

well the ways through the heaven and the spaces, and so is a safe guide to conduct the souls of the dead to the regions of the blessed. Translation by Muir, v.173.

16-17. U.f. tvā (= the dead man) itās cyāvayatu prā (goes with cyāv-, 1081<sup>2</sup>) vidvān. —pāri dadat, 650<sup>3</sup>.

18-19. pāri pāsati, v2pā, 893<sup>2</sup>. —See prāpatha. —U.f. yātra āsate (628). —See sukft.

20. U.f. imās āgās. —See v1 vid+anu. —sārvās, see 77<sup>1</sup>N. —neṣat, vñi, 893<sup>3</sup>

#### NOTES TO PAGE 86.

2-3. ajanīṣṭa, 902, vjan2; as we say, 'he was "born and bred" there, i.e. is at home.'

— 'On the distant-way of ways . . . : on the distant-way of heaven; etc.' No matter how long or where the journey is, P. is at home on it.

— 'Unto the two most wonted places — both to and from, he goes, knowing the way.' The construction is faulty — and yet plain enough: abhī sadhāsthe harmonizes with ā carati; but pārā carati requires sadhāsthe-bhyas (abl.).

SELECTION LIII. RV. x.18. Funeral-hymn. — Rubricated, all except the last stanza, in the later ritual — see p. 402. The simple ceremonies originally used are inferrible from the hymn. Very different are those of the later ritual. For illustrations of these differences, see Roth, ZDMG. viii. 471f. The hymn is given, with the concordants and variants of the AV., TB., TA., and VS., and the scholia of Sāyaṇa and Mahīdhara to the concordant passages, by Windisch, in his *Zwölf Hymnen* (see p. xviii, no. 10 of my *Brief List*).

— The hymn has been translated by Roth, ZDMG. viii.467f (reprinted by Zimmer, 404f); Max Müller, ZDMG. ix., appendix; H. H. Wilson, JRAS. xvi.201f = *Works*, ii.270f; Whitney, *Bibliotheca Sacra*, xvi.409 = OLSt. i.46f; GKR. p. 150; Ludwig, no. 943; Grassmann, no. 844; Rājendralāla Mitra, *Indo-Aryans*, ii.122f; and most of it by Kaegi, 76(105)f. Roth, Whitney, GKR., and Kaegi give "the action" of the hymn.

— The hymn is remarkable for its intrinsic interest and beauty. And it has acquired great notoriety in connection with the discussions of Suttē (= satī) or Hindu widow-burning. Properly, satī (see sant 4) means a 'virtuous wife.' Improperly, but more commonly, it has come to be used of the rite of self-immolation which she practised. See the admirable article *Suttē* in Col. H. Yule's *Anglo-Indian Glossary*, with some forty pertinent extracts.

— That Suttē is an ancient custom appears from many references to it in classical authors. See Cicero, *Tusc. disp.* v.27.78; Propertius, iv.12.15; Plutarch, *Moralia*, p.499; Nicholas of Damascus, fr. 143 = frag. hist. graec., ed. Müller, iii.463; Strabo, xv.30, p. 699; 62, p. 714; and esp. the story in Diodorus Siculus, xix.33-34, according to which the rite is authenticated for 316 B.C. These passages are given in full by J. Grimm, in his masterly essay, *Ueber das Verbrennen der Leichen*, *Abh. der Berliner Akad.*, 1849, p. 261f = *Kleinere Schriften*, ii.298f. And Peter von Bohlen, in *Das alte Indien* (1830), i.293-302, cites a great deal of interesting pertinent literature.

— The custom was abolished by the British during the administration of Lord William Bentinck, in 1829. The story of the abolition is well told by H. H. Wilson, in his continuation of James Mill's *History of British India*, vol.iii.(= ix.), 185-192. For descriptions, statistics, etc., see Parliamentary Doc's, 1821.xviii.; 1823.xvii.; 1824.xxiii.; 1825.xxiv.; and esp. the *Calcutta Review*, 1867, vol. xlv. p.221-261. Other descriptions in *Quarterly Review*, lxxxix.257f; Shib Chunder Bose, *The Hindoos as they are*, chap. xxi.; *Das Ausland*, for 1857, p. 1057f.

— From Müller's *Essay on Comparative Mythology*, *Chips*, ii.34f, or *Selected Essays*, vol. i. (ed. of 1881), p. 333f, it would appear that the seventh stanza of our hymn had played a great rôle in Hindu history. At any rate, this idea is current, and seems traceable to the *Essay*. Here it is stated that the stanza was purposely falsified by an unscrupulous priesthood, and that a garbled version of it, reading agnēh for āgre, was