

from
A Vedic Grammar for Students
by
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[Ed: I have added in the metrical markings wherever they were lacking in Macdonell's text, reformatted part of the text, and added some notes to clarify matters. All additions are placed in square brackets]

Appendix II: Vedic Metre

1. The main principle governing Vedic metre¹ (the source of all later Indian versification) is measurement by number of syllables.² The metrical unit here is not the *foot* in the sense of Greek prosody, but the *foot* (**pāda**) or *quarter*³ in the sense of the verse or line which is a constituent of the stanza. Such verses consist of eight, eleven, twelve, or (much less commonly) five syllables. The verse is further more or less regulated by a quantitative rhythm (unaffected by the musical accent) in which short and long syllables alternate. Nearly all metres have a general iambic rhythm inasmuch as they show a preference for the even syllables (second, fourth, and so on) in a verse being long rather than short. In every metre the rhythm of the latter part of the verse (the last four or five syllables), called the cadence, is more rigidly regulated than that of the earlier part. Verses of eleven and twelve syllables are characterized not only by their cadence, but by a cæsura after the fourth or the fifth syllable. While verses of five and eight syllables have no such metrical pause.

Verses combine to form a stanza or ṛc, the unit of the hymn, which generally consists of not less than three or more than fifteen such units. The stanzas of common occurrence in the RV.⁴ range, by increments of four syllables, from twenty syllables (4 x 5) to forty-

¹ Called **chāndas** in the RV. itself.

² Except the two metres Aryā and Vaitāliya which are measured by moræ. This seems to have been the only metrical principle in the Indo-Iranian period, because in the Avesta the character of a verse depends solely on the number of syllables it contains, there being no quantitative restriction in any part of it.

³ A figurative sense (derived from *foot* = *quarter* of a quadruped) applicable because the typical stanza has four lines.

⁴ [I.e. Ṛg Veda.]

eight (4 x12) syllables in length.¹ A stanza may consist of a combination of metrically identical or of metrically different verses; and either two or three stanzas may further be combined to form a strophe.

a. The following general rules of prosody are to be noted.

1. The end of a verse regularly coincides with the end of a word² because each verse in a stanza is independent of the rest in structure.
2. The quantity of the first and last syllables of a verse is indifferent.
3. A vowel becomes long by position if followed by two consonants. One or both of these consonants may belong to the following word. The palatal aspirate **ch** and the cerebral aspirate **ḥh** (**ḍh**) count as double consonants.
4. One vowel is shortened before another;³ **e** and **o** are also pronounced **ě** and **õ** before **ä**.
5. The semivowels **y** and **v**, both within a word and in Sandhi, have often to be pronounced as **i** and **u**; e. g. **siāma** for **syāma**; **súar** for **svár**; **ví uṣāḥ** for **vy uṣāḥ**; **vidátheṣu añján** for **vidátheṣv añján**.
6. Contracted vowels (especially **ī** and **ū**) must often be restored; e. g. **ca agnáye** for **cāgnáye**; **ví índraḥ** for **vīndraḥ**; **ávatu ūtáye** for **ávatūtáye**; **á indra** for **éndra**.
7. Initial **a** when dropped after **e** and **o** must nearly always be restored.

¹ There are also several longer stanzas formed by adding more verses and consisting of 52, 56, 60, 64, 68, and 72 syllables; but all these are rare: only two stanzas of 68 and one of 72 are found in the RV.

² No infringement of this rule occurs in any metre of the RV. but the comparatively rare Dvipadā Virāj (4 x 5), in which three exceptions are met with.

³ The vowels **ī**, **ū**, **e** when Pragṛhya (25, 26), however, remain long before vowels. When a final long vowel is the result of Sandhi, it also remains long; **tásmā adāt** for **tásmāi adāt**.

8. The long vowel of the genitive plural ending **ām**, and of such words as **dāsa**, **śūra**, and **e** (as **jyá-iṣṭha** for **jyéṣṭha**) or **ai** (as **á-ichas** for **áichas**) must often be pronounced as equivalent to two short syllables.
9. The spelling of a few words regularly misrepresents their metrical value; thus **pāvaká** must always be pronounced as **pavāká**, **mṛṛaya** as **mṝṛaya**, and **suvāná** nearly always as **svāná**.

