

their ethical interest<sup>1</sup>; and finally some taken because of their historical importance.<sup>2</sup> For the most part, a repetition of the hymns given by DELBRUECK and by BOEHTLINGK in their Chrestomathies has been avoided. The Brāhmana pieces are chosen in such a way as to show the relation of this kind of literature to the hymns or Mantras.<sup>3</sup> The selections from the Grihya-sūtras are the two most interesting chapters of Indian private antiquities, the wedding and the burial service. These texts are, to a certain extent, rubrics, and prescribe that numerous specified stanzas of the Rigveda be repeated at these ceremonials. Care has therefore been taken that all the stanzas here cited by their first words should be given in full among the selections from the hymns.<sup>4</sup>

Concerning the text, little need be said. It would have been either folly or idle pretense to make elaborate text-studies for the short extracts of which the Reader is composed.<sup>5</sup> I have accordingly contented myself, in the main, with reprinting the text of the best editions. Misprints have of course been corrected, and I have endeavored to make the orthography conformable to the best standard<sup>6</sup> and consistent throughout.<sup>7</sup> Of some slight emendations, due mention will be made in the Notes. For the Nala, I followed the edition of BUEHLER in his *Third Book of Sanskrit*<sup>8</sup>; for the Hitopadeṣa, the text of BOEHTLINGK in the second edition of his Chrestomathy,<sup>8</sup> and MUELLER; for the Kathā-sarit-sāgara, BROCKHAUS; and for "Manu," LOISELEUR DESLONGCHAMPS. I regret that the results of the studies of BUEHLER, BURNELL, HOPKINS, and JOLLY on the text of "Manu" are not yet available.

<sup>1</sup> Such are the Varuna-hymns, selections xliii.-xlv.

<sup>2</sup> Such are the hymns for the dead and the wedding-hymn; likewise selection xxxvii., and selection xxxvi. (which contains the Sāvitrī). Selection lxii. is the Maitrāyaṇī version of the Hiranya-garbha hymn, Rigveda x. 121, and is given partly in order that those who possess copies of the Rigveda may study the two versions comparatively.

<sup>3</sup> Thus the Brāhmana selections lxvi., lxvii., lxviii., and lxxii. stand in connection with the Mantra selections lvi., xlvii., lxii., and xlv. respectively.

<sup>4</sup> The stanzas required for the wedding ceremonial are given in selections lviii., lvii., and lv. From this the student will see why there are some selections consisting of only one or two stanzas. The burial-stanzas are

from Rigveda x. 9, 14, 16, 17, 18, 53, 154, and 155 (selections xlix. ff.), and i. 97 (selection xxxiv.). This last hymn is mere trash, and would not have been included among the texts, had not Aṣwalāyana (at iv.6.18) prescribed that it be used as a burial-hymn; but I could not allow room for the "Sun-hymns" (sāuryāṇi) and the "Blessings" (svasty-ayanāni), which are also mentioned at iv.6.18.

<sup>5</sup> See A. WEBER, *Indische Studien*, ii. 151.

<sup>6</sup> Especially in the use of *anusvāra* and of the nasal mutes, of *b* and of *ç*. I have written *cch* where WHITNEY (see § 227) writes *ch*.

<sup>7</sup> But some of the interesting orthographical peculiarities of the Maitrāyaṇī Sanhitā I have allowed to stand.

<sup>8</sup> See the "Brief List," page xvii.