THE

AITAREYA BRAHMANAM OF THE RIGVEDA,
CONTAINING THE
EARLIEST SPECULATIONS OF THE BRAHMANS ON THE
MEANING OF THE SACRIFICAL PRAYERS,
AND ON
THE ORIGIN, PERFORMANCE, AND SENSE OF THE
rites of the vedic religion.

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FIRST BOOK.

FIRST CHAPTER (ADHYAYA).

(The Dikshaplya Ishṭi, with the Initiatory Rites.)

1.

Agni, among the gods, has the lowest, 1 Vishnu the highest place; between them stand all the other deities.

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1 Sayana, whom M. Müller follows in his translation of the first six chapters of the first book, as given in his "History of Ancient Sanscrit Literature," (pages 390-403) explains the words svama and parama by "first" and "last." To prove this meaning to be the true one, Sayana adduces the mantra (1, 6, Asval. Sr. 8, 4, 8) agnīḥ mukham praṇātāmyāṃ evagāhānāṃ uttamāṃ Vishnu ēśāt, i.e. Agnī was the first of the deities assembled, (and) Vishnu the last. In the Kaushitaki-Brāhmaṇam (7, 1) Agnī is called avardhāya (instead of svama), and Vishnu pārdhāya (instead of parama) i.e. belonging to the lower and higher halves (or forming the lower and higher halves). That the meaning "first" cannot be reasonably given to the word svama, one may learn from some passages of the Rigveda Samhitā, where svama and parama are not applied to denote rank and dignity, but only to mark place and locality. See Rigveda 1, 106, 9, 10: svamasyām pradhāya; madhyamasyām, paramasyām uṣa, i.e. in the lowest place, the middle (place), and the highest (place). Agnī, the fire, has, among the gods, the lowest place; for he resides with man on the earth; while the other gods are either in the air, or in the sky. Vishnu occupies, of all gods, the highest place; for he represents (in the Rigveda) the sun in its daily and yearly course. In its daily course it reaches the highest point in the sky, when passing the zenith on the horizon; hence Vishnu is called the "highest" of the gods. Sayana understands "first" and "last" in reference to the respective order of deities in the twelve liturgies (Shastra) of the Soma day at the Agnicēsa sacrifice. For, says he, "The first of these liturgies, the so-called Agra-Shastra, (see 3, 31) belongs to Agnī, and in the last out of the twelve, in the so-called Agna-māra-Shastra (see 3, 32-36) there is one verse addressed to Vishnu. But this argument, advanced by Sayana, proves nothing for his opinion that "Agnī is the first, and Vishnu
They offer the Agni-Vishnu rice-cake (Purodása) which belongs to the Dikshānīya Ishti (and put its
the last deity; “for these twelve liturgies belong to the fifth day of
the Agniśṭoma sacrifice, whilst the Dikshānīya Ishti, in connection
with which ceremony the Brahmāpan makes the remark “agni vai
dakṣaḥ tais avameśa,” i.e., forms part of the first day. The ceremonies
of the first and those of the fifth day have no connection with one
another.

Equally inconclusive are two other arguments brought forward by
Śāyāna. The one is, that in all the constituent parts of the Jyotish-
śoma sacrifice, of which the Agniśṭoma is the opening, the first
place is assigned to Agni, and the last to Vishnu, and that the last
Śastra (performance of the Śaṁma singers), and the last Śastra (per-
formance of the Hotri-priests), in the last part of that great
cycle of sacrifices (the Jyotishśoma), known by the name of Apos-
tryāyams, are devoted to Vishnu. The other argument is, that Agni is
worshipped in the first, or Dikshānīya Ishti, and that the Vṛjñac-
ayāyams (the followers of the so-called White Yajurveda) use, instead
of the last Ishti (the avadnyā), the Pārñahūtīs, the Pārñahūtīs.

Both arguments prove only that the ceremonies commenced with
the deity who is on earth, that is, Agni, and ended with that one who
occupies the highest place in heaven. Though, from a liturgical point
of view, Śāyāna’s opinion might be correct, yet he does not state any
reason why the first place in certain invocations is assigned to Agni,
and the last to Vishnu. But the translation “lowest and highest,”
as given here, does not only account for the liturgical arrangement, but
states the proper reason of such an order besides. That these terms
are really applicable to both respective deities, Agni and Vishnu, and
that the words evam and pareva actually convey such meaning, has
been shown above.