I. Simple Stanzas.

2. The Vedic hymns consist chiefly of simple stanzas, that is, of such as are formed of verses which are all metrically identical. Different stanzas are formed by combining three, four, five, or six identical verses. The following is an account of the various types of verse and of the different simple stanzas formed by them.

A. **Verse of eight syllables.** This is a dimeter verse consisting of two equal members of four syllables each, the opening and the cadence. In the opening the first and third syllable are indifferent, while the second and fourth are preferably long. When the second is short, the third is almost invariably long. In the cadence the rhythm is typically iambic [**┘-**], the first and third syllables being almost always short, while the second is usually long (though it is not infrequently short also). Thus the prevailing scheme of the whole verse is **┘-┘-!┘-┘┘!**.

a. Even after every admissible vowel restoration a good many verses of this type exhibit the anomaly (which cannot be removed without doing violence to the text) of having one syllable too few; e. g.

[**-┘-!┘-┘-**]
tám tuā vayám pito.

There are also here a very few instances of one or even two syllables too many; e. g.

[- ॐ - - - | ॐ - ॐ - ॐ]¹
agnīm īḷe | bhujām yāvi | ṣṭham

and

[ॐ - ॐ - ॐ - | ॐ - ॐ - ॐ]
vayām tād as | ya sám̐bhṛtaṁ | vásu.

3. a. The **Gāyatrī**² stanza consists of three³ octosyllabic verses;⁴
e.g.

- ॐ - - - | ॐ - ॐ - ॐ |
agnim īḷe | puróhitam
- - - ॐ - | ॐ - ॐ - ॐ |
yajñsāsya de | vām ṛtvijam
- - - - - | ॐ - ॐ - ॐ |
hótāraṁ ra | tñadhātāmam

¹ [I follow Macdonell in always marking the end syllable according to its natural weight. When placed in square brackets the metrical markings have been added in for clarity's sake.]

² Next to the Triṣṭubh this is the commonest metre in the RV., nearly one-fourth of that Saṁhitā being composed in it; yet it has entirely disappeared in Classical Sanskrit. The Avesta has a parallel stanza of 8 × 8 syllables.

³ The first two Pādas of the Gāyatrī are treated as a hemistich in the Saṁhitā text, probably in imitation of the hemistich of the Anuṣṭubh and the Triṣṭubh; but there is no reason to believe that in the original text the second verse was more sharply divided from the third than from the first.

⁴ By far the commonest variation from the normal type is that in which the second syllable of the cadence is short (ॐ ॐ ॐ). This occurs about as often in the first verse of Gāyatrīs as in the second and third combined.

a. A comparatively rare but sufficiently definite variety of Gāyatrī¹ differs from the normal type by having a decided trochaic rhythm in the cadence,² while the iambic rhythm of the opening is more pronounced than usual; e. g.

˘-˘-˘-|˘-˘-˘
 tuám no ag | ne máhobhiḥ³
 ˘-˘-˘-|˘-˘-˘-
 pāhi viśva | syā árāteḥ
 ˘-˘-˘-|˘-˘-˘-
 utá dviṣó | mártiasya

b. The **Anuṣṭubh**⁴ stanza consists of four octosyllabic verses, divided into two hemistichs; e. g.

- - - - | ˘-˘-˘-
 á yás te sar | pirāsute
 - - ˘-˘- | ˘-˘-˘-
 ágne sám ás | ti dhāyase
 - - - - | ˘-˘-˘-˘-
 áiṣu dyumnám | utá śrávaḥ
 - - - - | ˘-˘-˘-
 á cittám már | tieṣu dhāḥ

a. In the latest hymns of the RV. there begins a tendency to differentiate the first from the second verse of an Anuṣṭubh hemistich by making the end of the former trochaic [˘-˘], while the cadence of the latter becomes more strictly iambic [˘-].

¹ The only long series of such trochaic Gāyatrīs occurs in RV. viii. 2, 1-39.

² The trochaic Gāyatrī is commonest in Maṇḍalas i and viii, which taken together contain about two-thirds of the total number of examples in the RV.

