

NOTES TO PAGE 77.

SELECTION XLI. RV. vii. 55. Magic spells to produce sleep. — Ascribed to Vasiṣṭha. The hymn consists of three parts differing in metre and disconnected in contents. For a general discussion of it, see Colebrooke's *Essays* i.27, and Whitney's note, *ibid.* p. 112; JAOS. iii.336f; and esp. Aufrecht, 1St. iv.337f. Sāyaṇa reports the native traditions about the hymn. Thus:

Vasiṣṭha came by night to the house of Varuṇa — to sleep, say some; to steal grain, say others. He was assailed by the watchdog, which bayed at him, and fain would have bitten him; but he laid the hound asleep with the stanza beginning,

When, silv'ry Sārameya, thou,

and the one following. — Later superstition uses the hymn to quiet uncanny creatures at night: see Rigvidhāna, ii.26.

— **FIRST PART.** The hymn next preceding this in the RV., vii.54, is to Vāstoṣpati, the Lar familiaris, and consists of three stanzas. The first part of our hymn, vii.55.1, is a mere addition to these three stanzas, and belongs accordingly to vii.54 rather than to vii.55, as appears from the fact that the four stanzas are all recited together in the ceremony of moving into a new house. See CGS. iii.4, AGS. ii.9.9, and esp. PGS. iii.4.7 — all in SBE. xxix.; and cf. MS. i.5.13.

The joining of this stanza to hymn 55 is a simple misdivision of which the NT. shows many parallel instances. Thus Mark ix.1 belongs to viii.; chap. ix. should begin with the Transfiguration. A converse misdivision is at AV. vi.63-64 as compared with RV. x.191.

— **SECOND PART.** Stanzas 2-4 are part of a scene at the entrance to Yama's kingdom or the regions of the blessed. Yama's two watch-dogs (cf. 83¹⁷N. and introd.) guard the pathway and keep out the wicked. Here one of them barks at some who would come in; and these, in turn, protest that they are godly men, and so have a right to enter in peace. See Kaegi, n.274; Zimmer, p. 421.

— **THIRD PART.** Stanzas 5-8 are the incantations by which the entire household is put to sleep. According to Aufrecht, l.c. (or Zimmer, p. 308), it is while a maid is receiving the visit of her lover; but that seems a little doubtful because we have plurals *nas* and *sām hanmas* and *vayām*, lines 12, 13, 15, and not duals.

With stanzas 5, 6, 7, 8 correspond respectively stanzas 6, 5, 1, 3 of AV. iv.5, and the variants are interesting. The third part has nothing to do with the second; but the dia-skeuasts have juxtaposed them because in both a dog is put to sleep.

2-3. *vāstoṣpate*, see above: for *ṣ*, see 187. — *viḡvā* for *viḡvāni*, 330. — *edhi*, 636. — Yāska, Nirukta x.17, says *yad yad rūpaṁ kāmāyate devatā, tat tad devatā bhavati*. Sāyaṇa quotes him from memory thus, *yad yad rūpaṁ kāmāyante, tat tad devā viḡanti*.

4-5. See *dānt*. — *vīva*, accent¹, 128 end: cf. 83¹⁵. U.f. *vī iva bhrājante ṛṣṭāyas*. — See *ūpa*2. — See *v̄bhas* and 678. — 'They (the teeth) shine like spears, in the jaws of the devouring one.' — *nī śū* (188a) *svapa* is a refrain.

The dog here addressed is partly white and partly reddish brown, as Sāyaṇa rightly observes; and this is in accord with the adj. *ḡabāla*, 'brindled,' applied to both of them at 83¹⁷.

6-7. *punaḥsara*: for the *mg*, see vocab. and cf. Hamlet i.4.51-53. — *kīm*, 'why?'

8. For the genitives, see 297c end, and cf. 73¹⁵. — See *v̄ldṛ* and 1010 and 1011. — Probably the swine as a domestic animal is meant here. In that case, this stanza is a later addition to 2 and 3, and is based on a conception of the situation such as the native tradition presents.

10. Quoted at 593², which see.

11. In the Veda, 'complete' is *sārva* and 'all or every' is *viḡva*. Later, *viḡva* dies out and *sārva* does double duty. In the Veda, the use of *sārva* in the proper *mg* of *viḡva* (as here, 77¹⁷, 85²⁰, 91¹) marks the passage as late. See vocab. under *sārva*.

— *ayām* etc., 'these here people on all sides, all the people around here.'