The term of the original is nārāvapi (from evam, to strew, to
now). This expression, which very frequently occurs in liturgical
writings of all kinds, means originally, “to take some handful of dry
substances (such as grains) from the heap in which they are collected,
and put them into a separate vessel.” It is used in a similar sense of liquid
also. Śāyāna restricts the meaning of this common sacrificial term
somewhat too much. He says, that it means “to take four handfuls
of rice from the whole load which is on the cart, and throw them into
the winnowing basket (Pārṇa).” In this passage, however, adds, the
term means the bringing of that offering the preparation of which
begins with this act of taking four handfuls from the whole load.Śāyāna discerns the meaning of the term “nārāvapi” which is in
the present tense, and in the plural number. Referring to a parallel in
the Black Yajurveda, śravāhaśvapiṃ evadavat āhapi na nārāvapi
śravāhaśvapiṃ evadavat āhapi na nārāvapi where the potential (nārāvapi) is used instead of the present tense of (nārāvapi), and in a rule of Pāṇini (3, 4, 7)

several parts) on eleven potsherds (kṛṇālo). They offer it (the rice-cake) really to all the deities
of this (Ishti) without foregoing any one. For Agni is
all the deities, and Vishnu is all the deities. For these
two (divine) bodies, Agni and Vishnu, are the two ends
of the sacrifice. Thus when they portion out the
Agni-Vishnu rice-cake, they indeed make at the end
(after the ceremony is over) prosper (all) the gods
of this (ceremony).

which teaches that the conjunctive (Let) can have the meaning of
the potential, he takes it in the sense of a conjunctive implying an
order. The plural instead of the singular is accounted for by the
supposition, that in the Vedic language the numbers might be inter-
changed. But the whole explanation is artificial.

The principal food of the gods at the so-called Ishti is the
Purodása. I here give a short description of its preparation,
which I myself have witnessed. The Adhyāröcara takes rice which is
husked and ground (pīkshtē), throws it into a vessel of copper
(madantī), kneads it with water, and gives the whole mass a globular
shape. He then places this dough on a piece of wood to the Aḥavan’s
fire (the fire into which the oblations are thrown) in order to cook
it. After it is half cooked, he takes it off, gives it the shape of a
torso, and places the whole on eleven potsherds (kṛṇālo). To
complete cooking it, he takes Darśakā graha, kindles it and puts it
on the Purodása. After it is made ready, he pours melted butter
over it and puts the ready dāhi in the so-called śravāhaśvapi, which is
placed on the Veēl, where it remains till it is sacrificed.

Anantāsaṃga; literally, without any one between, without an
interval, the chain of the gods being uninterrupted.

Antye. Śāyāna opines that this adjectival here is abhedaḥ, a., that
out of two or more things to be expressed, only one has actually
remained. It stands, as he thinks, instead of āyāt and āntyād, just
as pītrāḥ means “father and mother.” (Pāṇini, 1, 2, 70.)

Antaṅka. Śay, “at the beginning and end of the sacrifice.” But
I doubt whether the term implies the beginning also. In the phrase:
antaṅka paitṛishnā which so frequently occurs in the Alt. Brāhām,
antām means only “ultimately,” at the end of a particular ceremony
or rite.

Ritikauṇaṃ. Śay, paricāraṃ, they worship. He had, in all
probability, Nāgināt. 5, 6, in view, where this meaning is given to
Ritikauṇa. But that this word conveys the meaning of “prospering”
follows unmistakably from a good many passages of the Suśhūṭa
of Rīgveda and Manu. (See the Sanscrit Dictionary by Bihilnaga and Roth.
a. v. bhūtā and Westergaard’s Endless Sanscrit a. v. gar page 183.)
Here they say: if there be eleven potsherds on which portions of the rice-cake are put, and (only) two deities, Agni and Vishnu, what arrangement is there for the two, or what division?