³ [In Vedic visarjanīya (ḥ), counts as does one consonant, therefore if there is a short vowel preceeding it, and no consonant following it, the syllable is light/short. Cf. also the 3rd line in the next verse.]

⁴ The frequency of this metre is about one-third that of Gāyatrī in the RV., but in the post-Vedic period it has become the predominant metre. The Avesta has a parallel stanza of 4 x 8 syllables.

Although in these hymns the iambic cadence of the first verse is still the most frequent (25 per cent.) of all varieties, it is already very nearly equalled by the next commonest (23 per cent.), which is identical with the normal and characteristic cadence of the first verse in the epic Anuṣṭubh¹ (śloka). The scheme of the whole hemistich according to this innovation² then is:

υ--υ-|υ--υ||υ--υ-|υ--υ|| e.g.

[--υ-|υ--υ||---|υ--υ]

keśī viṣā | sya pātreṇa || yād rudréṇā | pibat sahā ||

c. The **Pañkti** stanza consists of five octosyllabic verses³ divided into two hemistichs of two and of three verses respectively. In origin it seems to be an extension of the Anuṣṭubh by the addition of a fifth verse. This is indicated by the fact that in hymns consisting entirely of Pañktis the fifth verse of every stanza is (except in i. 81) regularly a refrain (e. g. in i. 80). The following is an example of a Pañkti stanza:—

[--υ-|υ--υ||---|υ--υ]

itthā hí sóma in máde | brahmā cakāra vārdhanam ||

[υ--υ-|---υ-|υ--υ|υ--υ|---υ-|υ--υ]

śáviṣṭha vajrinn ójasā | pṛthivyā nīḥ śásā áhim | árcann ánu svarājiam ||

d. In about fifty stanzas of the RV. the number of octosyllabic verses is increased to six and in about twenty others to seven, generally by adding a refrain of two verses to an Anuṣṭubh (e.g. viii. 47) or to a Pañkti (e.g. x. 133, 1-3). The former is called **Mahāpañkti** (48 [syllables]), the latter **Śakvarī** (56 [syllables]).

4. B. **Verses of eleven syllables** differ from those of eight in consisting of three members (the opening, the break, and the cadence). They also contrast with the latter in two other respects:

¹ Where the iambic cadence in the first verse has entirely disappeared.

² This is the regular type of the Anuṣṭubh in the AV.

³ The Avesta has a parallel stanza of 5 x 8 syllables.

their cadence is trochaic¹ (— ˘ — ˘) and they have a cæsura, which follows either the fourth² or the fifth syllable. The rhythm of the syllables preceding the cæsura is prevailingly iambic, being ˘ — ˘ —³ or ˘ — ˘ — ˘ —.⁴ The rhythm of the break between the cæsura and the cadence is regularly ˘ ˘ — or ˘ ˘ —⁵ Thus the scheme of the whole normal verse of eleven syllables is:

- (a) ˘ — ˘ —, ˘ ˘ — | — ˘ — ˘ | or
 (b) ˘ — ˘ — ˘ —, ˘ ˘ | — ˘ — ˘ |

a. Apart from corruptions or only seeming irregularities (removable by restoration of vowels) several verses of this type have one syllable too many or too few;⁶ e.g.

[— — — —, — ˘ — | — ˘ ˘]
 tã no vidvãmsã, mánma vo | cetam adyá⁷ (12);
 [˘ — ˘ — ˘ ˘ | — ˘ —]
 tam ïm gíro, jána | yo ná pátnīh⁸ (10).

¹ The only irregularity here is that the first syllable of the cadence may be short when it coincides with the end of a word.

² This appears to have been the original position of the cæsura because the parallel verse of the Avesta has it there and never after the fifth syllable.

³ Identical with the opening of the octosyllabic verse.

⁴ The fourth syllable here is sometimes short: the fifth is then always long.

⁵ The first of those two syllables is sometimes, but rarely, long in the old hymns of the RV., still more rarely in the later hymns, and hardly ever in B.

⁶ This anomaly also appears in the metre of later Vedic texts and of Pāli poetry.

⁷ The extra syllable in such cases is perhaps due to the verse being inadvertently continued after a fifth syllable cæsura as if it were a fourth syllable cæsura.

