APPENDIX II

वेदिक मेट्रे.

1. The main principle governing Vedic metre\(^1\) (the source of all later Indian versification)\(^2\) is measurement by number of syllables. The metrical unit here is not the foot in the sense of Greek prosody, but the foot (पाद) or quarter\(^4\) 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 caesura after the fourth or the fifth syllable, while verses of five and eight syllables have no such metrical pause.

\(^1\) Called chāndas in the RV. itself.
\(^2\) Except the two metres Āryā and Vāsāliya which are measured by mānas.
\(^3\) 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.
\(^4\) A figurative sense (derived from quarter of a quadruped) applicable because the typical stanza has four lines.
VEDIC METRE

Verses combine to form a stanza or rc, 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. range, by increments of four syllables, from twenty syllables \((4 \times 5)\) to forty-eight \((4 \times 12)\) 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 word\(^2\) 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 it followed by two consonants. One or both of these consonants may belong to the following word. The palatal aspirate \(dh\) and the cerebral aspirate \(th\) count as double consonants. 4. One vowel is shortened before another, \(e\) and \(o\) are also pronounced \(ë\) and \(ö\) before \(a\) and \(e\). The semivowels \(y\) and \(w\), both within a word and in Sandhi have often to be pronounced as \(i\) and \(u\) e.g. \(ai\) for \(ai\), \(su\) for \(sv\), \(vi\) for \(vi\), \(adi\) for \(bid\), \(anjan\) for \(vid\), \(an\) 6. Contrasted vowels (especially \(i\) and \(u\) must often be restored e.g. \(ca\) for \(cagn\), \(vi\) for \(vind\), \(avat\) for \(av\), \(enda\) for \(ind\). 7. When dropped \(e\) and \(o\) must nearly always be restored \(\dot{e}\). The long vowel of the ending \(am\) and of such words as \(asa\), \(ura\) and \(e\) (\(jy\) for \(jy\)) or \(a\) as \(\lambda\) for \(\lambda\) (\(\lambda\) as \(\lambda\)) must often be pronounced as equivalent to two short syllables. 8. The spelling of a few words regularly misrepresents their metrical value. Thus \(pav\) must always be pronounced as \(\pi\), \(m\) as \(m\), and \(sv\) nearly always as \(s\).

\(^1\) There are also several longer stanzas formed by adding more verses and consisting of 32, 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 \(Dv\) in which three exceptions are met with.

\(^3\) The vowels \(u\), \(e\) when \(Pr\) are, \(a\) however, remain long before vowels. When a final long vowel is the result of Sandhi, it also remains long, \(\dot{a}\) and \(\dot{a}\) adat for \(\dot{a}\) adat.
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 \( \underline{\underline{\underline{\text{ fundraiser }}} - \underline{\underline{\underline{\text{ fundraiser }}}} \) \( \underline{\underline{\underline{\text{ fundraiser }}}} \)

\( a \) 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. ताम तु व याम पि। There are also here a very few instances of one or even two syllables too many, e.g. अग्निम दि | भुजाम याव | श्ताम and वायुम ताद as या सम्ब्रह्म | वाम

\( \n\) 3 1. The Gayatri stanza consists of three octosyllabic verses; e.g.

\( 1 \) Next to the Tristubh this is the commonest metre in the RV., nearly one-fourth of that Samhita being composed in it; yet it has entirely disappeared in Classical Sanskrit. The Avesta has a parallel stanza of 3 x 8 syllables.

\( 6 \) The first two Padas of the Gayatri are treated as a hemistich in the Samhita text, probably in imitation of the hemistich of the Anuvākha and the Tristubh; 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.

\( 8 \) By far the commonest variation from the normal type is that in which the second syllable of the cadence is short (\( \underline{\underline{\underline{\text{ fundraiser }}}} \)). This occurs about as often in the first verse of Gayatrīs as in the second and third combined.
agum ile puróhitam - ' - - - - - -
yajñásya de | vam rtviyam - - - - - - - - | hótáram ra' tuadhatamam - - - - - - - -

α. A comparatively rare but sufficiently definite variety of Gayatri 1 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.

tuam no ag | ne mahobhīn - - - - - -
pahi viśva | sya āratha - - - - - -
ūtā divas | mártiasya - - - - - -

The Anustubh 3 stanza consists of four octosyllabic verses, divided into two hemistichs, e.g.

a yas te sar | pirasute - - - - - -
agne ām as | ti dhayase - - - - - -
aisu dyumnam | uta ārāvah - - - - - - - -
yā cittām mar | tīśu dhāh - - - - - -

α. In the latest hymns of the RV there begins a tendency to differentiate the first from the second verse of an Anustubh hemistich by making the end of the former a chātra, while the cadence of the latter becomes more stately iambic. Although in these hymns the iambic cadence of the first verse is still the most frequent (65 per cent of all verses) it is already very nearly equalled by the next commonest (28 per cent) which is identical with the normal and characteristic cadence of the first verse in the epic. Anustubh 4 (śloka). The scheme of the whole hemistich according to this innovation 5 then is ' - - - - - - . G kesi visā | yā pātra | yād rudrēnā | pibat aśā |}

1 The only long series of such trochaic Gayatris occurs in RV viii, 2, 1-39
2 The trochaic Gayatri is commonest in Mandalas 1 and vii, which taken together contain about two thirds of the total number of examples in the RV
3 The frequency of this metre is about one third that of Gayatri 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
4 Where the iambic cadence in the first verse has entirely disappeared
5 This is the regular type of the Anustubh in the AV
APPENDIX II

1. The Pāṅkti stanza consists of five octosyllabic verses divided into two hemistichs of two and of three verses respectively. In origin it seems to be an extension of the Anustubh by the addition of a fifth verse. This is indicated by the fact that in hymns consisting entirely of Pāṅkts the fifth verse of every stanza is (except in 1. 81) regularly a refrain, e.g. in 1. 80. The following is an example of a Pāṅkti stanza.

**niṣṭha hi soma in mado brahma cakāra vārdhanam**
**śāvajñha vajrīṇa ojasā pṛthivyā niḥśaśā śāhīm arcaś annaṃ svāraṇām**

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 Anustubh (e.g. 12. 14. 17) or to a Pāṅkti (e.g. 1. 133, 1-3). The former is called Mahapaṅkti (58), the latter Śakvarī (50).

4. Verses of eleven syllables differ from those of eight in consisting of three numbers (the opening, the break, and the cadence). They also contrast with the latter in two other respects: then cadence is trochaic (-ο-ο-) and they have a caesura which follows either the fourth of the fifth syllable. The rhythm of the syllables preceding the caesura is prevailingly dactylic, being ο-ο-ο or ο-ο-ο. The rhythm of the break between the caesura and the cadence is regularly ο-ο- or ο. Thus the scheme of

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1 The Avesta has a parallel stanza of 6 x 8 syllables.
2 The only irregularity here is that the first syllable of the cadence may be short when it coincides with the end of a word.
3 This appears to have been the original position of the caesura because the parallel verse of the Avesta has it there and never after the fifth syllable.
4 Identical with the opening of the octosyllabic verse.
5 The fourth syllable here is sometimes short; the fifth is then always long.
6 The first of these 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.
the whole normal verse of eleven syllables is:

\[ (a) \text{ वृत्ति } - \text{ वृत्ति }, \text{ अ } - \text{ अ }, \text{ अ } - \text{ अ } - \text{ अ } \] or

\[ (b) \text{ वृत्ति } - \text{ वृत्ति } - \text{ वृत्ति }, \text{ अ } - \text{ अ }, \text{ अ } - \text{ अ } \]

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: e.g. तां नो विद्वांस, मान्या वो: स्तम्भा २ (१२); तां मुनि गिरो, जाना | यो ना पाथिन ३ (१०). Occasionally two syllables are wanting after the caesura or the verse is too long by a trochee added at the end: e.g. तां उः सुः शो, | ... मा | हो यास्त्राम ४ (९); यां सा होता, | अ | अ | यो डैवामाण ५ (९); रात्रेब्धिया याते, राति | माद्यभिः दे वा | परमनाथ ६ (१३).

