

—STANZA 5 may be spoken by maid or by lover or by both. With the AV. reading, *svāpantu asyāi jñātāyaḥ* (see 365.3), it must be spoken by the lover. Stanzas 6–8 may be spoken by both.

12–13. *nas*, expect *nāu* — see above. — See under *yāthā*2 and cf. *yā*2.

14–15. See *vr̥ṣabhā* 1. — *tēnā sahas-yēnā* (248b), ‘by (aid of) this mighty one.’ — *vayām*, expect *āvām*? — *√svap*+*ni*, caus., 548.

16–17. *nārīs*, nom. pl., 365.2. — *Pāda c* may be read as catalectic.

SELECTION XLII. RV. vii. 56. To the Maruts or gods of the storm-winds. — Compare selection xxxv. (73⁴) and introduction. The hymn consists of two parts, of which the first, here given, ends with stanza 10. Number 11 is only the fragment of a stanza. The rest (12–25) is in an entirely different metre.

—The metre of the ten stanzas is without doubt a secondary one, being simply a form of the *triṣṭubh* syncopated at the sixth place, i.e. with the prevaillingly light sixth syllable left out (cf. JAOS. xi.p.lxiii = PAOS. May, 1881). Thus,

◡ ◡ ◡ ◡ ◡ [◡] ◡ ◡ ◡ ◡ ◡.

Each of the parts into which the verse is broken is a ‘syllable-pentad’ or *akṣara-pañkti*; and each is an independent *pāda*, since verbs at the beginning of the even pentads are accented, e.g., at vii.34.3^b, 3^d, 4^b, 6^b. A pentad-couplet is sometimes joined with a simply broken but unsyncopated *triṣṭubh* verse to form a half-stanza or stanza (e.g. i.67.8^{cd}; 70.4^{cd}, 10^{cd}; x.46.1^{gh}); and this fact seems to suggest the derivative character of the pentads.

—The *gāyatri*-stanza has 3 verses of 8 syllables; and the strophe has 3 stanzas, a multiple of the number of verses. The pentad-stanza has 4 or 8 verses of 5 syllables; and the hymn has 5, 10, or 20 stanzas, a multiple of the number of syllables. The hymns RV. i.65–70 have each 5 stanzas of 8 pentasyllabic verses; while vii.34A and vii.56A and ix.109 probably consisted origi-

nally each of 10 or 20 stanzas of 4 pentasyllabic verses. Compare Bollensen, ZDMG. xxii.572f.

18. U.f. *ké im víaktās* ·· *ádha suāgvās*.

NOTES TO PAGE 78.

1. U.f. *nákis hí eṣām*: cf. John iii.8, οὐκ οἶδας πότεν ἔρχεται (τὸ πνεῦμα). — *vidre*, 790b, 798a.

2. *sva-pūbhis*, ‘with their (*sva*-) wings,’ taking *pū* in the sense of *pāvana*. *Pāvana*, lit. ‘a cleaner,’ from *√pū*, sometimes means a ‘sieve’ or a ‘fan.’ At 104¹³ (see note), the *pāvana* used to clean or winnow the ashes from the bones of a cremated corpse may perhaps be a ‘wing-like winnowing-fan,’ and observe that German *Schwinge* means ‘winnowing-fan’ and ‘wing.’ — *abhí* ·· *va-panta*, ‘bestrew, cover.’ — *aspr̥dhran*, see *√sprdh* and 834b end.

—Here the storm-gods are pictured as lusty eagles, each sportively striving with the others for precedence, and spreading his wings over them in turn, to put them down and master them.

—Ludwig interprets, ‘They vie in overwhelming each other with their blasts’ (*pāvana* has also the mg ‘wind’). This view accords with the character of the playful, boisterous, and roaring gods, but not with the conception of them as eagles; and it would seem to require the reading *abhí* ·· *vápantaḥ*.

—Roth, and after him the vocab., suggests that *svapū* is a ‘besom (that raises the dust)’; ‘they bestrew each other (in sport) with dust.’ At best, the line is doubtful.

3. *ciketa*, 787, *√cit*3. — See *yád*2. — The storm-gods are cloud-born, i.e. children of the cloud conceived under the figure of a dapple cow, *pṛ̥ṇi*. This stanza (4) ought to come immediately after the second.

4. See *víg*2. — *sāhantī*, active: the forms are usually middle. — See *√puṣ*2. — ‘The host heroic, with the Maruts (as a part of it or as allies), must be ever victorious, displaying deeds of manhood.’ Similarly stanza 7. The *vít* seems to mean the Maruts in alliance with Indra (cf. p. 364) or with some mortal protégé (cf. vii.56.23, i.64.13).