⁸ The deficiency of a syllable in such cases may have been partly due to the similarity of the decasyllabic Dvipadā Virāj (8) with which Triṣṭubh verses not infrequently interchange.

Occasionally two syllables are wanting after the cæsura or the verse is too long by a trochee added at the end; e. g.

[̣-̣-[-.]̣|-̣-̣-]
 tá ū sú ṇo, [-.] ma † hó yajatrāḥ (9);
 [̣-̣-̣-[̣̣]-̣-̣-]
 ayám sá hótā [̣̣] yó dvijánmā. (9);
 [̣-̣-̣-̣-̣|-̣-̣-̣|-̣-̣-]
 ráthebhir yāta, ṛṣṭi † mádbhir áśva † parṇaiḥ (13).

5. The **Triṣṭubh** stanza, the commonest in the RV.,¹ consists of four verses of eleven syllables² divided into two hemistichs. The following are hemistichs of each type:

[̣-̣-̣-̣,̣̣̣|-̣-̣-̣̣||̣-̣-̣-̣,̣̣̣|-̣-̣-̣]
 (a) anāgāstvé, aditi † tvé turāsaḥ || imám yajñám, dadhatu †
 śrósamāṇāḥ ||
 [-̣-̣-̣-̣̣,̣̣̣|-̣-̣-̣-̣||̣-̣-̣-̣̣,̣̣̣|-̣-̣-̣̣]
 (b) asmākaṁ santu, bhúva † nasya gópāḥ || pibantu sómam, áva † se
 nō adyá ||

a. A few Triṣṭubh stanzas of only two verses (dvipadā) occur (e.g. vii. 17). Much commoner are those of three verses (virāj), the first two of which (as in the Gāyatrī stanza) are treated in the Saṁhitā text as a hemistich; the whole of some hymns is composed in this three-line metre (e. g. iii. 25). Fairly frequent are also Triṣṭubh stanzas of five verses³ divided into two hemistichs of two and three verses respectively. They are always of isolated occurrence, appearing generally at the end of (Triṣṭubh) hymns, but never forming an entire hymn.

¹ About two-fifths of the RV. are composed in this metre.

² The Avesta has a parallel stanza of 4 x 11 syllables with cæsura after the fourth syllable.

³ These are accounted Atijagatī (52) or Śakvarī stanzas by the ancient metricians when the fifth verse is a repetition of the fourth. If it is not a repetition it is treated in the Saṁhitā text as a separate verse (as v. 41, 20; vi. 63, 11) and is called an **ekapadā** by the metricians.

6. C. The verse of twelve syllables is probably an extension¹ of the Triṣṭubh verse by one syllable which gives the trochaic [—◡] cadence of the latter an iambic [◡—] character.² The rhythm of the last five syllables is therefore —◡—◡◡. The added syllable being the only point of difference, the scheme of the whole verse is:

- (a) ◡—◡—,◡◡—|—◡—◡◡; or
 (b) ◡—◡—◡—,◡◡—|—◡—◡◡;

a. Several examples occur of this type of verse (like the Triṣṭubh) having one, and occasionally two, syllables too many or too few; e.g.

[-----◡,◡◡—|—◡—◡—]
 mā no mártāya, ripáve vājiniṅvasū (13);

[—◡---,◡◡—|—◡—◡—]
 ródasī ā, vada † tā gaṇasriyaḥ (11);

[◡---◡,◡◡◡—◡—|—◡—◡—]
 sá dṛḷhé cit, abhí tṛ † ṇatti vājam ár † vatā (14);

[◡---◡,[◡◡]—|—◡—◡—]
 pibā sómam, [◡◡] e † ná śatakrato (10).

7. The **Jagatī** stanza, the third in order of frequency in the RV., consists of four verses of twelve syllables divided into two hemistichs. The following hemistich gives an example of each of the two types of verse:

[◡—◡—,◡◡—|—◡—◡◡]
 anānudó, vṛṣabhó † dódhato vadháh †

[---◡---,◡◡—|—◡—◡◡]
 gambhīrá ṛṣvó, ásam † aṣṭakāviaḥ †

¹ It is probably not Indo-Iranian, because though a verse of 12 syllables occurs in the Avesta, it is there differently divided (7 +5).

