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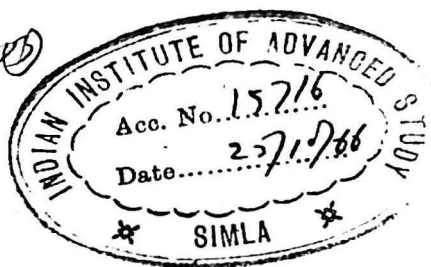


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ART. XVIII.—*On the Arrangement of the Hymns of the Rig-veda.* By FREDERIC PINCOTT, M.R.A.S.

THE supreme importance of the Rig-veda in all questions bearing on the history of the Aryan mind, and on the development of the religious idea in man, gives interest to every attempt to throw light on that priceless heir-loom of India. Much has already been done by able scholars, in many ways, to investigate the language and ideas enshrined in the Rig-veda-sanhitâ; but no one has yet discovered the principle on which the hymns are arranged among themselves, or has advanced beyond the mere consciousness expressed by Prof. Max Müller in his *History of Ancient Sanskrit Literature*, that “there is some system,” “some priestly influence,” “traces of one superintending spirit,” and such-like generalities. The object of the following paper is to show the principle which regulated the formation of the Sanhitâ, the aggregation of hymns into Maṇḍalas, the reason for the positions assigned to the Maṇḍalas, and the method followed in placing each particular hymn. If my deductions prove accurate, it is evident that a fresh impetus will be given to the study of these remarkable documents, for the clue to the labyrinth will be in the hands of future investigators.

Prof. Max Müller gave a sound basis to the inquiry by pointing out that the division of the Rig-veda into Maṇḍala, Anuvâka, and Sûkta, is more ancient than that into Ashtaka, Adhyâya, and Varga. He also called attention to the fact

that eight of the ten Maṇḍalas begin with hymns addressed to the god Agni, which, in seven cases, are followed by hymns to Indra, and that these again are generally followed by hymns to the Viśvadevas. If I add to this the statement that it has been noticed that the last hundred hymns of the Rig-veda are arranged in the order of their diminishing length, I believe I have adduced all that has yet been published as to the principles governing the arrangement of these ancient poems. Indian scholars do not help us in this matter; for Sāyana, the great Commentator, frankly states in his Introduction to the Rig-veda, that the hymns have no principle of arrangement; and the Paṇḍits now living in India with whom I have communicated seem just as clear on the point.

The Brâhmins, however, have divided the Sanhitâ into five parts, in a way which proves that they were well aware of distinct differences between various portions of the collection. The five parts they name respectively Śatarchin, Mâdhyama, Pragâtha, Pâvamânî, and the Kshudra and Mahâsûktas. The Śatarchin is a name given to the 1st Maṇḍala, under the assumption that each Rishi contributed 100 *richas*, or verses, to its formation.¹ The Mâdhyama

¹ The visionary character of this assumption is demonstrated by the following list of the Rishis of the 1st Maṇḍala with the number of verses which each contributed:—

NAME OF RISHI.	NO. OF VERSES.
Madhuchhandas	102
Jetri	8
Medbâtithi	146
S'unah̄sepha	96
Hiranyastûpa	71
Kanwa	96
Praskanwa	82
Savya	72
Nodhas	74
Parâsara	91
Gotama	204
Kutsa	47
Kaśyapa	1
The Five Rishis	19
Kutsa	145
Kakshivan	153
Paruchhhepa	100
Dirghatamas	237
Agastî	229

It will be seen that only one Rishi contributed exactly 100 verses; five others

portion comprises the whole of the 2nd, 3rd, 4th, 5th, 6th, and 7th Maṇḍalas. They are, in fact, uniform in character, and constitute the centre or *corpus* of the whole Sanhitā. Pragātha is the name applied to the hymns of the 8th Maṇḍala, from a consciousness that this miscellaneous collection had something exceptional in its character. The Pāvamānī, or purificatory hymns, are those of the 9th Maṇḍala, all of which are addressed to the deity of the Soma juice. The 10th Maṇḍala contains the Kshudrasūkta and Mahāsūkta, or the short and long hymns; obviously indicating that it is a miscellaneous collection placed at the end of all the others. The facts to which the above nomenclature calls attention are indubitable, although the Indian traditional explanation of those facts may be rejected. The only amendment I propose to the Indian classification is the division of the 10th Maṇḍala into two parts. My reasons for doing so are as follows:—The hymns of the 10th Maṇḍala are almost entirely ascribed to mythological Rishis; but the first 84 hymns are arranged according to the Rishi and the metre of the poem, and comprise the Âprî hymn of the Badhyaśvas. As soon as we pass the 84th hymn we find a totally different system of arrangement; Rishi and metre are disregarded, and the hymns are arranged in strict accordance with their diminishing length. Furthermore this latter cluster comprises the Âprî hymn of the Bhrîgu by Jamadagni. When we reflect on the high importance attached to the Âprî hymns, and the tenacity with which each family clung to its own Âprî-sūkta, coupled with the fact that these two Âprî hymns are imbedded in collections which differ entirely in their method of arrangement, it seems impossible to avoid the conclusion that the 10th Maṇḍala consists of two collections of hymns in accidental union.