(The answer is) The rice-cake portions on eight potsherds belong to Agni; for the Gāyatrī verse consists of eight syllables, and the Gāyatrī is Agni's metre. The rice-cake portions on the three potsherds belong to Vishnu; for Vishnu (the sun) strodethrice through the universe. This the arrangement (to be made) for them; this the division.

He who might think himself to have no position (not to be highly respected by others) should portion out (for being offered) Charu over which clarified butter is poured. For on this earth no one has a firm footing who does not enjoy a certain (high) position. The clarified butter (poured over this Charu) is the milk of the woman; the husked rice grains (landula of which Charu consists) belong to the male; both are a pair. Thus the Charu on account of its consisting of a pair (of female and male parts) blesses him with the production of progeny and cattle, for its propagation (in his descendants and their property). He who has such a knowledge propagates his progeny and cattle.

He who brings the New and Full Moon oblations, has already made a beginning with the sacrifice, and made also a beginning with (the sacrificial worship of the) deities. After having brought the New or Full Moon oblations, he may be inaugurated in consequence of the offering made at these (oblations) and the sacrificial grass (having been spread) at these (oblations), at the time of making them. This (might be regarded) as one Dikshā ( initiatory rite). 11

10 Pratishkhāt which is here put twice, has a double sense, viz. the original meaning "to have a firm footing, standing" and a figurative one "to have rank, position, dignity." In the latter sense the substantive pratishkha is of frequent occurrence. Dignity and position depend on the largesses of family, wealth in cattle, &c.

11 The present followers of the Vedic religion, the so-called Agnihotris, who take upon themselves the performance of all the manifold sacrificial rites enjoined in the Vedas, begin their arduous career for gaining a place in heaven, after the sacred fires have been established, with the regular monthly performance of the Dasaṇa and Parinaṃsākṣi or the New and Full Moon sacrifices. Then they bring the Chittur-vadāpunākṣi, and after this rite they proceed to bring the Agnihotrans the first and model of all Soma sacrifices. By the bringing of the New and Full Moon offerings, the Agnihotris is already initiated into the grand rites; he is already an adept (Dikshā) in it. Some of the links of the yajña or sacrifice which is regarded as a chain extending from this earth to heaven, by means of which the successful performer reaches the celestial world, the seat of the gods, are already established by these offerings; with the deities, whose associates the sacrificer wishes to become after his death, the intercourse is opened; for they have already received food (Anāhā), prepared
The Hotar must recite seventeen verses for the wooden sticks to be thrown into the fire (to feed it). For Prajāpati (the Lord of all creatures) is seventeenfold; the months are twelve, and the seasons five by putting Heṃanta (winter) and Sī'ira (between winter and spring) as one. So much is the year. The year is Prajāpati. He who has such a knowledge prospers by these verses (just mentioned) which reside in Prajāpati.

According to the precepts of sacred cookery, at his hands, and they have been sitting on the sacred seat (barkha) prepared of the sacrificial grass (Darbhā). Thence the performance of the Full and New Moon sacrifices is here called one Dikshita, i.e. one initiatory rite. But if the Agnihotri who is performing a Soma sacrifice, is already initiated (Dikshita) by means of the rites just mentioned, how does he require at the opening of the Agnishṭoma (Soma-sacrifice) the so-called Dikshapīya Ishti, or "offering for becoming initiated"? This question was voiced already in ancient times. Thence, says Ashvalayana in his Sūtra sūtrastha, (4, 1), that some are of opinion, the Soma-sacrifice should not be performed, as the case of the means required being forthcoming (the sacrifice is very expensive), after the Full and New Moon sacrifices have been brought; others opine the Soma sacrifice might be performed before the Full and New Moon sacrifices. No doubt, the Agnihotra was in ancient times a sacrifice wholly independent of the Dasa Pārtama-Ishtis. This clearly follows from the fact, that just such Ishtis, as constitute the Full and New Moon sacrifices, are placed at the beginning of the Agnishṭoma to introduce it.