² As the Gayatrī verse is never normally found in combination with the Triṣṭubh, but often with the Jagatī verse, it seems likely that the iambic influence of the Gāyatrī led to the creation of the Jagatī, with which it could form a homogeneous combination.

a. There is an eleven syllable variety of the Jagatī verse which is sufficiently definite in type to form entire stanzas in two hymns of the RV. (x. 77, 78). It has a cæsure after both the fifth and the seventh syllable, its scheme being $\underline{\cup} - \underline{\cup} - \underline{\cup}, - -, \underline{\cup} - \underline{\cup} \underline{\cup}$!. The following hemistich is an example:

$[-\underline{\cup} - \underline{\cup} - \underline{\cup}, - -, \underline{\cup} - \underline{\cup} \underline{\cup}]^1$
 abhraprúšo ná, vācā, prušā vāsu †
 $[\underline{\cup} - - - \underline{\cup}, - -, \underline{\cup} - \underline{\cup} \underline{\cup}]$
 havíṣmanto ná, yajñā, vijānūṣaḥ †

8. D. The **verse of five syllables** resembles the last five syllables of the Triṣṭubh verse in rhythm, its commonest form being $\underline{\cup} - \underline{\cup} - \underline{\cup}$, and the one next to it in frequency $- - \underline{\cup} - \underline{\cup}$ †²

The **Dvipadā Virāj** stanza³ consists of four such verses divided into two hemistichs; ⁴ e.g.

$[\underline{\cup} - \underline{\cup} - \underline{\cup} \underline{\cup} | - - \underline{\cup} - \underline{\cup}]$
 pári prá dhanva † indrāya soma †
 $[- - - - \underline{\cup} | - - \underline{\cup} - \underline{\cup}]$
 svādúr mitrāya † pūṣṇé bhágāya †

a. Owing to the identity of the cadence a Dvipadā hemistich⁵ not infrequently interchanges in the same stanza with a Triṣṭubh verse;⁶ e.g.

¹ [This further supports the theory that in verses with replacement, the light/short syllables that are replaced are the ones following the cæsure; see [The Prosody of the Dhammapada](#) for more on this phenomena.]

² That is, its first syllable is less often long than short.

³ This stanza is somewhat rare, occurring in the RV. not much more than a hundred times.

⁴ The otherwise universal rule that the end of a verse must coincide with the end of a word is three times ignored in this metre (at this end of the first and third verses).

⁵ With this metre compare the defective Triṣṭubh verse of ten syllables (4 a).

⁶ This interchange occurs especially in RV. vii. 34 and 56.

[u----u|u--u-- Dvipadā]
 priyā vo nāma | huve¹ turāṅām |
 [---u-,uu-|u--- Triṣṭubh]
 ā yāt tṛpān, maruto | vāvasānāḥ ||

b. The mixture of Dvipadā hemistichs with Triṣṭubh verses led to an entire hymn (iv. 10) being composed in a peculiar metre consisting of three pentasyllabic verses² followed by a Triṣṭubh; e.g.

[---u-u|-----|u-u-u]
 āgne tám adyā | áśvaṁ ná stómaiḥ | krātuṁ ná bhadram |
 [u---u-,uu-|u---]
 ḥṛdispṛśam, ṛdhiā | mā³ ta óhaiḥ ||

II. Mixed Stanzas.

9. The only different verses normally used in combination to form a stanza are the Gāyatrī and the Jagatī. The principal metres thus formed are the following:

a. Stanzas of **28 syllables** consisting of three verses, the first two of which are treated as a hemistich:

¹ Here the verb, though the first word of the verse (App. III, 19 b), is unaccented. This is because the end of the first and the third verse in this metre has a tendency to be treated like a cæsura rather than a division of the stanza. Cp. note 2.

² These three verses are treated as a hemistich, in the Saṁhitā text.

³ The verb is accented because in the Saṁhitā text it is treated as the first word of a separate verse.

I. **Uṣṇih**: 8 8 12; e.g.

[----|○○○]
ágne vāja | sya gómataḥ |
[----|○○○]
īṣānaḥ sa | haso yaho ||
[----○,--○|---○○]
asmé dhehi, jātave | do máhi śrávaḥ ||

2. **Purausṇih**: 12 8 8; e.g.