roughly approximate 100 verses; but the remainder vary between the wide limits of a single verse up to no less than 237 verses. It deserves remark, however, that the term S'atarchin has this slender application to these Rishis, that, of all members of their respective families, their hymns approach nearest in their total to 100 verses. This is true even of Dirghatamas with his 237 verses; for he is the nearest to 100 of any member of the Gautamā family.

I will now state the six sections into which I propose to divide the Rig-veda, and will afterwards deal with the arrangement of the individual hymns:

- SECT. 1.—The 1st Maṇḍala. This is an eclectic ceremonial liturgy, divisible into eleven parts, connected with the offering of the Puroḷâsa oblation in eleven vessels. This is why it was accorded the first place in the Sanhitâ; for all that follows is only supplementary to this great ceremonial. The proofs will be given further on.
- SECT. 2.—The 2nd to the 7th Maṇḍala. These, as is well known, are the family collections of hymns, representatives from which were taken to produce the grand eclectic liturgy of the 1st Maṇḍala.
- SECT. 3.—The Pragâtha hymns, or the 8th Maṇḍala. This collection, as its name imports, is semi-canonical in character, and comprises the Vâlakhilya, or Supplementary hymns, along with a mixed collection of hymns representing all the different families of poets. Further explanation of this will be given.
- SECT. 4.—The Pâvamâni, or Soma hymns of the 9th Maṇḍala. This Maṇḍala necessarily occupies a position subordinate to those which have preceded it. They contain hymns addressed to the gods themselves; this contains those celebrating the virtues of that which was offered to the gods. This is obviously the reason for its position in the Sanhitâ.
- SECT. 5.—Mythological hymns of the Badhyaśvas, comprising the first 84 hymns of the 10th Maṇḍala.
- SECT. 6.—Mythological hymns of the Bhr̥igus. These last two sections comprise hymns by Rishis, nearly all of whom are mythological personages. The hymns themselves are for the most part dedicated to Agni, Indra, Viśvadevas, etc.; but there are several addressed to powers unrecognized as deities in other parts of the Rig-veda, such as the Pitris, Mr̥ityu, to certain celestial birds and beasts, and even to Angiras, the sage. Here are also found the doubtful Purusha-sûkta, and a hymn to Dakshinâ, or the presentation of alms at sacrifices;

we find also references to the "seven ancient Rishis," and many other evidences that we are breathing a different atmosphere when among these hymns to that which surrounds us when we are among those of the earlier Maṇḍalas. The last place in the Sanhitâ is properly given to these mystical and mythological poems.

The different parts of the Rig-veda are thus seen to be systematically arranged. First comes the liturgy; next the family collections of hymns; then the Supplementary hymns; then the Soma hymns; and last, the mythological poems. Now let us see if any system is discernible in the family collections of hymns themselves. We have only to arrange them under the family names of their Rishis to see the principle which dictated the order in which we find them:

1. Bṛigu (Gṛitsamada), 2nd Maṇḍala.
 2. Viśvâmitra (Viśvâmitra), 3rd Maṇḍala.
 3. Angiras, Gautama branch (Vâmadeva), 4th Maṇḍala.
- Atri (Atri), 5th Maṇḍala.
3. Angiras, Bhâradvâja branch (Bharadvaja) 6th Maṇḍala.
 2. Vaśishṭha (Vaśishṭha), 7th Maṇḍala.
 1. Pragâtha hymns, 8th Maṇḍala.

These seven Maṇḍalas evidently find their pivot in the 5th Maṇḍala, on each side of which they are systematically arranged. The important Angiras family (under whose influence the Rig-veda seems to have been arranged) placed the hymns of its two branches one on each side of the centre. The Vaiśvâmitra family, ever the friends of the Angiras, were placed next, balanced on the other side by their great rivals the Vâśishṭhas; while outside these again was placed, at one end, the inconsiderable collection of the Bṛigus, the shortest of the Maṇḍalas, with the miscellaneous Pragâtha collection as a counterpoise at the other extremity. Nothing could be more systematic than this. It is just what the relative importance and mutual rivalries of the families would necessitate.