11 These verses are called Śāmidhena. They are only eleven in number; but by repeating the first and last verses thrice, the number is brought to fifteen. They are mentioned in Asvār. 8, 1, 2; several are taken from Rigveda 9, 57, as the first (pra ṛtī vijś abhidhyayor) fourth (samidyayana) 13th, 14th, and 15th (śrama) verses. Besides these three, Asv. mentions: agna āyāthi vitye (6, 15; 10, 13, three verses), agnim dānam vṛtahā (1, 12, 1.), and samiddha āyana (5, 29, 6, 2, two verses). They are repeated monotonously without observing the usual three accents. The number of the śāmidhena is generally stated at fifteen; but now and then, seventeen are mentioned, as in the case of the Dikshapīya Ishti. The two additional mantras are called Dhātya, i.e. verses to be repeated when an additional wooden stick, after the ceremony of kindling is over, is thrown into the fire, in order to feed it. They are mentioned in Śāyaṇa's commentary on the Rigveda (Śāyaṇa's commentary on the Rigveda, Sākhātika vol. II. page 708 ed. M. Müller). S. Āsv. 4, 2, two Dhātya at the Dikshapīya Ishti.

12. The sacrifice went away from the gods. They wished to seek after it by means of the Ishti. The Ishtis are called Ishtis because they wished (is, to wish) to seek after it. They found it. He who has such a knowledge prospers after he has found the sacrifice. The name āhātis, i.e. oblations, stands instead of āhāti, i.e. invocation; with them the sacrificer calls the gods. This is (the reason) why they are called āhātis. They (the āhātis) are called āhāti; for by their means the gods come to the call of the sacrificer (āyanti, they come). Or they are the paths (and) ways; for they are the ways to heaven for the sacrificer.

There they say, as another priest (the Ādhisthānyo), offers (jūboti) the oblations why do they call that one who repeats the Anuvākya and Yājya verses, a Hotar? (The answer is) Because he causes the deities to be brought near (ārāhayaṣṭi) according to their place, by saying "bring this one, bring that one." This is the reason why he is called a Hotar (from āraka, to bring near). He who has such a knowledge is called a Hotar.

13 At every Ishti, the Hotar calls the particular gods to whom rice cake portions are to be presented, by their names to appear. At the Dikshapīya Ishti, for instance, he says: eka āghnām āraka, viśapnum āraka, i.e. Agni! bring hither Agni! bring hither Vishnu. The name of the deity who is called near, is only muttered, whilst āraka is pronounced with a loud voice, the first syllable is being platu, i.e. containing three short a. See Āsv. Sr. 8, 1, 3.

14 These etymologies of ishti, āhāti, āhāti, and āhāti are fanciful and erroneous. The real root of ishti is yaj to sacrifice; that of āhāti is yaj to bring an offering; that of āhāti is yaj to protect, to assist; that of āhāti is āhāti to call. The technical meaning of an āhāti is a series of oblations to different deities, consisting chiefly of Āravāna. An āhāti or āhāti, which appears to be an older name of the same idea (this meaning is quite omitted in the Sanskrit Dictionary by B. and R.), is an obligation offered to one deity. This obligation is generally accompanied by two mantras, the first being called the Ābhidyā or
The priests make him whom they initiate (by means of the Dikšita ceremony) to be an embryo again (i.e. they produce him anew altogether). They sprinkle him with water; for water is seed. By having thus provided him with seed (for his new birth), they initiate him. They besmear him with fresh butter (navanita). The butter for the gods is called ājya, that for men surabhi ghritya, that for the manes āyuṣa, and that for the embryos navanita. Therefore by anointing him with fresh butter, they make him thrive through his own portion.

They besmear his eyes with collyrium. For this anointment is lustre for both eyes. By having imparted lustre to him, they make him a Dikšita.

They rub him clean with twenty-one handfuls of Darbhia grass. By having thus made him pure and clean they make him a Dikšita.

They make him enter the place destined for the Dikšita. For this is the womb of the Dikšita.

Puruṣa-avyakhyāya, the second Yajurveda. When the second is recited, the oblation is thrown into the fire by the Adhvaryu. The Hitas repeats only the mantras.

18 To remind his readers of the difference existing between ājya and ghritya, Śāya quotes an ancient versus memorialis (Karika), sarvīr vilamān ājyam eṣuḥ ; ghanikhatam ghritya viduḥ, i.e. they call the butter which is in a liquid condition, ājya, and that one which is hardened is called ghritya. Ayuṣ is the butter when but slightly molten, and surabhi when well seasoned. According to the opinion of the Taittiriyas, says Śāya, the butter for the gods is called ghritya that for the manes aṣṭu, and that for men niṣkṛṣṭa. Aṣṭu is the same as āyuṣa, slightly molten, and niṣkṛṣṭa, the same as ājya, entirely molten.