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

\[ (a) \text{ अनागास्खु, अनीती तेव तुरासा } \text{ इमाम यायाम, } \text{ दाचादु } | \text{ एरोशमाणाय } \]

\[ (b) \text{ अमकां सांतु, भुवा नास्या गोपाल } \text{ पिबानु } \text{ सोमाम, अवा } | \text{ सो नो अद्याय } \]

a. A few Triṣṭubh stanzas of only two verses (dvipada), occur (e.g. vii. 17). Much commoner are those of three verses (trisra), the first two of which (as in the Śāyati stanza) are treated in the Sāṁhitā text as a hemistich; the whole or some hymns is composed in this three-line metre (e.g. iii. 25). Fairly frequent are also Triṣṭubh stanzas of five verses, 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.

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

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

3. The deficiency of a syllable in such cases may have been partly due to the similarity of the dissyllabic Dvipada Vīrā (७) with which Triṣṭubh verses not infrequently interchange.

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

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

6. These are accounted Atijagati (५२) or Sakvati stanzas by the ancient metricals when the fifth verse is a repetition of the fourth. If it is not a repetition it is treated in the Sāṁhitā text as a separate verse (as vi. 41, 20; vi. 63, 11 and is called an ekapada by the metricals.
APPENDIX II

6. C. The verse of twelve syllables is probably an extension of the Tristubh verse by one syllable which gives the trochaic cadence of the latter an iambic character. The rhythm of the last five syllables is therefore \(-ο\-ο\-\&\). The added syllable being the only point of difference, the scheme of the whole verse is:

\[(a) \quad \& - \quad \circ \quad \circ \quad \& - \quad \circ \quad \circ \quad \&
\]

\[(b) \quad \& - \quad \& - \quad \& - \quad \circ \quad \circ\]

a. Several examples occur of this type of verse (like the Tristubh) having one, and occasionally two, syllables too many or too few; e.g. má no mártaya, ripáve vajínivasu (18); róday á, vada | tā gaṇaśri-yah (11); sá drīhe cit, abhi tr | na \`vájám ár | vátá (14) 9 pibá
 sómam, \(\circ \circ\) e | nā áśakrato (19).

7. The Jagati 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:

\[\text{anānumd, vrśabhó | dódhato vadhāh} \]
\[\text{gambhirá ṛṣvó, ásam | aṣṭakāvíaḥ} \]

a. There is an eleven syllable variety of the Jagati verse which is sufficiently definite in type to form entire stanzas in two hymns of the RV. (x. 77, 78). It has a occur \after both the fifth and the seventh syllable, its scheme being \(-\& - \circ \quad - \circ \circ \&\). The following hemistich is an example:

\[\text{abhraprūṣo ná, vācā, pruṣa vasu} ,
\text{haviśmanto ná, yajñá, vijñānūṣah} \]

8. D. The verse of five syllables resembles the last five syllables of the Tristubh verse in rhythm, its commonest form being \(-\circ - \circ - \&\), and the one next to it in frequency

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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 Gāyatri verse is never normally found in combination with the Tristubh, but often with the Jagati verse, it seems likely that the iambic influence of the Gāyatri led to the creation of the Jagati, with which it could form a homogeneous combination.
3 That is, its first syllable is less often long than short.
The Dvipada Viraj stanza\(^1\) consists of four such verses divided into two hemistichs;\(^2\) e.g.

\[
\begin{align*}
\text{pári prá dhanvá} & \mid \text{indrāya soma} \\
\text{svādūr mitrāyá} & \mid \text{pūṣne bhágáya}
\end{align*}
\]

\(a\). Owing to the identity of the cadence a Dvipada hemistich not infrequently interchanges in the same stanza with a Tristubh verse;\(^4\) e.g.

\[
\begin{align*}
\text{priyá vo námá} & \mid \text{huve \ 'turānám} \\
\text{á \ yát trpán,} & \text{maruto \ | vavasanáh}
\end{align*}
\]

\(b\) The mixture of Dvipada hemistichs with Tristubh verses led to an entire hymn (iv 10) being composed in a peculiar metre consisting of three pentasyllabic verses\(^6\) followed by a Tristubh, e.g.

\[
\begin{align*}
\text{ágne tám adyá} & \mid \text{ásvañ na stomah} \mid \text{kraññ na bhadram} \\
\text{hrdiśprśám,} & \text{rđhiñ ma' tā óhāñ}
\end{align*}
\]

II. Mixed Stanzas.

9. The only different verses normally used in combination to form a stanza are the Gayatī and the Jagati. 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:

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\(^1\) This stanza is somewhat rare, occurring in the RV not much more than a hundred times.

\(^2\) 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 the end of the first and third verses).

\(^3\) With this metre compare the defective Tristubh verse of ten syllables (4 a).

\(^4\) This interchange occurs especially in RV vii. 44 and 56.

\(^5\) 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 caesura rather than a division of the stanza. Cp note 2.

\(^6\) These three verses are treated as a hemistich in the Sanshita text.

\(^7\) The verb is accented because in the Sanshita text it is treated as the first word of a separate verse.
APPENDIX II

1. Uṣṇih: 8 8 12; e.g.
   ágne vája | sya gómataḥ
   īsanaḥ sa | haso yaho
   asmé dhehi, jatave | do máhi śrávah

2. Purauṣṇih: 12 8 8; e.g.
   apsu antar, amśtam | apsu bheṣajām
   apátm utá | prásastaye
dévā bhava | ta vajinaḥ

3. Kakubh: 8 12 8; e.g.
   ádhā hi in | dra gurvaṇāḥ
   úpa tvā kāmān, mahaḥ | sasrjunahe
   udéva yán | ta udabhitah

b. Stanzas of 36 syllables consisting of four verses divided into two hemistichs. Brhati 8 8 12 8; e.g
   śacihir naḥ | śacivasu
déva naktam | daśasyatam
má vām ratiḥ | upa da | sat kada cana
asmád rātiḥ | káda cana

c. Stanzas of 40 syllables consisting of four verses divided into two hemistichs. Satobrhati 12 8 12 8; e.g.
   janaśo aṅgim, dadhī re sahovídham
   haviṣmanto | vidhe na te
   sá tvām no adyā, suma | na ihavita
   bhava vage, śu santia

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

a. Stanzas of 60 syllables consisting of six Gayatri verses and one Jagati: Atiśakvari 8 8, 8 8, 12 8. e.g.

