

new clause. —varate, √vr̥3, root-aor. subj. (836).

12. mamādan, perf. subj., 810a. —yād ukthā(ni) sc. mā mamādan. —rājasi, 138a.

13. U.f. vidūs (790a) te, 188b: similarly 80¹⁵. —‘All beings have knowledge of thee as such a one (tāsyā). These things thou proclaimest to Varuṇa, O true one.’

14. Pronounce tuām, both times. —ṣṛṇviṣe, 699² end, see ṣṛu2. ‘Tu hostium interfecto clues.’ —jagh-, 805: cf. 71¹. —vr̥tān, √vr̥2. —ariṇās, 725.

SELECTION XXXVIII. RV. iv. 52. To Uṣas, the Dawn-goddess.—See Kaegi, p. 52(73). The monograph by Brandes, *Ushas og Ushas-hymnerne i R̥gveda*, Copenhagen, 1879, gives translations of all the 21 hymns in juxtaposition. Cf. also Easton, *JAOS*. x.p.lxi = PAOS. Oct. 1873.

—Stanzas 1, 2, 3 (= SV. ii.1075–7) form a strophe. Stanzas 5, 6, 7 seem to form a second. Stanza 4 seems to be an addendum to the prior strophe.

15–16. U.f. syā, 188a. —√lvas+vi. —svāsus, cf. RV. i. 113.3. —prāti adarṣi (844), note force of prāti.

17–18. citrā as pred. —mātā, cf. Hesiod, *Theogony*, 378–82. —gāvām, 361c. The ‘kine’ are the fleecy morning-clouds, the children of Dawn—cf. Kaegi, note 197. —See ṛtāvan: the idea in Job xxxviii.12^b or Psalm civ.19^b is similar. “The sun knoweth his going down.”

Bright as a ruddy steed became
The faithful mother of the kine,
Uṣas, the friend of Aṣvins twain.

19. Note how all three pādas of this stanza begin with utā. —Pronounce sākḥāsi, u.f. sākḥā asi.

NOTES TO PAGE 76.

1. U.f. utā uṣas (voc.). —vāsv-as, 342, 297c. —īṣiṣe, 630.

3. prāti . . abhuts mahi (√budh), 882 and 155: ‘we have awaked with praises to meet thee (tvā)’—vocab. wrong.

4–5. prāti adr̥kṣata (√dr̥ṣ), 879b, 882, 218. —U.f. ā uṣās aprās (889).

Gladsome before our eyes appear
Her beams—like herds of kine let loose.
The wide expanse of air she fills.

6–7. ā-papruṣī, sc. jṛāyas, or with Sāyaṇa, jagat, ‘the world,’ ‘all’: the stems of this perf. ppl. are paprivāṇs- and papruṣ-, cf. 803 and 459. —Pronounce vī āvar (√lvr, 831², 585²). —‘According to thy wont, be gracious.’

8–9. dyām, see div. —U.f. ā-antārik-ṣam, sc. tanoṣi (√tan+ā, 698B). —See priyā3. —Note the radical connection of the assonant words and render by ‘radiant ray,’ ‘effulgent flame,’ or the like.

SELECTION XXXIX. RV. v. 24. To Agni. —The stanzas are dvipada, i.e. consist of two pādas, one of 8 and one of 11 or 12 syllables. Most nearly like this hymn in metre is RV. x.172; but the stanzas of RV. viii.12, 13, 15, and 18 are essentially similar (8+8+12).

—It is very worthy of note that three of the stanzas occur in immediate juxtaposition in the other saṁhitās, and as follows: in the order 1, 2, 4, at SV. ii.457, 458, 459, at VS. xv. 48^a, 48^b, 48^c, and at VS. iii.25^a, 25^b, 26^a (here stanza 3 follows as 26^b); and in the order 1, 4, 2 at TS. i.5.6 and iv.4.4. Finally, to judge from the legend given below, and from the prescriptions of the ritual—of the sacrifice to the Manes, for example—this hymn would appear to be a tṛca or triad of riks (see Sāyaṇa to RV. v.24 and to PB. xiii.12.5).

—Tradition (Kātyāyana) ascribes this hymn and also x.57–60 to the Gāupāyana brothers, Bandhu, Subandhu, Ṣrutabandhu, and Viprabandhu. In his comments to x. 57–60, Sāyaṇa gives the pertinent legendary material taken from ancient sources; and this, with other matter, is given in translation, in JRAS. xs.ii.441f, by Max Müller, who discusses the legend at length.

—The Bṛhaddevatā says that king Asa-māti sent away the four brothers who were his priests, and put in their stead two Brahman wizards. These took shape as doves, bewitched Subandhu, and plucked out his soul. In order to cause the spirit to return,