But why should the hymns of Atri and his family occupy

the centre? This is the very key-stone of the arch; and the reason that it became such is clearly shown in the traditions of the Âtreyas. These traditions show an intimate connection between Atri, the Moon, and Soma. The Moon, or Soma (for the terms are almost interchangeable), was the offspring of the Rishi Atri; and hence was frequently called अत्रिदृग्ज or अत्रिनेत्रज or अत्रिजात, terms which mean "born of Atri," or "born from the eye of Atri," or "born from a glance of Atri," the tradition being that the Moon was produced by the flash of the eye of the Rishi Atri.¹ The Moon, as we know, was the parent of Budha, the progenitor of the Lunar race, whose capital was at the famous Hastinâpura, near Delhi. It is, therefore, clear that Atri was held to be the patron-saint of the Soma, and he and his race may, in fact, have had something to do with the introduction of Soma into the ritual;² at all events, it is evident that he occupies the central position among the Maṇḍalas as the representative of the sacred Soma, around which the other Maṇḍalas were grouped as shown above.

Before quitting this part of the subject, it seems needful to show the subordinate character of the Pragâtha hymns, to account for their being placed in an outer position. There is first the name Pragâtha, implying that Indians are fully aware that there is something in this Maṇḍala to distinguish it from the others. This Maṇḍala contains the eleven Vâlakhilya, or distinctly non-canonical hymns; and although the rest of the hymns are sufficiently canonical to be included in the Anukramanî, or Index, of the Rig-veda, still they are all, so to speak, branded with the epithet *Pragâtha*. Now a *gâtha* is the name of any secular or non-canonical poem. No *rich*, *yajush*, or *sâman* verse is ever spoken of as a *gâtha*; for it is a term which implies human

¹ Colebrooke's Essays, vol. i. p. 171 (*ed.* 1873).

² It is worthy of inquiry whether the contests of the Solar and Lunar races had anything to do with the worship of the Sun and Moon. Certainly a compromise seems to have been effected in the Rig-veda, as a kind of settlement; for Soma or the Moon is accorded the posts of honour both here, and in the 1st Maṇḍala, while hymns to Agni, Fire, or the Solar principle, are placed first in order in every arrangement of individual hymns. Thus the Moon dominates the order of the Maṇḍalas, and the Sun rules the arrangement of the individual hymns.

authorship, an idea unhesitatingly rejected in the case of canonical hymns. The term *pragâtha* implies superiority over ordinary *gâthas*, whether that be a superiority of excellence or of antiquity. The term signifies that the hymns in question occupy an intermediate position between *gâthas* by human authors, and the revealed verses of the Rishis. The subordinate character of this Maṇḍala is further shown by the heterogeneity of its contents. It contains hymns of all the great families of Rishis; but not all the hymns ascribed to the Rishis included in it. It seems to give only an odd hymn or two of various Rishis, not included in the preceding Maṇḍalas, the highest number of hymns ascribed to any one Rishi being five. There are hymns by as many as 56 Rishis in this Maṇḍala, of whom there are 37 that can boast of only a single hymn each; 10 have but two hymns each; 3 have three hymns each; 5 have four hymns each; and 1 only has five hymns. Another noticeable fact is that the mass of these Pragâtha hymns are by members of the Angiras family; a fact which supports the opinion that the Sanhitâ was arranged under Angiras influence, and that that family was anxious to include in the canon all the relics of their own poets, even those about the revealed character of which doubts might be entertained. The composite and fragmentary character of this Maṇḍala, therefore, sufficiently explains the subordinate position assigned to it.

Before finally passing to an explanation of the method adopted for the arrangement of individual hymns, it is needful here to introduce the reasons which induce me to speak of the 1st Maṇḍala as an eclectic ceremonial liturgy. If I am correct in my deductions, then we have here a very curious discovery which cannot fail to throw much light on the religion of the ancient Aryans. In my opinion we have in this Maṇḍala the veritable prayer-book of the ancient Brâhmans, rehearsed while performing the eleven acts which completed the solemn offering of the Puroḷâsa. The arrangement of the hymns in this Maṇḍala enables us to indicate with certainty the supreme moment when the sacred Soma

juice was offered. The demonstration of these bold opinions is as follows :

A careful inspection of the 1st Maṇḍala shows that it contains hymns by no less than seven of the eight great families of Rishis. There are hymns by the Vaiśvāmītras, by both the Bhâradvāja and Gautama branches of the Angirasas, by the Vâsishthas, by the Kâśyapas, by the Bhârgavas, and by the Agastyas. It is evident from this that we have in the 1st Maṇḍala an eclectic collection of hymns ; not, as in the case of the 8th Maṇḍala, a mere heterogeneous collection of fugitive poems, but a carefully selected and systematically arranged set of hymns representing the great families of ancient Rishis. It is hardly venturesome to assert that this designed selection of hymns was intended for ceremonial purposes. For what other purpose could it be intended? Why should a pinch of hymns be taken from each of the family collections, and placed in an orderly sequence by themselves, unless for some purpose for which the hymns so selected were to be used ?