---

1 These are the composition of every few individual poets.
2 Only about ten examples of this metre occur in the RV
suṣumā yā | tam ádrībih |
góśātā mat | sarā imé |
sómāso mat | sarā imé |
ā rājānā | divisprśā |
asmatra gan | tam úpa nah |
imé vāṃ mitra, -varu | ṇā gāvāśirah |
sómāḥ áukrā | gāvāśirah |

b. Stanzas of 68 syllables consisting of four Gāyatrī and three Jagati verses: Ātyaṣṭi 1 12 12 8, 8 8, 12 8; e.g.
sá no nēdiṣṭham, dādṛś | āna ā bhara |
āgne devēbhīḥ, sūca | nāḥ sucetūnā |
mahō rāyāḥ | sucetūnā |
máhi śavi | śtha naś kṛdhi |
samcākṣe bhu | jē asi ā |
máhi stotṛbhayo, magha | van suvīrīm |
máthir ugrō | nā śāvasā |

a. Besides the above mixed metres various other but isolated combinations of Gāyatrī and Jagati verses occur in the RV., chiefly in single hymns. There are stanzas of this kind containing 20 syllables (12 8); 2 32 syllables (12 3, 12); 3 40 syllables (12 12, 3 8); 4 44 syllables (12 12, 12 8 8); 5 62 syllables (12 12, 12 8 8). 6

b. 1. Triṣṭubh verses are quite often interspersed in Jagati 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 Jagati one. 7 This practice probably arose from the interchange of entire Triṣṭubh and Jagati 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. 23). 8

3. The combination of a Triṣṭubh verse with a Dwipāda Virāj hemistic has already been noted (8 a).

1 This is the only comparatively common long metre (of more than 48 syllables) in the RV., where more than 80 Ātyaṣṭi stanzas occur. 2 RV. viii. 29. 3 RV. ix. 110. 4 RV. x. 98. 5 RV. viii. 36. 6 RV. v. 87. 7 But the intrusion of Jagati 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 śrava) in the same metre are often thus connected. Gāyatrī triplets are the commonest; less usual are Uṣākh, Brhati, or Paṅkti triplets; while Triśūbh 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 Trisūbh stanza at the end of a Jāgati hymn is the commonest; a final Anustubh 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 Pragātha 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 Satobhrati stanza: 8 12, 8 + 12 8, 12 8; e.g.

\[ \text{ā no śavā} | \text{vad śaśinā} | \\
| \text{vartīr yāśiśtaṁ} | \text{madhu} | \text{pātamā narā} | \\
| \text{gōmad dāsrā} | \text{hīrāṇyavat} | \\
| \text{su[p]rāvargām} | \text{suvīryaṁ} | \text{suśṭhu variam} | \\
| \text{ānadhrṣṭaṁ} | \text{rakṣasvina} | \\
| \text{asmīn}ā vām, āyāne | \text{vajinivasu} | \\
| \text{viśvā vāmā} | \text{ni dhīmahi} | \\

2. The Bṛhatha Pragātha is a common strophe, occurring nearly two hundred times in the RV. It is formed by the combination of a Brhatti with a Satobhrati stanza: 8 8, 12 8 + 12 8, 12 8; e.g.
dyumni vam | stomo asvin
krivir na se | ka a gatam ||
madhva sutasya, sa di | vi priyo nar ||
patam gaurav | ivarne ||
pibatam gharam, madhu | mantam asvin |
abahn si | datam nar ||
ta mandasan, manu | so durona a |
nipatam ve | dasa vaya

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 (12 8 8 12) even four verses (12 12 8 8).
APPENDIX III

THE VEDIC ACCENT.

1. The accent is marked in all the texts of the four Vedas as well as in two Brahmaṇas, the Taittirīya (including its Aranyaka) and the Śatapatha (including the Bhadāranyaka Upaniṣad).

The Vedic, like the ancient Greek, accent was a musical one, depending mainly on pitch, as is indicated both by its not affecting the rhythm of metre and by the name of the chief tone udāṭṭa raised. That such was its nature is, moreover, shown by the account given of it by the ancient native phoneticians. Three degrees of pitch are to be distinguished, the high, properly represented by the udāṭṭa, the middle by the svarita (sounded), and the low by the anudāṭṭa (not sounded). But in the Rigveda the Udāṭṭa, the rising accent, has secondarily acquired a middle pitch lower than the initial pitch of the Svarita. The Svarita is a falling accent representing the descent from the Udāṭṭa pitch to tonelessness. In the Rigveda it rises slightly above Udāṭṭa pitch before descending. Here therefore it has something of the nature of a circumflex. It is in reality always an enclitic accent following an Udāṭṭa, though it assumes the appearance of an independent accent when the preceding Udāṭṭa is lost by the euphonic change of a vowel into the corresponding semivowel (as in kva = kuva). In the latter case it is called the independent Svarita. The Anudāṭṭa is the low tone of the syllables preceding an Udāṭṭa.

2. There are four different methods of marking the accent in Vedic texts. The system of the Rigveda, which is
followed by the Atharvaveda, the Vajasaneyi Samhita, the Taittirinya Samhita and Brähmapa, is peculiar in not marking the principal accent at all. This seems to be due to the fact that in the RV. the pitch of the Udatta is intermediate between the other two tones. Hence the preceding Anudatta, as having a low pitch, is indicated below the syllable bearing it by a horizontal stroke, while the following Svarita, which at first rises to a slightly higher pitch and then falls, is indicated above the syllable bearing it by a vertical stroke; e.g. agnmā = agnimā; vīryām = vīryām (for vīrīmā).

Successive Udattas at the beginning of a hemistich are indicated by the absence of all marks till the enclitic Svarita which follows the last of them or till the Anudatta which (ousting the enclitic Svarita) follows the last of them as a preparation for another Udatta (or for an independent Svarita); e.g. tav ā yātām = tāv ā yātām; tāvet tāt satyām1 = tāvet tāt satyām. On the other hand, all successive unaccented syllables at the beginning of a hemistich are marked with the Anudatta; e.g. vaiśvānāram = vaiśvānarām. But all the unaccented syllables following a Svarita remain unmarked till that which immediately precedes an Udatta (or independent Svarita); e.g. imam ni gāinge yamuna sarasvati śutūḍrī = imāṁ me gāinge yamunē sarasvatī śūtūḍrī.

a. Since a hemistich of two or more Padas is treated as a unit that consists of an unbroken chain of accented and unaccented syllables, and ignores the division into Padas, the marking of the preceding Anudatta and the following Svarita is not limited to the word in which the Udatta occurs, but extends to the contiguous words not only of the same, but of the succeeding Pada; e.g. agnmā rayim aśnavat pośām eva divo-dive = agnimā rayim aśnavat

1 Here the enclitic Svarita, which would rest on the syllable as if the following syllable were unaccented, is ousted by the Anudatta, which is required to indicate that the following syllable tyam has the Udatta.
pōṣam evā divé-dive; sa nāḥ pitovā sūnave ṭgne sūpā-
yano bhāva = sā nāḥ pitēva sūnāvē ṭgno sūpāyanon
bhava.¹

b. When an independent Svarita² immediately precedes an
Udatta, it is accompanied by the sign of the numeral 1 if
the vowel is short and by 3 if it is long, the figure being
marked with both the Svarita and the Anudatta; e.g.
aspślantaḥ = apsu autāḥ; rāyo 3 vaniḥ = rāyo 'vāniḥ
(cp 17, 3).

3. Both the Maitrāyani and the Kāṭhaka Saṃhitās agree
in marking the Udatta with a vertical stroke above (like the
Svarita in the RV.), thereby seeming to indicate that here
the Udatta rose to the highest pitch; e.g. agninā. But
they differ in their method of marking the Svarita. The
Maitrāyani indicates the independent Svarita by a curve
below; e.g. vīryāṁ = vīryāṁ; but the dependent Svarita
by a horizontal stroke crossing the middle of the syllable or
by three vertical strokes above it; while the Kāṭhaka
nṛkṣa the independent Svarita by a curve below only if an
unaccented syllable follows, but by a hook below if the
following syllable is accented; e.g. vīryāṁ = vīryāṁ
badhnātī; vīryāṁ = vīryāṁ vyācaṣṭe; the dependent
Svarita has a dot below the accented syllable.³ The Anudatta
is marked in both these Saṃhitās with a horizontal stroke
below (as in the RV.).

