

NOTES TO PAGE 69.

Selection XXXI. RV. i. 1. Hymn to Agni, the Fire-god. — Translated by Whitney, *Century Magazine*, 1887, xxxiii. 915. Respecting Agni, see Kaegi, p.35(50)f, and s.119f.

—THE METRE is gāyatrī. Each stanza (ṛc) consists of three octosyllabic pādas with iambic cadence — see Kaegi, p.24(31) and s.85. Observe that, if the stanza be a triple one, the strophe usually consists of three stanzas and the hymn of a multiple thereof.

—In respect of frequency, the order of the metres in the RV. is: first the triṣṭubh (about $\frac{2}{3}$ of RV.); then the gāyatrī (about $\frac{1}{4}$); then the jagatī (about $\frac{1}{4}$) — see Haskell, JAOS. xi.p.lx = PAOS. May, 1881.

LINES 1-2. īle, vīd: accentless, 592: for the new letter, see p. 291 ¶ 8, and Whitney, 5 end. —RV.x.2.5 plays on the etymology of ṛtv-ij thus: agnir ·· devān ṛtu-śó yajāti. —For superl., 471.

3. pūrvebhis, 330, Vedic instr.: for r final w. initial ṛ, Whitney, 14 end.

4. U.f. devāns ā ihā. This interesting combination is really the result of a historic survival, and is fully explained at 209. Observe that āñ, though transliterated with two letters, is a simple nasalized vowel, 209 a. —ā ·· vakṣati: position of prefix, 1081; accent of verb form, 1082; vñah, aor. sub., 893¹.

5-6. aṇavat, 700: use of mode, 576: subject indefinite. —divē-dive, 1260. —yaçāsam, 1151.2a.

7-8. āgne, acct, 314³. —āsi, acct, 595 a. —Position of clauses, 512a. —Locative, 304 a.

10. ā gamat, true aor. subjunctive (836²), corresponding to the ind. āgan (833): see 558.

11-12. tvām may be read tuām. Observe that in the Veda, when rhythmically read, hiatus is common — 113³. —āgne is at the beg. of a new pāda, 314³. —U.f. tāva id tād satyām. —Lit. 'Just what pleasant thing thou wilt (= wildest to) do for the pious man, of thee indeed that (is) real or unfailing' — i.e. 'Whatever blessing thou

dost purpose to grant, that thou never failest to bestow.'

13-14. U.f. ūpa tvā (491³) agne (accentless) ·· ā imasi (548¹), vi+upa_ā.

15-16. The accusatives are to be taken w. tvā. —We may pronounce adhvarāṇaām (113³), or leave the pāda catalectic. —U.f. gopām. —In pāda c, we must pronounce suē, in order to produce an iambic cadence.

17-18. sā ·· bhava, see ta 2. —U.f. sūnāve āgne: for treatment of the acct in combination, see 135, example 4.

—Observe that — as the metre here shows — pādas a and b are always independent of each other as regards euphonic combination, and that — as here — the written text, with perverse consistency, always combines them when this is possible.

—sācasvā, pada, sācasva, 248 c. —Pronounce su-astāye.

NOTES TO PAGE 70.

SELECTION XXXII. RV. i. 32. Indra slays the dragon. — Respecting Indra and the natural significance of the myths about his battles, see Kaegi, p. 40(57)f, s.141f; and Perry, JAOS. xi.117f.

—The "hymn" appears to consist of two separate pieces — see s. to 70². The catenary structure is noticeable in some pairs of stanzas (1-2; 3-4) — see Kaegi, p. 24(34).

—THE METRE is triṣṭubh. The old Vedic triṣṭubh is much more free than that of the classical Sanskrit; but its most important feature, the cadence, is the same — see p. 316, § 43.

For statistics, see Haskell, JAOS. xi.p.lxii = PAOS. May, 1881. For a discussion of its development, see Oldenberg, ZDMG. xxxvii.55f.

1. Pronounce vīrīāṇi and (line 3) svarīam, and see Whitney, 84b. —prā vocam, augmentless aorist (847 end), as improper subjunctive (563), with future mg (576).

2. U.f. āhan (637) āhim; ānu apās tarda. Note juxtaposition of perf. w. impf. and see 823². —prā abhinat, vbhid, 692.