

distress of his family, thrown into relief by the absorbing excitements of chance.

The last hymns of the collection (83-84) are addressed to Manyu, the god of anger, and were sung during the sacrifice offered to secure the defeat of enemies.

The Apri Hymns of the Bhrigus (85-191).—The second collection of Apri hymns differs from the first in being more magical and more metaphysical. It contains many charm songs.

The magical aspect of pious exercises is presented in hymns and prayers, to avert abortion (162), for the benediction of the embryo (184), for the cure of consumption (161, 163), for the dissipation of bad dreams (164).

Along with such relics of popular superstition are others, probably prepared to be used as "words of power," but less grossly materialistic, e.g. a marriage hymn (85), a hymn concerning the state of the dead (154), and chants for securing a rival's destruction (145-166).

Side by side with these crude hopes and fears, are hymns of most subtle and refined thought. The well-known philosophical hymn of creation belongs to this collection.

"In the beginning there was neither nought nor aught;
Then was there neither death nor immortality;
Then there was neither day, nor night, nor light, nor darkness
Only the Existent One breathed calmly, self-contained.
First in his mind was formed Desire, the primal germ
Productive, which the wise, profoundly searching, say
Is the first subtle bond, connecting Entity
With Nullity" (129)

—Cf. Monier Williams, *Hinduism*, p. 26.

The same theme appears in the hymn 121.

The lateness of this anthology is conclusively established by the circumstance that it contains the only hymn in the Rig Veda which makes any allusion to distinctions of caste (Hymn 90).

"With Purusha as victim they performed
A sacrifice. When they divided him,
How did they cut him up? What was his mouth?"