4. In the Saṃaveda the figures 1, 2, 3 are written above
the accented syllable to mark the Udatta, the Svarita, and

¹ In the Pāda text on the other hand, each word has its own accent
only, unaffected by contiguous words. The two above hemistiches
there read as follows: agninā rāyaṁ sānayat posām eva dīvā eva dīvā;
saḥ nāḥ pitā sūva sūnave ṭgne su sūpāyanah bhava.
² As in kva kā, vīryāṁ vīryāṁ.
³ In L. v. Schroeder's editions of these two Saṃhitās the Udatta
and the independent Svarita only are marked.
⁴ When the text of any of the Saṃhitās is transliterated in Roman
characters, the Anudatta and the enclitic Svarita are omitted as
unnecessary because the Udatta itself is marked with the sign of the
acute - thus agninā becomes agninā.
the Anudatta respectively as representing three degrees of
pitch; e.g. barhisi = barhisi (barhisi). The figure 2 is,
however, also used to indicate the Udatta when there is no
following Svarita; e.g. girā = girā (girā). When there
are two successive Udattas, the second is not marked.
but the following Svarita has 2r written above; e.g.
dvisó mártasya (dvisó mártasya). The independent
Svarita is also marked with 2r, the preceding Anudatta
being indicated by 3k; e.g. tanvā = tanvā.

5. The Satapatha Brähmana marks the Udatta only.
It does so by means of a horizontal stroke below (like the
Anudatta of the RV.); e.g. puruśah = puruṣah. Of two
or more successive Udattas only the last is marked; e.g.
agnir hi vai dhūr atha = agnir hi vai dhūr atha. An
independent Svarita is thrown back on the preceding
syllable in the form of an Udatta; e.g. manuṣyēṣu =
manuṣyēṣu for manuṣyēṣu. The Svarita produced by
change to a semivowel, by contraction, or the elision of
initial a is similarly treated; e.g. evaitad = evaitād for
evaitād (= évā etād).

6. Accent of single words. Every Vedic word is, as
a rule, accented and has one main accent only. In the
original text of the RV. the only main accent was the Udatta
which, as Comparative Philology shows, generally rests on
the same syllable as it did in the Indo-European period;
e.g. ta-tā-s stretched, Gk. τα-τό-ς; jānu n. knee, Gk. γόνυ;
ā-dra-st, Gk. ά-δρακε; bhāra-tu, Gk. φέρε-το. But in the
written text of the RV. the Svarita appears to be the main
accent in some words. It then always follows a y or v
which represents original 1 or u with Udatta; e.g. rathyām

1 But φέρετο (bhāramānas, by the secondary Greek law of
accentuation which prevents the acute from going back farther than
the third syllable from the end of a word.

a g 2
7. Double Accent. One form of dative infinitive and two types of syntactical compounds have a double accent. The infinitive in tava, of which numerous examples occur both in the Sāmkhitas and the Brahmaṇas, accents both the first and the last syllable; e.g. tē-tava to go; āpa-bhar-
tava to take away. Compounds both members of which are duals in form (186 A 1), or in which the first member has a genitive ending (187 A 6 a), accent both members; e.g. mitrā-vāraṇā Mitra and Varuna; bṛhas-pātā lord of prayer. In B. a double accent also appears in the particle vava.

8. Lack of Accent. Some words never have an accent; others lose it under certain conditions.

A. Always elide are:
   a. all cases of the pronouns ena he, she, it tvā another, sama some; and the following forms of the personal pronouns of the first and second persons: mā, tvā; ma, te; nau, vām; nas, vas (109 a), and of the demonstrative stems i and sa. im (111 n. 1) and sim (180).
   b. The particles ca and, u also, vā or, tvā like, gha, ha just, and at all, bhala indeed, sama somehow, sau just, indeed, avid probably.

B. Ir able to loss of accent according to syntactical position are:
   a. vocatives, unless beginning the sentence or Pada.
   b. finite verbs in principal clauses, unless beginning the sentence or Pada.
   c. oblique cases of the pronoun a, if unemphatic (replacing a preceding substantive) and not beginning the sentence or Pada; e.g. asya jñānīmaṁ his (Agni’s) birth (but asyā uḥśasah of that dawn).

1 Acc. of rathī charioteer.
2 In the TS. always written suvar
3 Acc. of tana body.
ACCENT OF NOMINAL STEMS

4. yátha as almost invariably when, in the sense of rva like, it occurs at the end of a Pada; e.g. týávo yátha like thieves; kám indeed always when following nu, su, hi.

1. Accentuation of Nominal Stems.

9. The most important points to be noted here are the following:—

A. Primary Suffixes:

a. Stems in as accent the root if neut. action nouns, but the suffix if masc. agent nouns; e.g. áp-as n. work, but áp-ás active. The same substantive here, without change of meaning, sometimes varies the accent with the gender; e.g. rákṣ-as n., rákṣ-ás m. demon.

b. Stems formed with the superlative suffix istha accent the root; e.g. yáuśha sacrificial best. The only exceptions are jyośha oldest (but yóśha greatest) and kániśha youngest (but kániśha smallest).1 When the stem is compounded with a preposition, the latter is accented; e.g. á-gamiśha coming best.

c. Stems formed with the comparative suffix iyáms invariably accent the root: e.g. jáv-iyáms swifter. When the stem is compounded with a preposition, the latter is accented; e.g. práti-cyaviiyáms pressing close against.

d. Stems formed with tar generally accent the root when the meaning is participial, but the suffix when it is purely nominal; e.g. da-tar guing (with acc.), but da-tár giver.

e. Stems in man when (neut.) action nouns, accent the root, but when (masc.) agent nouns the suffix; e.g. kár-man n. action, but dar-mán, m. breaker. The same substantive here varies, in several instances, in accent with the meaning and gender (cp. above, 9 A u); e.g. bráhman n. prayer, brahman m. one who prays; sád-man, n. seat, sad-mán, m. sitter. When these stems are compounded with prepositions,

1 These two exceptions arise simply from the desire to distinguish the two meanings of each of them. See below 16 footnote 2.
the latter are nearly always accented: e.g. prá-bharman, n. presentation.

B. Secondary Suffixes:
a. Stems in in always accent the suffix; e.g. áv-in possessing horses.

b. Stems in tama, if superlatives, hardly ever accent the suffix (except puru-táma very many, ut-tamá highest, sávattamá most frequent), but if ordinals, the final syllable of the suffix; e.g. káta-tamá hundredth.

c. Stems in ma, whether superlatives or ordinals, regularly accent the suffix; e.g. adha-má lowest; aṣṭa-má eighth: except ánta-má kárt (but twice anta-má).

2. Accentuation of Compounds.

10. Stated generally, the rule is that iteratives, possessives, and governing compounds accent the first member, while determinatives (Karmadharayas and Tatpurushás), and regularly formed co-ordinatives accent the last member (usually on its final syllable). Simple words on becoming members of compounds generally retain their original accent. Some, however, always change it thus viśva regularly becomes viśvá; others do so in certain combinations only. thus púrva prior becomes púrvá in púrvá-citta first thought, púrvá-piti i. first draught púrvá-huti first incarnation; médha sacrifice shifts its accent in medhá-pati lord of sacrifice and medhá-sati f. reception of the sacrifice, and vîrâ hero in puru-vîra possessed of many men and su-vîra heroic. An adjective compound may shift its accent from one member to another on becoming a substantive or a proper name; e.g. sú-kṛta well done, but su-kṛta, n. good deed; á-ráya nigravdhly, but a-ráya m. name of a demon.

a. Iteratives accent the first member only, the two words being separated by Avagraha in the Pada text, like the members of other compounds; e.g. áhar-ahar day after day; yád-yad whatever; yáthá-yatha as in each case; adyá-adya, áváh-ávah on each to-day, on each to-morrow: prá-pra forth and again; piba-piba drink again and again.
ACCENTUATION OF COMPOUNDS 455

h. In governing compounds the first member, when it is a verbal noun (except āksā-narā helping men) is invariably accented; e.g. trasā-dasyu terrifying fliers, name of a man; present or aorist participles place the accent wherever it may have been originally, on their final syllable; e.g. tarād-dveṣas overcoming (tārat) foes. When the first member is a preposition, either that word is accented, or the final syllable of the compound if it ends in a; e.g. abhi-dyu directed to hear, but adhas-pad-a under the feet, anu-kamā according to wish (kāma).

c. Bahuvrihis normally accent their first member; e.g. rāja-patra having kings as sons (but raja-patra son of a king); viśvāto-mukha facing in all directions; sahā-vatsa accompanied by her calf.

a But about one eighth of all Bahuvrihis sent the second member (chiefly on the final syllable). This is commonly the case when the first member is a disyllabic adjective ending in r or u, invariably in the RV when it is puru or bahu mukh, e.g. tuvi-dyūnā having great glory, vibhu-krātā having great vertebrate, puru-patra having many sons, bahv annā having a son of a.