19 Dikšita-viṣṇu. It is that place which is generally called pradāhina vatsa (or prāyamvaśā). This place is to represent the womb which the Dikšita enters in the shape of an embryo to be born again. This is clearly enough stated in the Brāhmaṇa of another Sūkha, which Śāya quotes: एवं नागोपरं वर्त्तेत्र दक्षिणे निपितवर्ष ।

When they make him enter the place destined for the Dikšita, then they make him thus enter his own womb. In this (place) he sits as in a secure abode, and thence he departs. Therefore the embryos are placed in the womb as a secure place and thence they are brought forth (as fruit). Therefore the sun should neither rise nor set over him finding him in any other place than the spot assigned to the Dikšita; nor should they speak to him (if he should be compelled to leave his place).

They cover him with a cloth. For this cloth is the caul (ulba) of the Dikšita (with which he is to be born, like a child); thus they cover him with the caul. Outside (this cloth) there is (put by them) the skin of a black antelope. For outside the caul, there is the placenta (jārayu). Thus they cover him (symbolically by the skin of the antelope) with the placenta. He closes his hands. For with closed hands the embryo lies within (the womb); with closed hands the child is born. As he closes his hands, he thus holds the sacrifice, and all its deities in his two hands closed.

They allege as a reason (why the Dikšita should close together both his hands) that he who takes (among two who are sacrificing on the same place and at the same time) his Dikšā (initiation) first, is not guilty of the confusion of libations (saṁsara). For his sacrifice and the deities are held

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18 Śāya takes the three ablative—tasadād, bhūradd, pumṛ, in the sense of locatives; but I think this interpretation not quite correct. The ablative is chosen on account of the verb abharati, he walks, goes, indicating the point, whence he entered. The other verb aṣṭu, he sits, would require the locative. Therefore we should expect both cases, locative and ablative. On account of consciousness, only the latter is chosen, but the former is then to be understood.

19 For performing, for instance, the functions of nature—Śāya.

10 If two or more people offer their Soma-libations at the same time, and at places which are not separated from one another, either by a
fast (in his hands); and (consequently) he does not suffer any loss like that which falls on him who performed his Dikshā later.

After having put off the skin of the black antelope he descends to bathe.

Thence embryos are born after they are separated from the placenta. He descends to bathe with the cloth (which was put on him) on. Thence a child is born together with the caul.

4.

The Hotar ought to repeat for him who has not yet brought a sacrifice two Purvamāṇḍya verses, tram agne saprathā asi (Rig-veda Samhitā 5, 13, 4) for the first, and Soma yās te mayobhuwah (1, 91, 9) for the second portion of (the offering of) melted butter. (By reading the third pāda of the first verse tṛayā yanām) “through thee (thy favour) they extend” the sacrifice, the Hotar extends thus the sacrifice for him (who has not yet brought a sacrifice).

For him who has brought a sacrifice before, the Hotar has to recite (two other mantras instead): aṃti prāṇena manmadā (8, 44, 12) and Soma gurkṣā pā nayam (1, 91, 11). For by the word prāṇam, i.e. former (which occurs in the first verse), he alludes to the former sacrifice. But the recital of these verses (for a man who has performed a sacrifice, and for one who has not done so) may be dis-

river, or by a mountain, then a “ṣamāvasa” or confusion of libation is caused, which is regarded as a great sin. He, however, who has performed his Dikshā first, and holds the gods between his hands, is not guilty of such a sin, and the gods will be with him.—Sūrya.