[---○○,○○○|---○○]
apsú antár, amṛtam | apsú bheṣajám
[○○○|○○○]
apám utá | práśastaye ||
[---○○|○○○]
dévā bhava | ta vājínaḥ ||

3. **Kakubh**: 8 12 8; e.g.

[○○○|○○○]
ádhā hi in | dra girvaṇaḥ |
[○○---,○○|○○○]¹
úpa tvā kāmān, maháḥ | sasṛjmáhe ||
[○○○|○○○]
udéva yán | ta udábhiḥ ||

b. Stanzas of **36 syllables** consisting of four verses divided into two hemistichs:

¹ [This appears to be a Triṣṭubh line, rather than the required Jagatī.]

Bṛhatī 8 8 12 8; e. g.

[̣----|̣-̣-̣-]
śácībhir naḥ | śácīvasū |
[----|̣-̣-̣-]
dévā náктаṃ | daśasyatam ||
[---̣,̣̣̣|̣-̣-̣-̣]
mā vām rātir, úpa da | sat kádā caná |
[---̣|̣-̣-̣-̣]
asmád rātiḥ | kádā caná ||

c. Stanzas of **40 syllables** consisting of four verses divided into two hemistichs: **Satobṛhatī** 12 8 12 8; e. g.

[̣-----,̣̣|̣-̣-̣-̣]
jánāso agniṃ, dadhi | re sahovṛdham |
[̣----|̣-̣-̣-̣]
haviṣmanto | vidhema te ||
[---̣-̣,̣̣|̣-̣-̣-̣]
sá tvám no adyá, sumá | nā ihávitá |
[̣----|̣-̣-̣-̣]
bhávā vāje | ṣu santia ||

10. There are besides two much longer mixed stanzas of seven verses,¹ each of which is split up into three divisions of three, two, and two verses respectively in the Saṃhitā text.

a. Stanzas of **60 syllables** consisting of six Gāyatrī verses and one Jagatī:

¹ These are the compositions of a very few individual poets.

Atiśakvarī 8 8 8, 8 8, 12 8;¹ e. g.

[UU--|U--UU]
 suṣumā yā | tam ádribhiḥ |
 [----|U--U-]
 gósrītā mat | sarā, imé |
 [----U--U-]
 sómāso mat | sarā, imé ||
 [----|U--U-]
 ā rājānā | divisprśā |
 [----|UUUU]²
 asmatrā gan | tam úpa naḥ |
 [U----,UU|-U--UU]
 imé vām mitrā, -varu | ṇā gávāśiraḥ |
 [----|U--UU]
 sómāḥ súkrā | gávāśiraḥ ||

b. Stanzas of **68 syllables** consisting of four Gāyatrī and three Jagatī verses:

Atyaṣṭi³ 12 12 8, 8 8, 12 8; e. g.

[U----,UU|-U--UU]
 sá no nédiṣṭham, dádṛś | āna ā bhara |
 [----U,UU|-U--U-]
 ágne devébhiḥ, sáca | nāḥ sucetúnā |
 [U----|U--U-]
 mahó rāyáḥ | sucetúnā ||
 [UUUU-|U--UU]
 máhi śavi | ṣṭha nas kṛdhi |
 [----U|UUU-]
 saṁcákṣe bhu | jé asiái ||

¹ Only about ten examples of this metre occur in the RV.

² [Presumably we should read ú but ú is written.]

³ This is the only comparatively common long metre (of more than 48 syllables) in the RV., where more than 80 Atyaṣṭi stanzas occur.

[̣-----, ̣̣̣| - ̣̣̣̣̣̣]
 māhi stotṛbhyo, magha † van suvīriam †
 [̣-----| ̣̣̣̣̣̣ -]¹
 máthīr ugró † ná śávasā †

a. Besides the above mixed metres various other but isolated combinations of Gāyatrī and Jagatī verses occur in the RV., chiefly in single hymns. There are stanzas of this kind containing 20 syllables (12 8);² 32 syllables (12 8, 12);³ 40 syllables (12 12, 8 8);⁴ 44 syllables (12 12, 12 8)⁵ 52 syllables (12 12, 12 8 8).⁶

b. 1. Triṣṭubh verses are quite often interspersed in Jagatī stanzas, but never in such a way as to form a fixed type of stanza or to make it doubtful whether a hymn is a Jagatī one.⁷ This practice probably arose from the interchange of entire Triṣṭubh and Jagatī stanzas in the same hymn bringing about a similar mixture within a single stanza.