This also is the regular accentuation when the first member is dvī tva, tri three, dus or, or the privative particle a or an, e.g. dvī-pād two footed, tri nābhi having three navel, dur-mānman all disposed, su-bhāga well endowed, a dānt toothless, a phalā lacking fruit phalā.

d. Determinatives accent the final member (chiefly on the final syllable).

1. Ordinary Karmadhārīyas accent the final syllable; e.g. prathama-jā first-born, pratar-yuj only yoked, māhādhanā great spoil. But when the second member ends in t, man, van, or as a genitive (used as a n substantive), the penultimate syllable is accented; e.g. dur-gābhī hard to hold; su-tarman crossing well; raghu-pātvan swift-flying; pūrva-péya, n. precedence in drinking.

1 The later Samhitás tend to follow the general rule; e.g. purānāman (SV.) many named.

4 Bahuvrihis formed with a or an are almost invariably accented on the final syllable as a distinction from Karmadhārīyas (which normally accent the first syllable, as a-manuṣa human); e.g. a-matrā measureless.
The first member is, however, accented under the following conditions. It is generally accented when it is an adverbial word qualifying a past participle in ta or na or a verbal noun in ti; e.g. dūr-hita having lit; sadhā-stuti hymn praise. It is almost invariably accented when it is the privative particle a or an compound with a participle, adjective, or substantive, e.g. ān-adant not rising, ā-viḍāma not knowing, ā-kṛta not done, ā-tandra unlearned, ā-kumāra not a child. The privative particle a is also regularly accented, when it negates a compound; e.g. ān-āśva-dā not giving a horse, ān-agni-dāgda not burnt with fire.

2. Ordinary Tatpurusas accent the final syllable; e.g. gotra-bhid opening the cow-pens, agnim-indhā fire-kindling, bhadra-vādin uttering auspicious cries; uda-meghā shower of water. But when the second member is an agent noun in an, an action noun in ya, or an adjective in i, or van, the radical syllable of that member is accented; e.g. devamadana exhilarating the gods; apihāya queen of the dragon; pathu-rākṣa protecting the road soma-pavan soma-drinking.

a. The first member is, however, accented when it is dependent on past passive participles in ta and na or on action nouns in ti; e.g. devahita orna in ni gati, dhānā-prati a possession of wealth. It is usually also accented, if dependent on pāti lord, e.g. grāhā-pāti lord of the house. Some of these compounds with pāti accent the second member with its original accent; some others in the later Samhitās, conforming to the general rule, accent it on the final syllable; thus aparā-pāti (Av.) lord of the Apāwāra, ahar-pāti (MB.) lord of day, nadi-pāti, VS 3 4 13 21.

b. A certain number of Tatpurusas of syntactical origin, having a genitive case-ending in the first member nearly always followed by pāti, are doubly accented; e.g. līḍhas-pāti lord of prayer. Other are apām-nāpāt son of vah, nārāyāmāsa (for nārāṇāyaṁśa) praise of men. śūnāḥ-sēpa Dog's ta name of a man. The analogy of these is followed by some Tatpurusas without case ending in the first member śacī-pāti lord of might; śānā-nāpāt son of himself (tānū); nīśāma praise of men.

1 Sometimes, however, the first syllable of the second member is accented; e.g. a-jāra unaging; a-mitra m enemy (non-friend: mitra); a-mśta unrusty (from mśtā).
ACCENTUATION OF COMPOUNDS

1. Regularly formed Dyandvas (186 A 2. 3) accent the final syllable of the stem irrespective of the original accent of the last member; e.g. ajāvāyah in pl. goats and sheep; aho-rātrāṁ dana and nights; 19ta-pūrtām n. what is sacrificed and presented.

2. The very rare adverbial Dyandvas accent the first member ahar-divī1 day by day, sāyām-prataḥ evening and morning.

3. Co-ordinatives consisting of the names of two deities, each dual in form (Devatā-dyandvas), accent both members, e.g. indra-vārunā Indra and Varuṇa, sūryā-māsa Sun and Moon. A few others, formed of words that are not the names of deities are similarly accented; e.g. turvāsa-yādu Turvasa and Yādu, matāra-pitārā mother and father.

3. Accent in Declension.

11. a. The vocative, when accented at all (18), invariably has the acute on the first syllable; e.g. pitar (N. pītā), dēva (N. devā-s). The regular vocative of dya (dyāv) is dyāus i.e. diaus (which irregularly retains the s of the nom. cp. Gk Zēb), but the accent of the N., dyāus, usually appears instead.

b. In the a and ā declension, the accent remains on the same syllable throughout (except the vocative); e.g. devā-s, dovā-sya, devā-nam. This rule includes monosyllabic stems, pronouns, the numeral dva, and radical ā stems; e.g. from má: máyā, má-hyam, máy-; from tā: tá-sya, té-sām, tá-bhis, from dvā: dvā-hyam, dvāyos· from jā m. f. obsting: jā-hyam, jā-bhis, jā-bhyas, jā-su.

a. The cardinal stem in a, pānca, nāva, dāsa and its compounds shift the accent to the vowel before the ending, bhis, bhyas, su, and to the gen. ending nām, aṣṭā shifts it to all the endings and saptā to the gen ending, e.g. pānca-bhis, pānca-nām, saptā-bhis, saptā-nām; aṣṭā-bhīs, aṣṭā-bhyas, aṣṭā nām.

1 This is perhaps rather an irregular iterative in which the first member is repeated by a synonym.

2 Occasionally these compounds become assimilated to the normal type by losing the accent and even the inflexion of the first member; e.g. indrāgnī Indra and Aṣvin, indra-vāyu Indra and Vāyu.
APPENDIX III

8 The pronoun a this, though sometimes conforming to this rule as g ā-smāt, ā-sya, ā-bhis, is usually treated like monosyllables not ending in a, e.g. a-syā, e-sām, a-sām.

c. When the final syllable of the stem is accented, the acute is liable to shift (except in the a declension) to the endings in the weak cases.

1. In monosyllabic stems (except those ending in a) this is the rule; e.g. dhi f. thought. dhī-ā, dhī-bhis, dhī-nām; bhu f earth bhuva-ś, bhuva-ōs; nāu f ship. nāv-ā, nau-bhis, nau-su (Gk nāv στ); dąnt, m. tooth dat-ā, dad-bhīs.

There are about a dozen exceptions to this rule: go ran, dyu sky, nē man, stē sva, kṣam car, tān vāc-śa, rān rōd, vām bur, vip nā; svar lum v ā-gāv-ā, gāv-am, gāv-bhis dyāv-ī, dyu-bhis, nār e, nī-bhis, nī-śa (but nār-ām and nī-nām) stī-bhus, kṣam-ī tān-ā (also tan-ā), rān-e, rām-sū, vām su (but van-ām), vā bhis, vī-bhīsas but vī-nām). Ģ vip-śa, sū-am (but sūr o; also the dative infinitives bādh-e to rise and vāh-e to fly). The irregular accentuation of a few other monosyllabic stems is due to their being reduced forms of disyllables, these are dru u (dāru, snī swāmī (śānu) śvan u, r (Gk θεος), yun wēk stīm i yuvan vānu, e.g. dru-su, anu-su, sūna, avā-bhis, yān-sā.

