

'Calembourg.' Both come from the Subhāsitārṇava, and are taken by me from Böhtlingk's *Indische Sprüche*, 2d ed., no's 1428 and 6846. Other specimens are no's 4042 and 6389.

16-17. 'Nineteen wives went to the wood to play. Twenty came home. The rest were

eaten by a tiger.' —Solution: *ekonā viṇṇatīr nāryaḥ* = 'wives twenty lacking one' (477a); or, dividing *eko nā* (stem *nṛ*), 'one man (and) twenty wives.'

18-19. U.f. *mama ājñayā*. —Solution: *na tena*, 'not by him,' when joined, gives *natena* (ṇnam), 'by him bending over.'

SELECTIONS XXXI-LXXV.

EXTRACTS FROM THE VEDIC LITERATURE.

§ 70. Selections xxxi. to lxxv. comprise Mantra (or "Veda" in its narrower sense), Brāhmaṇa, and Sūtra. They are taken for the most part from the Rīgvedic literature (or "Rīgveda" in its broader sense). Professor Kaegi's little work, entitled *Der Rīgveda* (2d ed.), and described above, *Brief List*, p. xx, no. 23, is recommended as a most useful introduction to Vedic study, on account of its general excellence, and, in particular, on account of the fullness of its bibliographical details. It is, moreover, now easily accessible in an English version by Dr. Robert Arrowsmith, published by Ginn and Co., Boston, 1886, price \$1.65. Kaegi's book will be frequently cited in the sequel, as "Kaegi," with the page-number of the translation first, followed by that

of the original in parentheses. The Note-numbers are alike in both.

§ 71. For grammatical forms peculiar to the Veda, reference to Whitney will be made when needful; but the student should read systematically the sections that describe Vedic noun-inflection and verb-conjugation. For the former subject, the small-print lines of 330, 340, and 342 are important; and for the latter, the paragraphs on the subjunctive, 557-563, 736, 700, and those on the mode-forms of the different aorists, chap. xi. The accent, explained by Whitney, 80-86, is important for the exegesis and otherwise. The accent-rules are given at 92-97, 314-320, 591-598, 1082-86. The notation of the accent is explained at 87-90.

§ 72. The Vedic literature is based on the songs of the early Aryan tribes immigrant into India. These tribes were life-loving, brave, and warlike, and show their nature clearly in their songs. But they were remarkable above all for the strength of their religious instinct. This is a cardinal fact — the prime determinant of the character of the early Indian literature; for that literature is one of prevailingly religious content. The Veda is thus distinguished from the later literature of the Epic and the Classical periods by its contents, and also — no less — by its language and style. But within itself, the Vedic literature (or "Veda" in the broader sense of the word) shows differences which serve to divide it into three great groups.

§ 73. To assign a definite chronological period for each of these groups is neither feasible nor necessary.¹ But it is interesting and quite possible to establish an inner chronologic sequence among the groups themselves and the sub-groups, and even among individual books and parts of books. To the first group belong the ancient songs themselves, which are in metrical form and are known as the Vedic hymns or Mantras. The term "Veda" is often used in a narrower sense to denote them. To the second belong the Brāhmaṇas, the oldest Indo-European prose extant, which presuppose and are dependent on the Mantra-literature. The third group comprehends the Sūtras, collections of brief rules upon liturgical and other subjects, which, in turn, presuppose both of the foregoing groups.

¹ Indeed, to do so would give a very false impression. The periods overlap; and the styles of literature shade off from one into another — so, for example, in the Yajurveda.