52 Vītānāta. — The sacrifice is regarded as a kind of chain which, when not used, lies rolled up; but when being used, is, as the instrument for ascending to heaven, to be wound off. This winding off of the sacrificial chain is expressed by the term viṣama to extend. Connected with this term are the expressions viṣama and viṣmétha.

pensed with. Let the Hotar rather use the two verses which refer to the destruction of Vītra (vārtragaha), viz., Agni vṛitrāṇi jāngkanat (6, 16, 24), and, tvam soma asi satapatā (1, 91, 5). Since he whom the sacrifice approaches, destroys Vītra (the demon whom Indra conquers), the two verses referring to the destruction of Vītra are to be used. 51

The Anuvākyā for the Agni-Vīshnu-offering is: Agni mukham prathama devatānām, the Yājñā: agniścha Vīshno tapa. 52) These two verses (addressed to Agni and Vīshnu are corresponding (appropriate) in their form. What is appropriate in its form, is successful in the sacrifice; that is to say, when the verse which is recited refers to the ceremony which is being performed.

(Now follows a general paraphrase of the contents of these two verses) Agni and Vīshnu are among the gods, the “guardians of the Dikshā” (that is to say), they rule over the Dikshā. When they offer the Agni-Vīshnu oblation, then those two who rule over the Dikshā become pleased, and grant Dikshā, that is to say, the two makers of Dikshā, they both make the sacrificer a Dikshita. These verses are in the Śrīkṣuḥ metre, that the sacrificer might acquire the properties of the god Indra (vigour and strength).

51 The verses mentioned here are the Purvamāṇḍya, i.e. such ones as are to be recited before the proper Anuvākyā with its Yājñā is to be repeated. The Purvamāṇḍya, are introductory to the Anuvākyā and Yājñā.

52 Both verses are not to be found in the Śākala Śākha of the Rigveda, but they are in Asvā. Sūtra Sūtras 4, 2. I put them here in their entirety.

अग्नित्व मा संस्कारां क्थाने स्तदाददन्तु विचित्रतायोऽपि।
वसंस्कारग्रहणं विद्वान् देवार्थ देहार्थेः सन्ततिः भवेत।
अभिगृह विषयोऽपि ज्ञानं करते दीपायायाय देवानां वर्नं ति वयम्।
विनेत्रेणेवैवंगते। विकृताते दीक्षायं वसंस्कारः कामः।
5.

He who wishes for beauty, and acquisition of sacred knowledge should use at the *Svishṭakrit* two verses in the Gāyatri metre as his *Saṁyājīyas*. For the Gāyatri is beauty and sacred knowledge. He who having such a knowledge uses two Gāyatris (at the Svishṭakrit) becomes full of beauty and acquires sacred knowledge.

He who wishes for long life, should use two verses in the *Uṣṇīs* metre; for Uṣṇīs is life. He who having such a knowledge uses two Uṣṇīsas arrives at his full age (i.e. 100 years).

He who desires heaven, should use two *Anuṣṭubhas*. There are sixty-four syllables in two *Anuṣṭubhas*. Each of these three worlds (earth, air, and sky) contains twenty-one places, one rising above the other (just as the steps of a ladder). By twenty-one steps he ascends to each of these worlds severally; by taking the sixty-fourth step he stands firm in the celestial world. He who having such a knowledge uses two *Anuṣṭubhas* gains a footing (in the celestial world).

He who desires wealth and glory, should use two *Bṛihatis*. For among the metres the Bṛihati is wealth and glory. He who having such a knowledge uses two Bṛihatis bestows upon himself wealth and glory.

He who loves the sacrifice should use two *Paṅktis*. For the sacrifice is like a Paṅkti. It comes to him who having such a knowledge uses two Paṅktis.

He who desires strength should use two *Trishṭubhas*. Trishṭubh is strength, vigour, and sharpness of senses. He who knowing this, uses two Trishṭubhas, becomes vigorous, endowed with sharp senses and strong.

He who desires cattle should use two *Jagatīs* (verses in the Jagati metre). Cattle are Jagati like. He who knowing this uses two Jagatīs, becomes rich in cattle.

He who desires food (annādyā) should use two verses in the *Virāj* metre. *Virāj* is food. Therefore he who has most of food, shines (vi-rājati) most on earth. This is the reason why it is called *virāj* (from vi-rāj, to shine). He who knows this, shines

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*This makes on the whole 63 steps.*

*They are, ena va agnī (7, 16, 1), and udānā s'ēchā (7, 16, 3).*

*Agnī tām manaye (5, 6, 1, 2).*

*Dos virājās chāratāh (1, 35, 1, 2).*

*They are, janaṃ gopā (5, 11, 1, 3).*

*They are, pradhānās evāsa (7, 1, 3), and tās evāsa (7, 1, 16).*
forth among his own people, (and) becomes the most influential man among his own people.