2. When the final accented syllable loses its vowel either by syncope or change to a semi-vowel the acute is thrown forward on a vowel ending; e.g. from mahimān greatness: mahumā; agni me· agny-ōs; dhenu sun. dhena vā; vadhu irde. vadhā-śi (AV); pīt pather, pītō-ā.

a. Polysyllabic stems in u, r and, in the RV, usually those in t, throw the acute on the ending of the su pl. also, even though the final vowel of the stem here retains its syllabic character; e.g. agni-nām, dhenu-nām, datē-nām, bahvī-nām ep 11 ba.

3. Present participles in āt and ānt throw the acute forward on vowel endings in the weak cases; e.g. tud-ānt striking tudat-ā (but tudād-bhīs). This rule is also

1 At the end of a compound a monosyllabic stem loses this accentuation, e.g. su-dhī are, su-dhī-nām
followed by the old participles mahânt great and bhânt lofty; e.g. mahat-â (but mahâd-bhus).

4. In the RV. derivatives formed with accented -ânc throw the acute forward on vowel endings in the weak cases when the final syllable contracts to ic or ûc; e.g. praty-ânc turned towards pratic-â (but pratyâk-û), anv-ânc following: anûc-ás; but pránc forward: prâc-i.

4. Verbal Accent.

12. a. The augment invariably bears the acute, if the verb is accented at all (19); e.g. impf. á-bhavat; aor. á-bhût; plup. á-jagan, cond. á-bhariyat. The accentuation of the forms in which the augment is dropped (used also as injunctives) is as follows. The imperfect acccents the same syllable as the present; e.g. bharat : bhârati; bhinát : bhunâti. The pluperfect acccents the root; e.g. câkân (3 s.), namamâs, tastâmbhat; tatânanta; but in the 3 pl. also occur cakrânta, dâdhrânta.

The aorist is variously treated. The 3 and the 15 forms accent the root; e.g. vám-s-1 (ván-wî); sám-s-15-am. The root aorist (including the passive form) accents the radical vowel in the sing. active, but the endings elsewhere; e.g. 3 s. várk (vârk); pas. véd-1, 2 s. mid. nut-thás. The aorists formed with -â- or -sa accent those syllables; e.g. ruhâm, vidât; budhânta; dhuk-sânta. The reduplicated aorist accents either the reduplicated syllable, e.g. ninásas, pipârat, jîjanañ; or the root as pipârat, šiânâthât.

b. Present System. The accent in the a conjugation (as in the a declension) remains on the same syllable throughout on the radical syllable in verbs of the first and fourth classes, on the suffix in the sixth (125), e.g. bhâvatî; náhyatî; tudâti.

1 In the other Samhitas, however, the accent is generally retained on the stem; thus the AV. forms that stem prâticâ, RV. praticâ.

2 In the a aorist several forms are found accenting the root; e.g. aranta vàdatam, sànat
The graded conjugation accented the stem in the strong forms (126), but the endings in the weak forms. In the strong forms the radical syllable is accented in the second and the reduplicative syllable in the third class; and the stem affix in the fifth, eighth, seventh, and ninth classes; e.g. ás-ti, ás-a-t, ás-tu; bíbhar-ti; kr-ñó-ti, kr-ñáv-a-t; man-áv-a-te; yu-ná-j-mu, yu-naj-a-t; grh-ñá-ti, grh-ñá-s (2. s. sub.); but ad-dhi, ad-yur; bi-bhr-másí; kr-ñv-o, kr-ñu-hi; van-u-yama, van-v-ántu; yuñk-té, yuñk-svá; gr-ñi-másí, gr-ñi-hi.

c. Perfect. The strong forms (the sing. 1. 2. 3. ind. and 3. impv. act. and the whole subjunctive) accented the radical syllable, the weak forms (cp. 140) the endings; e.g. cakára; jebhar-a-t, vavárt-a-ti; mumok-tu; but cakr-ur, cakr-máhe; vavárt-yám; nu-mug-dhi. The participle accented the suffix; e.g. cakr-vámsa, cakr-ána.

d. Aorist. The injunctive is identical in accentuation (as well as form) with the unaugmented indicative (see above, 12).

1. The root aor. accented the radical syllable in the subjunctive, e.g. kár-a-t, árav-a-ta, gám-a-nta, bhá-a-te, but the endings in the opt. and impv. (except the 2. s. act.) and the suffix in the participle; e.g. á-yám, á-i máhi; kr-úhi, ga-tám, bhú-tá but 3. s. stó tu), kr-ñvá, bhú-dánt, budh-ánt.

1 Eleven verbs of this class accent the root throughout ás át, na práne, av sé a še a ni tion, in rule, caká se, taka šukh a, tra pro tect, nims aš, vam varam, á tó, av bhr, jith; e.g. gāye, &c.

2 Occasionally the 2. s. impv. mid accented the root in other verbs also; e.g. yák-yává (v' yáv).

3 Four verbs, o náke, mad ejhálo te, yu sérmat, hu e jhíka, accent the radical syllable, e.g. juho-ta. A few other verbs do so in isolated forms; e.g. bíbhar-ti (usually bíbhar-ti).

4 In the third class the reduplicative syllable is accented in the weak forms also if the ending begins with a vowel, e.g. bi-bhr-ánt.

5 In the second, fifth, seventh, eighth, and ninth classes the final syllable of the 3. pl. mid. is irregularly accented in rñhaté (beside rñháté); krñv-áté, vṛñv-áté, śṛñv-áté, tanv-áté, manv-áté; bhúñj-áté (beside bhúñj-áté); pun-áté, inn-áté.

6 The radical syllable (in its strong form) is also in several instances accented in the 3. pl. act.; e.g. kár-ta beside kr-tá, gán-ta, gán-ta, beside gán-tá, &c.

7 In the mid part the root is, in several instances, accented; e.g. dyut-ána.
ACCENT IN CONJUGATION

The 1 and 2 only accent the root in the subjunctive but the
endings in the opt and impv e.g. yah sattvah, bodh isat
but bhak sivah (sivah) dhuk samahi vadh, edh isat-vah AV
svad-dhi, avas tam 1. The 3 only accented in the 1st part
but nearly always in the subjunctive forms middle e.g.
dakshanta (vadh), arca-sana.

The 4 accent throughout the mood (as in the uns记忆ed middle
active), and in the optative, but in a few examples:

The 5 accent the suffix with the optative, i.e.,
the same accentuation occurs not in subjunctive
and optative, but in a few examples:

The 6 accent the suffix with the impv, dhak-siva vadh.
The same accentuation occurs in subjunctive and
optative, but in a few examples:

The 7 accent the subject of the subj.
and opt. as usual:

The 8 future tense remains
on the suffix siva or siva e.g. sivam, karat-saty.
karasyant.

Secondary conjugations: As all these (except the
primary intensive) belong to the a conjugation they accent
the same syllable throughout.

The causative (168) accent the penultimate syllable of the stem, e.g.
iva-sivaativa.

The possessive, the secondary intensive (177) and the denomina-
tive (175) accent the suffix va e.g. pana-siva vadin.

The declarative (169) accents the reduplicative syllable e.g.
pri-sativat.

The primary intensive agrees
with the third conjugation A class in accenting the reduplic-
active syllable in the strong forms, but the endings with
initial consonant in the weak forms of the subj., activ., e.g.
ja-sivasiva, jarabhisvesa, but in the
and the reduplicative syllable is more frequently
accented

1 No accented impv forms in this.

2 Neither the is nor the impv is.

3 But the root is accented in several imperatives and

4 sana, sadat, khyata, sadant, dasamana.

