out as *the Aitareyopanishad,@@*1 ascribed, like its Brāhmaṇa (and the first book), to Mahidāsa Aitareya; and the third book is also referred to as the *Sanihitã-upanishad.* As regards the *Kaushītaki- ãrariyaka@@*2 this work consists of fifteen adhyãyas, the first two (treating of the mahãvrata ceremony) and the seventh and eighth of which correspond to the first, fifth, and third books of the Aitareyāraṇyaka respectively, whilst the four adhyãyas usually inserted between them constitute the highly interesting *Kaushītaki-* (*brāhmaṇa-) upanishαd,@@*3 of which we possess two different recensions. The remaining portions (9-15) of the Āraṇyaka treat of the vital airs, the internal Agnihotra, &c., ending with the vaṃśa, or succession of teachers. Of *Kalpa-sütras,* or manuals of sacrificial ceremonial,@@4 composed for the use of the hotar priest, two different sets are in existence, the *Āśvalāyana-* and the *Śankhāyana-sūtra.* Each of these works follows one of the two Brāhmaṇas of the Rik as its chief authority, viz. the

Aitareya and Kaushītaka respectively. Both consist of a *Srauta-* and a *Gṛihya-sūtra.* Āśvalāyana seems to have lived about the same time as Pāṇini ( ? *c.* 400 b.c.)—his own teacher, âaunaka, who completed the Rik-prãtisãkhya, being probably intermediate between the great grammarian and Yāska, the author of the Nirukta. Śaunaka himself is said to have been the author of a árauta-sutra (which was, however, more of the nature of a Brãhmana) and to have destroyed it on seeing his pupil’s work. A Gṛihya-sutra is still quoted under his name by later writers. The Āśvalãyana Śrauta-sūtra@@5 consists of twelve, the Gṛihya of four, adhyãyas.

Regarding Sãnkhãyana still less is known; but he, too, was doubtless a comparatively modern writer, who, like Asvalãyana, founded a new school of ritualists. Hence the Kaushītaki-brāhmaṇa, adopted (and perhaps unproved) by him, also goes under his name, just as the Aitareya is sometimes called Ãsvalãyana-brãhmana. The Sãnkhãyana árauta-sutra consists of eighteen adhyãyas. The last two chapters of the work are, however, a later addition,@@6 while the two preceding chapters, on the contrary, present a compara- tiνely archaic, brāhmaṇa-like appearance. The Gṛihya-sūtra @@7 ‘consists of six chapters, the last two of which are likewise later appendages. The *Sãmbavya Grihya-sütra,* of which a single MS. is at present known, seems to be closely connected with the preceding work. Professor Bühler also refers to the Ṛigveda the *Vāsishṭha- dharmaśāstra,@@*8 composed of mixed sutras and couplets.

A few works remain to be noticed, bearing chiefly on the textual form and traditionary records of the Ṛik-saṃhitā. In our remarks on the Vedāngas, the Prātiśkhyas have already been referred to as the chief repositories of sikshã or Vedic phonetics. Among these works the *Ṛik-prātiśākhya@@*9 occupies the first place. The original composition of this important work is ascribed to the same *Sãkalya* from whom the vulgate recension of the (Śākala) Saiphitã takes its name. He is also said to be the author of the existing *Padapāṭha* (*i.e.* the text-form in which each word is given unconnected 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 Prãtisâkhya, of the phonetic modifications undergone by words in their syntactic combination. In the Prātiśākhya itself, Śākalya’s father (or Sãkalya the elder) is also several times referred to as an authority on phonetics, though the younger Sãkalya 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-prãtisãkhya, in its present form, is ascribed to Śaunaka, the reputed teacher of Ãsvalãyana. Śaunaka, however, is merely a family name (“ descendant of Śunaka which is given even to the ṛishi Gṛitsamada, to whom nearly the whole of the second maṇḍala of the Ṛik is attributed. How long after Śākalya 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 Śākalas, owing doubtless to minor differences on phonetic points in the Saṃhitā text, had split into several branches, to one of which, the Saisira (or Saisirïya) school, Śaunaka belonged. While Sãkalya is referred to both by Yãska and Pāṇini, neither of these writers mentions Śaunaka. It seems, nevertheless, likely, for several reasons, that Pāṇini was acquainted with Śaunaka’s work, though the point has by no means been definitely settled. The Rik-prãtisãkhya is composed in mixed ślokas, or couplets of various metres, a form of composition for which Śaunaka seems to have had a special predilection. Besides the Prãtisâkhya, and the Gphya-sötra mentioned above, eight other works are ascribed to Saunaka, viz. the *Bṛihaddevatā,@@*10an account, in epic ślokas, of the deities of the hymns, which supplies much valuable mythological information ; *the Ṛig-vidhāna,@@*11 a treatise, likewise in epic metre, on the magic effects of Vedic hymns and verses; the *Pāda-vidhãna,* a similar treatise, apparently no longer in existence ; and five different indexes or catalogues (*anukramaṇī*) of the ṛishis, metres, deities, sections (*anuvāka*) and hymns of the Rigveda. It is, however, doubtful whether the existing version of the Bphaddevatã is the original one; and the Rigvidhãna would seem to be much more modern than Śaunaka’s time. As regards the Anukramaṇīs, they seem all to have been composed in mixed ślokas; but, with the exception of the Anuvãkãnukramanï, they are only known from quotations, having been superseded by the *Sarvānukramaṇī, @@*12 or complete index, of *Kātyāyana.* Both these indexes have been commented upon by Shaḍguruśishya, towards the end of the 12th century of our era.

