

art of warfare had progressed by the time these verses were written. It speaks of the mailed warrior, who seeks spoil with the bow, drawing the bowstring, until it approaches his ear, as wishing to say something agreeable. The quiver, parent of many, the skilful charioteer, the horses, the spoil, the chariot guards armed with spears, the whip and the arrow with its feathery wing and its charm, are enumerated among the equipments of the soldier.

The group of family books is completed with *Mandala VII.*, the one hundred and four hymns of which are ascribed to the typical priest, Vasishtha, opponent of the aspiring Visvamitra. Tradition credits his two sons and the rishi Sakti with a share in the production of three of the hymns.

The fame of the illustrious poet and his sons is sung in 133:—

8. "The glory of these Vasishthas is like the glory of the sun, their greatness is profound as the ocean.

"Your praise Vasishthas has the swiftness of the wind, by no other can it be surpassed."

*Mandala VIII.* is a "heterogeneous collection of fugitive poetry representing all the different families of rishis," semi canonical, occupying a place in ecclesiastical opinion midway between divinely inspired and humanly invented works. Its one hundred and eight hymns are more deeply dyed with legendary influences than are those of the preceding Mandalas.

The authorship of the Mandala is attributed to the members of the Kanva family; some hymns, however, are ascribed to the gods, Indra, Krishna, Mainya. The hymns of each rishi stand together.

A special characteristic of the book is the metre. Many hymns are arranged in stanzas of two verses each, and were evidently designed to be accompanied with music. The Mandala is usually called Pragâthâh. The gathah was a hymn written by a human rishi. Pragathah implies some superiority over the ordinary human author's work, but whether of quality or of age is not clear.