5 No participial form occurs in this.

6 A certain number of unmistakable denominations however, have
the causative recent e.g. mantraya-tah, sa (mamta).
than not, e.g. té-tik-te, less often ne-ník-té. In the subj.
and part. the reduplicative syllable is regularly accented;
e.g. ján-ghan-a-t, ján-ghan-a-nta; cēkit-at, cēkit-āna.
The accentuation of the imperative was probably the same
as that of the present reduplicating class (12 b); but the
only accented forms occurring are in the 2 s. act., as
jāgr-hí, carkṛ-tát.

5. Accent of Nominal Verb Forms.

13. a Tense Participles when compounded with one or
more prepositions retain their original accent (while the
prepositions lose theirs); e.g. apa-gáchant going away,
vi-pra-yántah advancing, pary-ā-vivṛtsan wishing to turn
round; apa-gácha-mána; apa-jaganváma, apa-jagm-āná.

A single preposition, or the first of two not infrequently
becomes separated by the interposition of one or more words or by
being placed after the participle. It is then treated as independent
and recovers its accent, e.g. úpa drilháti dádrat burning stovnholds
asunder, á ca prá ca pathibhiś cárántama vanishing híl or aí híl n
on híl paths, mádhu búbhastá úpa bhrúna sweetness near ; prá vayáím
uj-jihánah flying up to a branch, avasráám úpa bestowing. Occasionally
an immediately preceding preposition is not compounded with the
participle and is then also accented, e.g. abhi dákṣat burning aroimd,
ví vidván 4 scrutinizáma, abhi á-gárintah approaching.

b. On the other hand, the past passive participle, when
compounded with one or more prepositions, generally loses
its accent; e.g. ni-hita deposited. When there are two
prepositions the first remains unaccented; e.g. sam-á-kṛtam
accomplished; or the first may be separated and independently
accented; e.g. prá yát samudrá áhitah when dispatched
forth to the ocean.

1 No accented form of the optative occurs.
2 Probably in distinction from vividván simple reduplicated
participle of vid nhí.
3 Which itself is always accented on the final syllable, e.g. ga-tá,
pati-tá, chin-ná.
4 In several instances, however, it retains its accent; e.g. niś-kṛtā
prepared. This is the case with prepositions that are not used
independently.
c. Gerundives in ya (or tya) and tva accent the root: e.g. čákṣ-ya to be seen, śrū-t-ya to be heard, carkṛ-tya to be praised, vāk-tva to be said; those in ayya, enya, aniya accent the penultimate of the suffix; e.g. pan-āyya to be admired, ikṣ-enya worthy to be seen, upa-jīv-aniya (AV.) to be subsisted on; while those in tavya accent the final syllable jan-i-tavyā (AV.) to be born. When compounded with prepositions (here always inseparable) gerundives nearly always retain the accent of the simple form; e.g. pari-cáks-ya to be despised; abhy-ā-yamsénya to be drawn near; s-mantranīya (AV.) to be addressed.

14. Infinitives are as a rule accented like ordinary cases that would be formed from the same stem.

a. Dative infinitives from stems in i, ti, as, van accent the suffix; those in dhyaśī, the preceding thematic a; and those formed from the root, the ending; e.g. drāś-y-e to see, pitā-y-e to drink, carāś-e to move, dá-vān-e to give, tur-vān-e to overcome; iy-ā-dhyāi to go; drā-ē to see

b. The dative infinitive from stems in man, the accusative and the abl. gen. from roots, and all from stems in tu accent the root; e.g. dá-man-e to give; śubh-ām to shine, ā-sād-ām to sit down; ava-pād-as to fall down; da-tum to give, gān-tos to go, bhār-tav-e to bear, gān-tav-āi to go.

a. When compounded, infinitives from tu stems accent the preposition; e.g. sām-kar-tum to call; ugh-dha-tos to put down; ápī-diā.

1 In those the root is sometimes accented, as cáks-as-e to see.
2 This infinitive also appears with independently accented prepositions; prā dávāné and abhi prā dávāné.
3 The root is once accented in dhār-vane to injure.
4 In those the root is sometimes accented: e.g. gāma-dhyāi.
5 The regular accentuation of monosyllabic stems when compounded.
6 cp. 11 c, 1.
7 But vād-mān-e to know.
8 With a secondary accent on the final syllable: cp. above, 7.
9 But when the preposition is detached the infinitive retains its accent; e.g. prā dáśūge dātave to present to the worshipper.
APPENDIX III

15. Gerunds formed with tvī, tvā, tvāya accent the suffix, but when they are compounded with prepositions (here always inseparable) and formed with yā or tyā, they accent the root; e.g. bhū-tvā having become, ga-tvī and ga-tvāya having gone; sam-grha-yā having gathered, upa-sru-tya (A.V.) having overthrown.

16. Case forms used as adverbs frequently shift their accent to indicate clearly a change of meaning. The accusative neuter form is here the commonest; e.g. dravāt quickly, but drāvat running; aparām later, but āparām as n. adj.; ātāram higher, but āttāram as n. adj.; adverbs in vāt e.g. pratna-vāt as of old, but the acc. n. of adjectives in vānt do not accent the suffix. Examples of other cases are: div-ā by day, but divā through heaven; aparāya for the future, but āparāya for the lot; sānāt from of old, but sānāt from the old.

6. Sandhi Accent.

17. When two vowels combine so as to form a long vowel or diphthong, the latter receives the Udatta, if either or both the original vowels had it; e.g. āgāt = ā agāt; nudasvātha = nudsvva átha; kvēt = kvā it; " nāntaraḥ = nā ántaraḥ.

a. But the contraction of ā ē is accented as ē, the euchlē Svarita (11) having here ousted the preceding Udatta; e.g. divīva – divīva.

1 Retaining the secondary accent on the final syllable.
2 Such a shift is found in nouns to indicate either a simple change of meaning, e.g. jyēṣṭha greatest, but jyeṣṭha eldest; or a change of category also, e.g. gomati rich in cows, but gomati name of a river, rājaputra son of a king, but rājaputra having sons as 1 ny.
3 But when a Svarita on a final vowel is followed by an unaccented initial vowel, it of course remains, e.g. kvēvātha kva tvātha.
4 In the RV. and A.V., but not in the Taittirīya texts, which follow the general rule.
5 RV. and A.V., but divīva in the Taittirīya texts.
6 This is the praśūsta or contracted Svarita of the Prātiṣākhya.
2 When ī and ū with Uddita are changed to ī and ū, a following unaccented vowel receives the ķarita, e.g.  
vy ānat - vi ānat. Here the ķarita assumes the appearance of an independent accent, but the uncontracted form with the Uddita must almost invariably be pronounced in the RV.

3 When accented a is elided it throws back its Uddita on unaccented e or o, e.g. sunāvē  āgne = sunāve āgne,  
vō  āvasah = vo āvasah. But when unaccented a is elided, it changes a preceding Uddita to ķarita e.g. so ādhamāh — so ādhamāh.