A convincing proof that the 1st Maṇḍala is a ceremonial liturgy on eclectic principles, is found in the fact that the centre of the Maṇḍala is occupied by the remarkable single verse to Agni of Kaśyapa and the hymn of the Five Rishis. So earnest has been the intention to get these into the centre of the book that they are actually thrust into the midst of the hymns ascribed to Kutsa. No other Rishi's hymns in this Maṇḍala are disjointed in such a way, and this of itself constitutes a startling anomaly. There are 191 hymns in the 1st Maṇḍala, an exact division of which would give 95 hymns on each side with an odd one in the middle. The 95th hymn, however, happens to be the first hymn of Kutsa addressed to Agni. To insert anything there would be to sever the hymns of Agni, of which there are five. Kutsa's next hymns after these five are addressed to Indra, and it is between the last hymn to Agni and the first to Indra that the one verse of Kaśyapa and the hymn of the Five Rishis are introduced. It thus happens that there are 99 hymns before, and 90 hymns after, this medial couple. Such a medial

position for two exceptional hymns cannot have resulted from accident.

It may instantly occur to a critic that a more nearly medial position would have been secured by placing these two hymns just before those of Kutsa to Agni, thus having 94 hymns before and 96 hymns after them. But if the centre of the Maṇḍala represents the supreme moment in the ceremonial when the Soma was poured out, there was special reason for placing the hymns to Agni on one side, and those to Indra on the other side of that solemn act; for Agni and Indra are said to share the Soma libation between them. That the verse of Kāśyapa and the hymn of the Five Rishis marks the place in the ceremonial at which the Soma was offered, is conclusively shown by the following argument: Kāśyapa and his family were pre-eminently the Rishis of the Soma. The Aitareya-Brâhmaṇa distinctly tells us (vii. 27): **तेभ्यो भूतवीरेभ्यो ऽसितमृगाः काश्यपाः सोमपीथमभिजिग्युः।** “For these Bhûtavîras, the Asitamṛga Kāśyapas conquered the Soma-juice.” In corroboration of this, it may be observed, that all the hymns of the Kāśyapas but two are in praise of Soma. The exceptions are, one hymn to Indra placed among the miscellaneous collection of the 8th Maṇḍala, and the hymn, consisting of a single verse to Agni, which we are discussing. Thus Kāśyapa was just the Rishi most appropriate to cite at the Soma libation; and what does his single verse to Agni say? Why, just the words we should naturally expect to be uttered at such a moment. The verse runs thus:—“Let us offer libations to him who knows all our wealth. May Agni consume the wealth of our enemies! May Agni free us from all dangers, and cause us to pass over misfortune, as a ship passes over the sea!” Here we have a remarkable hymn—the only hymn in the Rig-veda consisting of a single verse—asccribed to the special Rishi of the Soma, invoking the deity who shares half the libation, and proclaiming its very purpose in the words “Let us offer libations.” The companion hymn to this short one of Kāśyapa renders this still clearer, for it is by the Five Rishis, and

is dedicated to Indra and the Maruts. Now we know that Indra and the Maruts are sharers of half the oblation with Agni (see hymn 72), and this circumstance renders the position of this hymn both obvious and full of interest. It seems impossible to suggest any other reason for separating Kutsa's hymns to Agni and those to Indra from each other, by the insertion of these invocations to Agni and Indra with the Maruts, in the very centre of the Maṇḍala, than the reason I have offered, that it marks the point in the ceremonial when the libation of Soma was poured out.

The orderly arrangement of the families of the Rishis around this central point is far too systematic to result from accident, or indeed from any other cause than thoughtful design. The Maṇḍala is arranged as follows:—

1. Viśvâmitra's family. (Hymns 1-10.)
 2. Angiras family (Bhâradvâja branch). (11-64.)¹
 3. Vaśishṭha's family. (65-73.)
 4. Angiras family (Gautama branch). (74-94.)
 5. Kutsa (Bhâradvâja Angiras.) (95-99.)
- Kaśyapa² and the Five Rishis. (100, 101.)
5. Kutsa (Bhâradvâja Angiras). (102-116.)
 4. Angiras family (Gautama branch). (117-127.)
 3. Bhṛigu's family. (128-140.)
 2. Angiras family (Gautama branch). (141-164.)
 1. Agasti. (165-191.)