The Virāj metre possesses five powers. Because of its consisting of three lines (pādas), it is Gāyatrī and Uṣṇik (which metres have three lines also). Because of its lines consisting of eleven syllables, it is Trīṣṭūbh (4 times 11 syllables = 44). Because of its having thirty-three syllables, it is Aṃsuṭūbh. (If it be said, that the two Virāj verses in question, i.e. preṭdo agne and īṃo agne have, the one only 29, and the other 32 syllables, instead of 33, it must be borne in mind that) metres do not change by (the want of) one syllable or two. The fifth power is, that it is Virāj.

He who knowing this, uses (at the Svīstakrit) two Virāj verses, obtains the power of all metres, gains the power of all metres, gains union, uniformity, and (complete) unison with all the metres.

Therefore two Virāj verses are certainly to be used, those (which begin with) agne preṭdo (7, 1, 3), and īṃo agne (7, 1, 18).

Dīkṣā is right, Dīkṣā is truth; thence a Dīkṣita should only speak the truth.

Now they say, what man can speak all truth? Gods (alone) are full of truth, (but) men are full of falsehood.

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He should make each address (to another) by the word “vīchakṣaṇa,” i.e. “of penetrating eye.” The eye (chakṣus) is vīchakṣaṇa, for with it he sees distinctly (vi-pasāyati). For the eye is established as truth among men. Therefore people say to a man who tells something, hast thou seen it? (i.e. is it really true?) And if he says, “I saw it,” then they believe him. And if one sees a thing himself, one does not believe others, even if they were many. Therefore he should add (always) to his addresses (to others) the word vīchakṣaṇa, “of penetrating, sharp eyes.” Then the speech uttered by him becomes full of truth.

SECOND CHAPTER.

Prāyaṇīya Iskī.

7

The Prāyaṇīya iskī has its name “prāyaṇīya” from the fact that by its means the sacrificers approach heaven (from pra-yā, going forward). The prāyaṇīya

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28 In the first verse quoted, there are even 4 syllables less than required. The Brāhmaṇam is not very accurate in its metrical discussion. The Anuṣṭūbh has 53 syllables.

29 The meaning is, by using two Virāj verses which contain the principal metres, he obtains collectively all those boses which each of the several metres is capable of bestowing upon him who uses them. So the Gāyatrī, for instance, grants beauty and sacred knowledge, the Trīṣṭūbh strength, etc. (See above). The metres are regarded as ditties. He who employs them becomes pervaded, as it were, by them, and participates in all their virtues and properties.

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1 समस्वस्वीचः : The masculine is here used, instead of the feminine.

जनविषेषः is, as Śāy. justly remarks, to be supplied. The common name of this ceremony is Prāyaṇīya iskī. The Brāhmaṇam here attempts at giving an explanation of the terms prāyaṇīya and adyaṇīya.
ceremony is the air inhaled (prāṇa), whereas the udāyaṇiya, i. e., concluding ceremony (of the whole sacrifice) is the air exhaled. The Hotar (who is required at both ceremonies) is the common hold of both the airs (samāna). Both the air inhaled and exhaled are held together (in the same body). (The performance of both ceremonies, the prāyaniya and udāyaṇiya are intended) for making the vital airs, and for obtaining a discriminating knowledge of their several parts (prāṇa, udāna, &c.)

The sacrifice (the mystical sacrificial personage) went away from the gods. The gods were (consequently) unable to perform any further ceremony. They did not know where it had gone to. They said to Aditi: Let us know the sacrifice through thee! Aditi said: Let it be so; but I will choose a boon from you. They said: Choose! Then she chose this boon: all sacrifices shall commence with me, and end with me. Thence there is at (the beginning of) the prāyaniya ishti a Charu-offering for Aditi, and the same offering is given to her as the boon chosen by her at the end (of the sacrifice). Then she chose this (other) boon. Through me you shall know the eastern direction, through Agni the southern, through Soma the western, and through Savitar the northern direction. The Hotar repeats the (Anuvākyā and) Yājya-Mantra for the Pathyā.  

