

A. If the form is used adjectively, distinguishing 'this' thing from others, it is accented (74⁹; 92³, 79¹³). B. So also if used as an emphatic substantive pron. (83¹⁵, 103⁴ asmāt).

C. But if used as an unemphatic substantive pron., 'his, her, him, their, them,' it is accentless (83¹⁶, 70³, 71¹⁴, 74³, 88¹⁷, and very often). In this case the form cannot stand at beg. of pāda.

10. The ā has pregnant mg (cf. √guc+ā and +apa) and goes w. both duvasyāt (562²) and cakré. —Both verbs depend (595) on yád. —Pronounce mānīāśya. —'When the singer entices (you) hither as to an oblation, (and when) the wisdom of Māna's son has brought us hither —.'

—Roth would expunge one d and read duvasyā, instr. (365.1) of duvasyā (1149⁹), 'with an honoring, i.e. reverently.' The passage is a desperate one.

11. U.f. ā u sú vartta (irreg., 839) · āccha. See sú 1 and √vrt+ā. —imā = imāni. —arcat, 743.

12. va stómo, u.f. vas stómas, 173a: similar combinations at 79¹⁷, vípras st.; 81¹⁷, ájayas sp.; 87¹; 92³; 74⁴; per contra, 47¹¹. —iyám here refers back — see 1idám. —See gír.

13. U.f. ā iśā yāśiṣṭa (914³) · vidyāma (√2vid, a pres. opt. of the root-class) iśā-m. —Pronounce vayāām? —'Hither with refreshment come ye. For ourselves as a strengthening may we get refreshment (and) a well-watered dwelling-place.'

—It would seem that the poet Agastya was the son of Māna, of the race of Mandāra. This entire final stanza recurs at the end of hymns 166–168. The awkward repetition of 'refreshment' leads Roth to suspect that the original pāda d of the stanza is lost and replaced by the one in the text, which is a stock-verse recurring at the very end of twenty subsequent hymns.

SELECTION XXXVI. RV. iii. 62. To Savitar. —Respecting Savitar, see Kaegi, p. 56(79). The last "hymn" (62) of the third maṇḍala is really a collection of six short hymns to various divinities. Each hymn

contains three stanzas, and the triad to Savitar is the fourth of the six.

—The first stanza of this triad is the most celebrated stanza of the RV., and is called the sāvitṛī (sc. řk), or the gāyatrī κατ' ἐξοχήν. It has held, and holds even now, the most important place in the worship of the Hindus. In the Proceedings of the International Congress of Orientalists (1881) at Berlin, ii.2.160–187, and in Religious Thought and Life in India, p. 399f, Monier-Williams discusses the place of the RV. in the religious services of the Hindus of the present day.

He says that the worshipper must first bathe, then apply ashes to his limbs and forehead, bind his hair, sip pure water, and inhale pure air and retain it in his lungs for a while. The worshipper then utters RV. iii.62.10, which — like the Lord's Prayer among Christians and like the Fātiḥah among Muhammadans — takes precedence of all other forms of supplication. [Cf. Manu ii.101f.] Later on, the gāyatrī is muttered 108 times with the help of a rosary of Tulsi wood.

—Much has been fabled about the stanza and its virtues. See, for example, Manu ii.77–83. And it recurs frequently in the other Vedas; thus, four times in the VS., twice in the TS., and once in the SV. "No good and sufficient explanation of the peculiar sanctity attaching to this verse has ever been given." — Whitney, reprinted in Kaegi, x.222. The stanza has naturally been imitated a great deal: so even in the RV. (v.82) we find verses run in the same mould. And it is interesting to find the RV. stanzas iii.62.10 (gāyatrī) and v.82.1 repeated in juxtaposition in the Tāittiriya āraṇyaka at i.11.2 and i.11.3. After the pattern of the gāyatrī have been made a good many wooden and halting stanzas: so TA. x.1.5.6.

14–15. dhīmahi, root-aor. opt. mid. (837) of √1dhā — see √1dhā8. See also Whitney in Kaegi, x.222. —yó · · pracodáyāt (1043.2), 'and may he inspire.'

16–17. púramdhiā, perhaps 'with exaltation(of spirit).' —īmahe, see vi and reference.

18. náras, nom. pl. of nř.