An inspection of this list will show its admirably systematic arrangement. We see that the representative of the Soma occupies the centre just as we saw in the arrangement of the Maṇḍalas themselves; on each side of this centre an Angiras set of hymns of the Bhâradvâja branch is placed; outside these come hymns of the Gautama branch; outside

¹ Some of the Rishis in this cluster are of doubtful lineage; but they are all certainly Angiras.

² The special connection of Kaśyapa with the *centre* is plainly stated in the Bhâgavata-Purâṇa (ix. 16, 21, 22), where, speaking of the distribution of space among the Brâhmins, it is said:—**ददौ . . . अन्वेष्यो ऽवान्तरदिशः कश्यपाय च मध्यतः ।** "He gave . . . to others the intermediate regions; and, to Kaśyapa, the central."

these are found hymns of the Vaśishṭhas and Bṛiḡus balancing each other; beyond these come other Angiras collections; and finally at the extremities we have hymns of the Vaiśvāmītras and Agastyas at opposite poles of the Maṇḍala. It will be noticed that, in the first part, there are two sets of Bhâradvâja and one of Gautama hymns, in the second part this is reversed, for in that there are two sets of Gautama hymns and one of Bhâradvâja hymns.

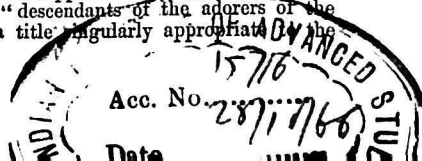
Another striking peculiarity of this Maṇḍala is the fact that towards the end are hymns to Agni. In all other parts of the Rig-veda every hymn to Agni is placed at the beginning¹; this is also true of the hymns of all the Rishis of the first Maṇḍala, except those of Agasti, which have those celebrating Indra and the Maruts first, while those to Agni come near the end. The effect of this arrangement is that this Maṇḍala has hymns to Agni at both the beginning and the end, a peculiarity which brings to mind the oft-repeated dictum that Agni is the beginning and the end of the sacrifice.

An important thing to notice is that there are five clusters of hymns on each side of the medial point. This divides the Maṇḍala into eleven parts, and at once explains the meaning of the phrase that the Puroḷâsa was offered in eleven vessels. It suggests the inference that the Puroḷâsa was a religious act which commemorated all the Rishis, and with them the entire people, in a ceremonial observance, consisting of eleven separate acts accompanied by the recitation of eleven sets of hymns, as arranged in the first Maṇḍala.

The hymn of the Five Rishis is one of peculiar significance,² but need not detain us in this preliminary explana-

¹ The 6th Maṇḍala, however, has one hymn to Agni at the end.

² These Five Rishis are said to have been *râjarshis*, or royal sages, and there is something in their relationships, and even in their names, to identify them with the five Pândava princes. It is noticeable that one of them, Ambarisha, is reputed to have been the progenitor of Sunahṣepha, whose hymns are conspicuous in this Maṇḍala. On the other hand, it must be stated that they are called Vârshagirs, or descendants of Vrishagir, who is supposed to have been an ancient king. I prefer to translate the word as "descendants of the adorers or the sprinkler," that is, worshippers of Indra, a title regularly appropriated



tion of the main principles regulating the arrangement of the hymns of the Rig-veda. I hope I have offered enough to show that the Maṇḍalas are arranged upon intelligent principles, that the 10th Maṇḍala consists of two distinct parts, and that the 1st Maṇḍala is a ceremonial liturgy.¹ I now proceed to explain the arrangement of the individual hymns in each Maṇḍala.

There are three circumstances which guided the arrangement of the hymns in all the Maṇḍalas; the first of these is the deity addressed, the second is the length of the hymn, and the third is its metre. The primary arrangement of the hymns of the first seven Maṇḍalas is according to the deities celebrated. The gods follow each other in a fairly defined order. Hymns to Agni invariably come first, and those addressed to Indra are placed second. These two are the *dii majores*. In the first seven Maṇḍalas, out of a total of 618 hymns, 333 are in praise of either Agni or Indra, leaving only 285 hymns to celebrate all the other gods of the Pantheon. After the hymns to Indra are placed those addressed to the Viśvadevas, and the Maruts or companions of Indra. Then come hymns connected with the Sun, under the names of Mitra, Sūrya, Savitṛi, Âdityas, Aświns, etc.; followed by those celebrating meteoric phenomena, as storms, rain, wind (Rudra, Varuna, Vāyu), etc.; and lastly come those addressed to the heavens and the earth, and such-like material objects.

