

10-11. Note the accentless and accented vocatives. —See *ñi+ud* and 248c. —U.f. *utā-āgas cakrūsam* (= *cakrīvāsam*, 462c). The disease is a punishment for sin, cf. p. 374.

12-13. See *īdām* end. —Zimmer queries, p. 45, whether the two Monsoons are here meant. —*ā sīndhos*, see *ā* 4. —‘Away let the other blow what infirmity (there is,’ 512b).

15. Pronounce *tuām*. —See *vi*.

16-17. *ā . . agamam* and *ā abhārṣam* (882): note use of aorists (928) — ‘I have just come and brought,’ says the Wind. —*ātho*, 1122a², 138c. —*√su+parā*.

18-19. *Pāda c*, bad metre. —*ayām*, the sick man.

20. U.f. *īd vāi*, see *vāi*.

NOTES TO PAGE 91.

1. ‘The waters are healers (lit. healing) of everything.’ On use of *sārva*, see 77¹¹N. The AV.-concordants of this stanza are at AV. vi.91.3 and iii.7.5 and read *viśvasya*.

—STANZA 6. In place of this stanza the AV. has interpolated RV. x.60.12, evidently because it has to do with the laying on of hands — see the following.

2-3. That the laying on of hands has especial virtue is a wide-spread belief — cf. Acts viii.17f, and above, p. 369^a top. The Greeks attributed to each of the *Δάκτυλοι ἰῶντες* a name and a particular healing power. The finger next to the little finger (see note to 104¹¹) is called, *digitus medicus* by Pliny, and *medicinalis*, in the laws of Henry I. of England; and it has a special and beneficent magic power. —W. Grimm, *Kleinere Schriften*, iii.440f, 442.

—‘With hands, ten-fingered (the tongue is leader of the charm), healing, — thee with these thee we touch.’ The parenthesis may mean that the tongue brings out a charm to precede the laying on of hands. Text probably corrupt; AV. variants interesting.

SELECTION LX. RV. x.154. To Yama. —Funeral-hymn. —Rubricated at 103¹³, see p. 402. Recurs at AV. xviii.2.14-18, with interesting variants. Translated, Muir, v.310. To judge from the ritual, the subject of *āpi gacchatāt* in each stanza is the spirit of the

departed. He is to go and join the Fathers — saints, warriors, poet-sages, — a description of whom makes up most of the hymn. In stanzas 4 and 5, *gacchatāt* (see 570) is a 3d sing., ‘O Yama, let him go;’ in the rest, it may be a 2d or a 3d. —Ludwig, ii.394, v.311, interprets otherwise, taking *mādhū* as subject of *āpi gacchatāt* (*√gam+api*).

4-5. ‘Some . . others’ (*ēke*), i.e. of the Fathers, “who revel in bliss with Yama” (83¹⁸). —See *√ās+upa*. —‘For whom *mādhū* flows:’ Yama and the Fathers are the eager recipients of sweet drink-offerings — cf. AV. xviii.2.1-3, and RV. x.15 passim. —*tāṅ cid* = ‘those:’ *tāṅ cid evā* = ‘just those.’

6-7. Pronounce *sūar*. —‘Who made *tāpas* their glory.’ —Heaven can be won only by the pious and (stanza 3) the brave: cf. MBh. iii.43.4 = 1759, and 42.35 = 1748f.

10-11. See *cid* 2. —U.f. *pūrve ṛtasāpas*. —Cf. 85⁴.

12-13. ‘Who keep (= confine themselves to) the sun, i.e. who hover about the sun.’ The righteous after death are transformed into rays of the sun or into stars (Muir, v. 319f; see 100⁸N.). Thus QB. i.9.3¹⁰, *ya eṣa tapati, tasya ye raṅmayas, te sukr̥tas*. So MBh. iii.42.38 = 1751f:

ete sukr̥tinah, Pārtha,
yān dr̥ṣṭavān asi, Vibho,
tārārūpāṇi bhūtale.

SELECTION LXI. RV. x.155.5. Burial-stanza. —Rubricated, 105²¹. The preceding four stanzas are a *deprecatio* addressed to *Arāyī*, a vile and murderous witch. This stanza, the last, dwells upon the safety of the godly.

14-15. *pāri . . aneṣata* and *pāri . . a-hṛ-ṣata*, 882; *akrata*, 834a. Note the use of the aorists, 928 — where all is translated. —*ā dadharṣati*, perf. subj., 810b.

SELECTION LXII. MS. ii.13.23. *Hiraṇyagarbha*. —The god Ka or Who (see notes to selection lxviii.). —The RV. version (x.121) of this famous hymn has been translated by Max Müller, ASL. 569, and *Chips*, i.29; by Ludwig, no. 948; and by Muir, with comments, iv².15-18.