7 Sentence Accent

18 The vocative, whether it be a single word or a compound expression, is accented on its first syllable only.

a. It retains its accent only at the beginning of a sentence on Pada that is when having the full force of the case it occupies the most emphatic position, e.g. āgne, supayanō  
bhava o āgni be case of access, urjo āpat sahasavan o might is sort of strength. This rule also applies to doubly accented dual compounds e.g. mitra-varuna o Mitra and Varuna. Two or more vocatives at the beginning of a sentence are all accented e.g. adite, mitra, varuna o Aditi, O Mitra, O Varuna. Two accented vocatives are sometimes applicable to the same person, e.g. urjo napād,  

1 This is the ksaipa or  ālitis, i.e. Svarga of the ātriśikhyas
2 This is the abhügita Svarga of the ātriśikhyas
3 Here the Svarga ātriśikhyas has restored the pre-edited Uddita
4 This applies to the so on as well as the first Pada of a hemistic, indicating that both or in mutually independent character which is obscured by the strict application of sandhi and the absence of any break in pukkā th. cent at the internal junction of the Padas of a hemistic
5 The accented nom. would be urjo āpat sahasavan  
6 The nom is mitra-varunā
bhádrasocíge O son of strength, O propitiously bright one (both addressed to Agni).  

b. When it does not begin the sentence or Páda, the vocative, being unemphatic, loses its accent; e.g. upa tvá-āgneya dive-dive | dósāvastarā dhiyá vayám | námó bháranta émasi to thee, 0 Agni, day by day, O illuminer of darkness, bringing homage with prayer we come; á rájáná maha rtasya gopá' hitar (come) 0 ye two sovereign guardians of great order; rténa mitrā-varuṇāv rtavardhāv rtaspásā | through Leto, 0 law-loving, law-cherishing Mitra and Varuna;  
yád undra brahmaṇásapati 5 abhidroham cárāmasi | if, 0 Indra 0 Brahmaṇásapati we commit an offence.

19 The verb is differently accented according to the nature of the sentence.

A. The finite verb in a principal sentence is unaccented; e.g. agnim tīre puróhitam I praise Agni the domestic priest.

This general rule is subject to the following restrictions:

a. A sentence being regarded as capable of having only one verb, all other verbs syntactically connected with the subject of the first are accented as beginning new sentences, e.g. tēśam pati, śrudiḥ havam di m of them, hear our call; tanañir jayati, kaśeti, puvraya the energetic man conquers, rules, thrives; jahi prajām nayasya ca slay the progeny and bring (it) hither.

b. The verb is accented if it begins the sentence or if,

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1 Here the second voc is accented as in opposition whereas if it were used attributively it would be unaccented as in hotar yavistha svakrato O son, "aś c'  
2 Accented because the first word of the Páda  
3 This might represent two vocatives addressed to the same persons, then accented form would then be rájánā, maha rtasya gopa.  
4 Here the rule that the whole of the compound voc must be unaccented overrides the rule that the first word of the Páda must be accented, e.g. hitam stavardhāv.  
5 An example of two independent unaccented vocatives.  
6 A subject or object coming between two such verbs is generally counted to the last.
though not beginning the sentence, it coincides with the
beginning of a Pād; e.g. śaye vavriś, cārati ūvāyādān |
renhyāte yuvatāṁ viśpātih sān the coming ītus (there);
he (Agni) moves eating with his tongue; he kisses the
mudra, being the lord of the house, āthā to āntamānāṁ |
vidyāma
sumatīmam then man we experience thy highest favours.

c. Vocatives being treated as extraneous to a sentence,
a verb immediately following an initial one, becomes the
first word of the sentence and is accordingly accented; e.g.
āgno, jñāsva no havih O Agni enjoy our sacrifice. Thus
the sentence īndra, jiva; ārya, jiva; devā, jivata O Īndra,
devā; O Śurī, ārya. O gods, the sentence contains three accented
verbs as beginning three sentences, while the three preceding
vocatives are accented as being at the head of those sentences
though syntactically outside them

d. Sometimes the verb when emphatic though not
beginning the sentence, is accented if followed by the
particles id or canā, e.g. adha soma no maghavaṅ carkr-
tād it then be mindful of us, bountiful one; nā devā
bhasāthahā canā (him) O gods, ye two never consume.

B. The verb of a subordinate clause (introduced by the
relative yā and its derivatives, or containing the particles
cā and cēd if; nēd līst, hī for, kuvād whether) is always
accented; e.g. yām yajñāṁ parībhur āsī what ordering thou
practices; ghran gachā ghrapatni yātha āsah an in the
house that thou mayest be the lady of the house īndraś ca
mṛlayāti no, na nah pāscad aghaṁ naśat if Īndra be
mourns to us; no evil will hereafter reach us; tvam hi balada
āsī for thou art a gun of strength. The relative may govern
two verbs; e.g. yōna surya jyōtiṣa badhase tāmo, jagac
cā viśvam udiyāraṁ bhūnūṇā the light with which thou,
O Sun, drivest an in the darkness and arounest all the world
with thy beam.

The rule is subject to the extension that principal clauses in
form may be accented as subordinate in sense under the following
conditions:

h h 2
APPENDIX III

a The first of two clauses, if equivalent to one introduced by 'if' or when is occasionally accented, e.g. sám ásvaparṇaṁ gāranti no náro, amákam indra rathino jayantu when our men unladen with steeds come together, may our car fighters, Indra, win victory

b The first of two antithetical clauses is frequently accented especially when the antithesis is clearly indicated by corresponding words like anyá-anyá, óka óka, ca-ca, va-va, ó g pára-prá anyá yánti, páry anyá soke uhi one gc on other ut dunque, sám ca idhásva agne, prá ca boudhaya onam bo bh handled, Agní, and rak n this man y noukít. When the verb of two such clauses is the same, it usually appears (accented in the first only) as dvīpāc ca sūrvam no rākṣa cātuspad yác ca nāh svám jñíṣte both every hunter of ours and whatever quadruped owns us

g The verb of the second clause is accented if it is a 1 pers. subjunctive or 2 pers. imperative with a final meaning, and the verb of the first clause is a 2 pers. impf of á-ti, gam, or ya gc, e.g. óta, dhāyan kramāva y ut (for ya gc), tūyam ā gahi, kavocam v vidhik pibe pme quietly b ni le tāk is dived they fell. In B the verb of the first clause is an impf. of either á-ti or prá-ti, e.g. óná jārījām pátava (B c. i. c. will no fly thou) prota tád aváma yatama am caura vībhājante cetero cetero. a tā khr A ur as during this earth (B) In the second verb is, however in similar passages not infrequently left unaccented in B

Verbal Prepositions

20 A In principal clauses the preposition, which is detached and usually precedes, but sometimes follows the verb, is accented, e.g. a gamat may he come; gavam ápa vragam vṛdhā unclose the stalls of the kine, jayema sám yudhi śpádhah we would conquer our adversaries in fight gámad vajēbhir a sa nāh may he come to us with booty

a When there are two prepositions, both are independent and accented e.g. upa pra yahin come forth pari spáso ni sedire the spies have sat down around, ágne vi paśya brhata abhi raya O Agní, look forth, towards (us) with ample wealth

1 This accentuation is more strictly applied in B than in V and among the Sāmkhitas least strictly in the RV

In B the accented verb is either 1 subjunctive or a future
VERBAL PREPOSITIONS

V. When á is immediately preceded by another preposition not ending in á, it alone is accented; both prepositions being compounded with the verb; e.g. sam-á-króna jíváste thou art filled them to live, but praty á tanuśvā dhín (thy bow) against them.

B. In subordinate clauses the exact reverse takes place, the preposition being generally compounded and unaccented; e.g. yád... nandathah when ye two sit down. It is, however, often separated by other words from the verb, when it commonly commences the āda, or much less frequently follows the verb, e.g. ví yó mamé rājasī who measured out the two expanses; yás tāstambha sahasa ví jumó ántān who with might propped earth's ends around. Occasionally the preposition is detached and accented even immediately before the verb; e.g. yá ahútnam pari vèda namobhiṁ who fully knows the offerings with devotion.

V. When there are two prepositions, either both are compounded and unaccented or the first only is detached and accented; e.g. yuyuṁ hi devīṁ pari pra-yathā for ye, O goddesses, proceed around; yatra abhi sam-návamaho where is to (him) together shout; sam yáṁ a-yanti dhanāvah to whom the cows come together.

V. Very rarely both prepositions are detached and accented; e.g. prá yat stotā. Upas gubhir fitte in the greater lands him with songs.