B. *Sāma-veda.*—The term *sāman,* 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 chanted to the same tune ; but in certain cases two verses sung to the same tune had a different sãman enclosed between them. One and the same sãman 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 “ sãman,” as well as the special technical names of sāmans, are not infrequently applied to the verses themselves with which they were ordinarily 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. For a specimen of the way in which sãmans are sung, see Burnell, *Ārsheyabrāhmaṇa,* p. xlv. seq.

The Indian chant somewhat resembles the Gregorian or Plain Chant.@@13 Each sãman is divided into five parts or phrases (*prastāva,* 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 *ṛich* or text and *sãman* or tune, the sāman-hymnal consists of two parts, viz. the *Sāmaveda-saṃhitā,* or collection of texts (rich) used for making up sāman-hymns, and the *Gāna,* or tune-books, song-books. The textual matter of the Saiphitã consists of somewhat under 1600 different verses, selected from the Rik-saṃhitā, 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 Ṛik. The *Samaυeda- saṃhitā@@*14 is divided into two chief parts, the *purυa-* (first) and the *uttara-* (second) *ãrchika.* The second part contains the texts of the sãman-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 sãmans or tunes upon—the tunes themselves being given in the *Grãma-geya-gāna (i.e.* songs to be sung in the village), the tune-book specially belonging to the Pürvãrchika. 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 sãmans occasionally used outside the regular ceremonial, as well as such as were perhaps

@@@1 Edited and translated by Dr Röer, in the *Bibl. Ind.* The last chapter of the second book, not being commented upon by Sãyana, is probably a later addition.

@@@2 Translated by A. B. Keith (1908), who has also published (as an appendix to his ed. of the Aitareyāraṇyaka) the text of adhy. 7-15; whilst W. F. Friedländer edited adhy. 1 and 2 (1900). Cf. Keith, *J.R.As.S.* (1908), p. 363 sqq., where the date of the first and more original portion (adhy. 1-8) is tentatively fixed at 600- 550 B.C.

@@@3 Text, commentary and translation published by E. B. Cowell, in the *Bibl. Ind.* Also a translation by F. Max Müller in *S.B.E.* vol. i.

@@@4 Cf. A. Hillebrandt, “ RituaI-Litteratur,” in *Būhler's Grundriss* (1897)·

@@@5 Both works have been published with the commentary of Gārgya Nārāyaṇa, by native scholars in the *Bibl. Ind.* Also the text of the Gṛihya, with a German translation, by A. Stenzler.

@@@6 See A. Weber’s analysis, *Ind. Studien,* ii. 288 seq. The work was edited by Hillebrandt, in *Bibl. Ind.*

@@@7 Edited, with a German translation, by H. Oldenberg (*Ind.* *Stud.* vol. xv.), who also gives an account of the Sāmbavya Gṛihya. An English translation in *S.B.E.* vol. xxix. by the same scholar, who would assign the two sūtra works to Sarvajna Śān- khāyana, whilst the Brāhmaṇa (and Āraṇyaka) seem to him to have been imparted by Kahola Kaushītaki to Guṇākhya Sãnkhãyana.

@@@8 Text with Kṛishṇapaṇḍita’s commentary, published at Benares; also critically edited by A. A. Führer (Bombay, 1883); translation by G. Buhler in *S.B.E.* vol. xiv.

@@@9 Edited, with a French translation, by A. Regnier, in the *Journal Asiatique* (1856-1858); also, with a German translation, by M. Müller (1869).

@@@10 Edited, with translation, by A. A. Macdonell (2 vols.), in the Harvard Or. series ( 1904).

@@@11 Edited R. Meyer (Berlin, 1878).

@@@12 Edited, with commentary, by A. A. Macdonell (Oxford, 1886).

@@@13 Burnell, *Ārsheyabrāhmaṇa,* p. xli.

@@@14 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 Gānas and Sāyaṇa’s commentary, by Satyavrata Sāmāśramī, in the *Bibl. Ind.* in 5 vols. ; and Eng. trans. by R. H. T. Griffith (Benares, 1893).