the textual criticism of the Samhita or on account of the legendary and other information they supply. These works are as follows : —(1) the *Tândya-mahâ-* (or *Praudha-) brâhmana, @@5* or “great” Bralimana,—usually called *Panchavimśa-brâhmana* from its “con­sisting of twenty-five ” adhyâyas—which treats of the duties of the udgatars generally, and especially of the various kinds of chants ; (2) the *Shadvimsa,* or “twenty-sixth,” being a supplement to the preceding work,—its last chapter, which also bears the title of *Adbhuta-brâhmana, @@6* or “book of marvels,” is rather interesting, as it treats of all manner of portents and evil influences, which it teaches how to avert by certain rites and charms ; (3) the *Sâmavi- dhâna, @@7* analogous to the Rigvidhana, descanting on the magic effects of the various samans ; (4) the *Arsheya-brâhmana,* a mere catalogue of the technical names of the samans in the order of the Pûrvârchika, known in two different recensions; (5) the *Devatâ- dhyâya,* which treats of the deities of the sâmans ; (6) the *Chhândo- gya-brâhmana,* the last eight adhyâyas (3-10) of which constitute the important Chhândogyopanishad; @@8 (7) the *Samhitopanishad- brâhmana,* treating of various subjects connected with chants ; (8)

@@@1 Text with Krislinapanditu's commentary, published at Benares; translation by G. Bühler in *Sacred Books,* vol. xiv.

@@@2 Edited, with a French translation, by A. Regnier, in the *Journal Asiatique,* 1856-8; also, with a German translation, by M. Müller, 18G9.

@@@3 Burnell, *Ärsheyabrahmana,* p. xli.

@@@4 Edited and translated by J. Stevenson, 1843 ; a critical edition, with German translation and glossary, was published by Th. Benfey, 1848; also an edition, with the Ganas and Sayana’s commentary, by Satyavrata Samasranii, in the *Bibl. Ind.,* in 5 vols.

@@@5 Edited with Sayana’s commentary, by Anandachandra Vedantavagisa, in the *Bibl. Ind.,* 1870-74.

@@@6 A. Weber, “Omina et Portenta,” *Abhandlungen* of Berlin Royal Academy of Sciences, 1858.

@@@7 The works enumerated under 3, 4, 5, 7, 8 have been edited by A. Burnell; 8 also previously by A. Weber, *Ind. St.,* iv.

@@@8 Edited and translated by Dr Röer, *Bibl. Ind.·,* also translated by M. Muller, *Sacred Books of the East,* i.