The hymns occurring under each deity are arranged in the order of their diminishing length, the longest hymn always coming first, and the shortest hymn last. A mere cursory inspection will show that wherever the regularity of

authors of a hymn to Indra and the Maruts. It is curious that the hymn itself speaks of the "five classes of beings," as though this hymn were intended to express the adoration of all sections of the Brahmanic community.

¹ It certainly deserves notice that no hymn of Atri, or of his family, finds a place in the 1st Maṇḍala. He is the only Maharshi excluded. This may arise from the fact already mentioned that he represents the Soma, and the place he would therefore have occupied is filled by Kaśyapa. Atri appears to have been devoted to Lunar interests, and preserved no hymn to Agni, although some of his family did, and this partizanship may have operated to exclude his family from the eclectic Maṇḍala, every Rishi in which celebrates the god Agni.

these clusters of hymns of diminishing length has not been strictly preserved, it is invariably caused by the presence of one or two hymns of greater length at the *end* of the series to which they belong. This circumstance alone is sufficient to prove that these longer-hymns were placed at the end of their respective series for some special reason. And that reason is found to be a change of metre. The following tables will show the regular arrangement of the hymns according to deity and diminishing length; the places where this order is disturbed at the ends by change of metre is indicated by a short rule or dash. These tables contain the hymns of the Sanhitâ in the order of their occurrence, giving the number of verses which each hymn contains. The arrangement into clusters of diminishing length serves to show the deities which were intimately associated with each other in the minds of the ancient Brâhmanas, and the relative importance of each deity.

2nd Maṇḍala.

Deity celebrated.	No. of verses in each hymn.	
Agni—16, 13, 11, 9, 8, 8, 6, 6, 6, 6.		
Indra—21, 15, 13, 12, 10, 9, 9, 9, 9, 9, 6, 4.		
Vṛihaspati, etc.—19, 16, 15, 4.		
Âdityas, etc.—17, 11, 7.		
Various deities—11, 7,—8.		
Rudra, etc.—15, 15, 15, 6, 6.		
Savitṛi, etc.—11, 8, 6, 21, 3, 3.		Total, 43 hymns.

3rd Maṇḍala.

Agni—23, 15, 11, 11, 11, 11, 11, 11, 9, 9, 9, 9, 7, 7, 6, 6, 5, 5, 5, 5, 5, 5, 5, 5, 5,—9, 15, 6, 16.		
Indra—22, 22, 17, 13, 11, 11, 11, 11, 10, 9, 9, 9, 9, 8, 5, 5, 5, 5, 5, 5, 5,—12, 8, 24.		
Viśvadevas—22, 22, 8, 6.		
Aświns, etc.—9, 9, 7, 7,—18.		Total, 62 hymns.

4th Maṇḍala.

Agni—20, 20, 16, 15, 15, 11, 11, 8, 8, 8, 5, 6, 5, 5,—10.	
Indra—21, 21, 13, 11, 11, 11, 11, 11, 11, 8, 7, 5, 5, 5,— 24, 15, 24.	
R̥ibhus—11, 11, 9, 9, 8.	
Sun—10, 6, 5.	
Indra and Varuna—11, 10, 7, 7, 7, 7, 4,—6, 6, 11.	
Dawn, etc.—11, 7, 7, 6.	
Various deities—10, 7, 8,—11.	Total, 58 hymns.

5th Maṇḍala.

Agni—12, 12, 12, 11, 11, 10, 10, 7, 7, 7, 6, 6, 6, 6, 5, 5, 5, 5, 5, 4, 4, 4, 4, 2,—9, 9, 6, 6.	
Indra—15, 15, 13, 12, 10, 9, 8, 6, 5, 5, 5,—9.	
Viśvadevas—20, 18, 17, 15, 11, 8, 7, 5, 5, 5,—15.	
Maruts—17, 16, 15, 10, 9, 8, 8, 8, 8,—19.	
Mitra and Varuna—9, 7, 7, 6, 6, 5, 5, 4, 4, 3, 3.	
Aświns—10, 10, 9, 5, 5,—9.	
Dawn, etc.—10, 6, 5,—9.	
Various deities—10, 3, 8, 6, 9.	Total, 87 hymns.

6th Maṇḍala.