2. An occasional licence is the combination of a Triṣṭubh with a Gāyatrī verse in the same stanza. This combination appears as a regular mixed stanza (11 8, 8 8) in one entire hymn (RV. x. 22).⁸

3. The combination of a Triṣṭubh verse with a Dvīpadā Yirāj hemistich has already been noted (8 a).

¹ [Should we read *āsiái* in the 5th; and *śávasā* in the last line?]

² RV. viii. 29.

³ RV. ix. 110.

⁴ RV. x. 98.

⁵ RV. viii. 35.

⁶ RV. v. 87.

⁷ But the intrusion of Jagatī verses in a Triṣṭubh hymn is exceptional in the RV., though very common in the AV. and later.

⁸ Except stanzas 7 and 15, which are pure Anuṣṭubh and Triṣṭubh respectively.

III. Strophic Stanzas.

11. Two or three stanzas are often found strophically combined in the RV., forming couplets or triplets.

A. Three simple stanzas (called **tr̥ca**) in the same metre are often thus connected. Gāyatrī triplets are the commonest; less usual are Uṣṇih, Bṛhatī, or Pañkti triplets; while Triṣṭubh triplets are rare. A hymn consisting of several triplets often concludes with an additional stanza in a different metre.

a. It is a typical practice to conclude a hymn composed in one metre with a stanza in another. A Triṣṭubh stanza at the end of a Jagatī hymn is the commonest; a final Anuṣṭubh stanza in Gāyatrī hymns is much less usual; but all the commoner metres are to some extent thus employed except the Gāyatrī, which is never used in this way.

B. Two mixed stanzas in different metres are often combined, the RV. containing about 250 such strophes. This doubly mixed strophic metre, called **Pragātha**, is of two main types:

1. The **Kākubha Prāgatha** is much the less common kind of strophe, occurring only slightly more than fifty times in the RV. It is formed by the combination of a Kakubh with a Satobṛhatī stanza: 8 12, 8 + 12 8, 12 8; e. g.

[- - - - | - - - -]
ā no ásvā | vad ásvinā |
[- - - - - , - - - | - - - - -]
vartír yāsiṣṭam, madhu | pātamā narā ||
[- - - - | - - - -]
gómad dasrā | hiraṇyavat ||
[- - - - , - - - | - - - - -]
suprāvargám, suvīryam | suṣṭhú vāriam |
[- - - - | - - - -]
ánādhṛṣṭam | rakṣasvínā ||

[----,---|---|---]
asmínn ā vām, āyāne † vājinīvasū †
[----|---|---]
viśvā vāmā † ni dhīmahi †

2. The **Bārhata Pragātha** is a common strophe, occurring nearly two hundred times in the RV. It is formed by the combination of a Bṛhatī with a Satobṛhatī stanza: 8 8, 12 8 + 12 8, 12 8; e.g.

[----|---|---]
dyumnī vām stó † mo aśvinā †¹
[---|---|---|---]
krívir ná sé † ka ā gatam †
[---|---|---|---|---|---]
mādhvaḥ sutásya, sá di † ví priyó nārā †
[----|---|---]
pātām gaurāv † ivériṇe †
[---|---|---|---|---|---]
píbatām gharmám, mádhu † mantam aśvinā †
[---|---|---|---]
ā barhíḥ sī † datām narā †
[---|---|---|---|---|---]
tá mandasāná, mánu † ṣo duroṇá ā †
[---|---|---|---]
ní pātām vé † dasā váyaḥ †

a. Of these two types there are many variations occurring in individual hymns, chiefly by the addition of one (8), two (12 8), three (12 8 8), or once (vii. 96, 1-3) even four verses (12 12 8 8).

¹ [Macdonell places the division one syllable too early in this line.]