Agni—13, 11, 8, 8, 7, 7, 7, 7, 7, 6, 6, 6, 6,—19, 48.	
Indra—15, 15, 13, 13, 12, 11, 10, 10, 9, 8, 8, 8, 6, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 4, 4,—24, 33, 14, 31.	
Viśvadevas—22, 15, 15,—16, 17.	
Pūshan—10, 10, 6, 6, 6, 4.	
Indra and Agni, etc.—10, 15, 14, 11, 11, 6, 6.	
Maruts, etc.—11, 11, 11, 8, 6, 6, 5, 3,—4.	
Agni—19.	Total, 75 hymns.

7th Maṇḍala.

Agni—25, 11, 10, 10, 9, 7, 7, 7, 6, 5, 5, 3, 3, 3,—15, 12, 7.	
Indra—25, 11, 10, 10, 9, 6, 6, 6, 5, 5, 5, 5, 5,—12, 27, 14.	

Viśvadevas, etc.—25, 15, 9, 8, 8, 7, 7, 7, 6, 5, 5, 4, 4, 4,
4, 4, 4, 3, 3, 3, 3,—8.

Maruts—25, 7, 6,—12.

Mitra and Varuna—12, 7, 6, 6, 5, 5,—19.

Áświns—10, 9, 8, 7, 6, 5, 5,—6.

Dawn—8, 7, 6, 5, 5, 3,—6.

Indra and Varuna—10, 10, 5, 5.

Varuna—8, 7, 7, 5.

Vāyu—7, 7, 5.

Indra and Agni—8, 12.

Sarasvati—6, 6.

Various deities—10, 7, 7, 7, 6, 3,—10, 25.

Total, 104 hymns.

It will be seen that the deviations from the regular arrangement of the hymns according to diminishing length, occur at the ends of the various clusters. An examination of the hymns themselves will show that these deviations are caused by a change of metre, the practice being to place hymns of mixed metre after those written in one and the same metre. It will be found that hymns addressed to a single deity and written in one metre have precedence over hymns addressed to several deities or written in mixed metres. It would extend this paper to extravagant length to substantiate this assertion; because it could be done only by a detailed examination of each unconformable hymn. It may be accepted, however, as a simple fact that all these apparent deviations from the theoretical order are readily explainable in the manner indicated.

There are, however, two notable exceptions to the law I have laid down. It will be seen that the twelfth hymn of the 4th Maṇḍala contains six verses, while the hymn before it has only five verses. This is, in reality, the only hymn in the Rig-veda which puzzles me; and I am driven to the unsatisfactory suggestion that either this hymn contains a spurious verse, or the hymn before it has accidentally lost a verse. It is, however, consoling to my theory to know

that it is not driven to invent all sorts of excuses to explain all sorts of anomalies ; on the other hand, of the 1017 hymns the Rig-veda contains, there is only this solitary verse which stubbornly defies the principles of arrangement I have laid down.

The other instance to which I have alluded is anomalous only in appearance. The hymns to Savitri, etc., at the end of the 2nd Maṇḍala, are arranged according to the following lengths—11, 8, 6, 21, 3, 3, where we find a hymn of 21 verses thrust between hymns of 6 and 3 verses respectively. An inspection of this hymn, however, confirms rather than militates against my law ; for the hymn in question will be found to be divisible into seven portions of three verses each. There is nothing fanciful in this suggested subdivision of the hymn, for the sections are clearly marked by the varying deities to which each part is addressed, and these deities are not obscurely alluded to, but are distinctly named, and clearly cut the hymn into seven well-defined portions. The following list shows the construction of the hymn—

Verses 1 to	3	celebrate	Vāyu.
„ 4 „	6	„	Mitra and Varuna.
„ 7 „	9	„	Aświns.
„ 10 „	12	„	Indra.
„ 13 „	15	„	Viśvadevas.
„ 16 „	18	„	Sarasvatī.
„ 19 „	21	„	Heaven and Earth.

The last hymn of the 3rd Maṇḍala, also, readily admits of resolution into parts of three verses each. It consists of 18 verses divisible into six portions, thus—

Verses 1 to	3	celebrate	Indra and Varuna.
„ 4 „	6	„	Vṛihaspati.
„ 7 „	9	„	Pūshan.
„ 10 „	12	„	Savitri.
„ 13 „	15	„	Soma.
„ 16 „	18	„	Mitra and Varuna.

Both these hymns are placed just where clusters of three verses ought to be, according to the rule of diminishing length.

The miscellaneous nature of the 8th Maṇḍala does not allow the system of arrangement to appear conspicuously; but wherever two or more hymns are addressed to one deity, they are found to conform to the general law. Thus Medhyâtithi contributed two hymns to Indra, the one of 48 verses being placed before the other of 24 verses; Goshukti's two hymns to Indra occur in the order 15 and 13 verses; Virûpa's two hymns to Agni follow each other as 33, 30; and Kurusuti's three hymns to Indra are placed in the order 12, 11, 10. There can, obviously, be no principle of arrangement exhibited in the numerous single hymns of Rishis, of which this Maṇḍala chiefly consists.

The 9th Maṇḍala, however, boldly proclaims the influence of metre and length on the arrangement of the hymns. The following table shows the construction of this Maṇḍala.

(a.) Gâyatrî—10, 10, 10, 10, 11, 9, 9, 9, 9, 9, 9, 9, 8,
8, 8, 8, 7, 7, 7, 7, 7, 7, 6, 6, 6, 6, 6, 6, 6, 6, 6,
6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 5, 5, 5, 5, 5, 5, 4, 4,
4, 4, 4, 4, 4, 4.

Gâyatrî with other metres—30, 30, 30, 30, 30,
30, 32.

(b.) Jagatî—10, 10, 10, 9, 9, 9, 9, 5, 5, 5, 5, 5, 5, 5, 5, 5.

Jagatî with other metres—12, 48.

(c.) Trishtubh—9, 8, 7, 6, 6, 5, 5, 5.

Trishtubh with other metres—24, 58.

(d.) Anushtubh—12, 8, 9.

Anushtubh with other metres—16.

(e.) Ushnih—8, 6, 6.

Ushnih with other metres—14.

(f.) Subordinate, and mixed metres—26, 16, 22, 12, 3, 4,
11, 4.

Total, 114 hymns.

The foregoing clusters of hymns are themselves arranged in the order of their diminishing length; for there are 67 Gāyatrī hymns, 19 Jagatī hymns, 11 Trishṭubh hymns, 4 Anusṭubh hymns, 4 Uṣṇih, and only one or two specimens each of the subordinate metres.

There is one apparent anomaly in this Maṇḍala which is actually a proof that the hymns have been heedfully arranged. The Maṇḍala, it will be seen, begins with four hymns of ten verses each, and then comes one hymn of eleven verses. Why is not the longer hymn first in this case also? The hymn of eleven verses is positively the Âpri hymn of the Maṇḍala, addressed to Soma as Pāvamāna, and it is the hymn whence the whole Maṇḍala derives its title of Pāvamānī. These facts render it still more extraordinary that four shorter hymns should take precedence of it. The reason for the anomaly is to be found in the names of the Rishis of these four hymns. The first is by Madhuchhandas; the second by Medhātithi; the third is by Śunaḥśepha; and the fourth is by Hiranyastūpa. These Vaiśvāmītra and Angiras poets were placed before the Kāśyapa Rishis on account of their special sanctity; in confirmation of which I would point out that the hymns of these four Rishis are placed at the very beginning of the 1st Maṇḍala, and in the very same order in which they occur here. Thus we have clear proof of design both in the selection of the Rishis, and in the order in which they are placed.

The first 84 hymns of the 10th Maṇḍala follow the system of the other Maṇḍalas, beginning with hymns to Agni, followed by others to Indra, and others to the Viśvadevas. It is, however, evidently a congeries of small collections, for this is repeated two or three times, mixed with other hymns, in the course of these 84 hymns. Additional investigation is required in order to separate these various clusters; but I have not thought that needful in this preliminary essay. As in the case of the 8th Maṇḍala, the small number of hymns ascribed to each Rishi renders it difficult to trace the method of arrangement; but wherever two or three hymns by the same Rishi do occur, the ordinary system is at once

apparent. Thus the seven hymns ascribed to Vimâda are arranged as follows :—

Agni—10, 8.
 Indra—15, 7, 6.
 Soma—11.
 Pûshan—9.

This is in strict conformity with the usual system, both as regards the order in which the deities are celebrated, and the arrangement of the hymns celebrating them, according to their length.

After the 84th hymn of this Maṇḍala, everything is plain; for the method of arrangement according to diminishing length has been apparent even to casual inspection. It has been observed and acknowledged as indisputable for many years; and, therefore, I need not present a tabular statement of what is already well known.

It is the intention of this paper merely to demonstrate that the hymns of the Rig-veda are arranged on a definite system, and to point out the main features of that system. I venture to think that the evidences here presented are conclusive of the point. None, I think, will contend that the orderly arrangement which I have shown to exist in these venerable poems is the result of accident. The discovery that the 1st Maṇḍala is a ceremonial liturgy, and that all the hymns have a definite place in the canon, can hardly fail to give a fresh impulse to the investigations of scholars, and to lead to many unexpected discoveries. In the hope that such may indeed be the case, I lay this paper before my fellow-students.

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