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Therefore the sun rises in the east and sets in the west; for it follows in its course the Pathyā. He repeats the (Anuvākyā and) Yājya verse for Agni.

That is done because cereals first ripen in southern countries (for Agni is posted at the southern direction); for cereals are Agni’s. He repeats the (Anuvākyā and) Yājya for Soma. That is done because many rivers flow towards the west (to fall into the sea), and the waters are Soma’s. He repeats the (Anuvākyā and) Yājya’s mantra for Savitar. That is done, because the wind (paurnāna) blows most from the north between the northern and western directions; it thus blows moved by Savitar.

He repeats the (Anuvākyā and) Yājya’s mantra for anādha prajātīche, i. e., he repeats the Anuvākyā (first) and Yājya (second) mantras when an offering is given. Sāya quotes from another Sākhā the passage: सूर्याः स्तिरीय यथाचित्त विद्वित्व पश्चातः तत् t. i., he (the Hotar) recognizes the eastern direction by repeating the Yājya verse addressed to Pathyā Svaeti, i. e. well-being when making a journey, safe passage. According to Sāyaṇa, Pathyā is only another name of Aditi. She represents here the line which connects the point of sunrise with that of sunset.

These are, agni nayo supāthā, 1, 189, 1, and dādādām epi pantahām 10, 2, 3.

Sāya states, that in the north of the Vindhyā mountains chiefly barley and wheat are cultivated, which ripen in the months of Māgha and Phādīqṇa (February and March), whilst in the countries south from the Vindhyā (i. e. in the Dekhkā) rice prevails, which ripen in the months of Kṛtikā and Madhyapāla (November and December).

They are: from some prachchhita manidāh, 1, 91, 1, and yā to dhīhām dīv 1, 91, 4. See 1, 9. Avś. Br. 8, 4, 5.

They are: dāviseesu eva svāpam 8, 68, 7, and yā eva eva śvām 189, 9.

Sāya explains Savitar as, प्रेमेश देव; a moving, inviting god.
These are eva evaş ha eva evaś ca ha materam. Athavā Veda 1, 3, 2.
for Aditi, who is the upper region. This is done because the sky (asā) wets the earth with rain (and) dries it up (which is done from above). He repeats (Anuvākhyā) and Yājñā verses for five deities. The sacrifice is five-fold. All (five) directions are (thus) established; and the sacrifice becomes also established. It becomes established for such people (only) with whom there is a Hotar having this knowledge (to separate and mark the regions in this way).

8.

He who wishes for beauty and acquirement of sacred knowledge, should turn towards the cast when making the offerings for the Prayāja deities. For the eastern direction is beauty and sacred knowledge. He who having this knowledge turns eastward (when making the Prayājas) obtains beauty and sacred knowledge.

He who wishes for food, should turn towards the south when making the offerings for the Prayāja deities. For Agni (who is posted at the southern direction) is the eater of food, and master of food. He who having this knowledge goes towards the south (when making the Prayājas) becomes an eater

of food, a master of food; he obtains nourishment along with offspring.

He who desires cattle, should go towards the west when making the Prayāja offerings. For cattle are the waters (which are in the western direction). He who having such a knowledge goes westwards becomes rich in cattle.

He who desires the drinking of the Soma, should go toward the north when making the Prayāja offerings. For the northern direction is the king Soma. He who having such a knowledge goes northwards (when making the Prayājas) obtains the drinking of the Soma.

The upper direction (ārdhā) leads to heaven. He who performs the Prayāja offerings when standing in the upper direction becomes successful in all directions. For these (three) worlds are linked together. They being in such a condition shine for the welfare of him who has such a knowledge.

He repeats the Yājñā for the Pathyā. By doing so, he places speech (represented by Pathyā) at the beginning of the sacrifice. The breath (coming out of the mouth and the nostrils) is Agni; the breath (being within the mouth and nostrils) is Soma. Savitar is to set into motion (the ceremonial machinery), and Aditi is to establish a firm footing. When he repeats a Yājñā to Pathyā, then he carries the sacrifice on its path. Agni and Soma verily are the two eyes; Savitar serves for moving it, and Aditi for establishing a firm footing (to it). For through the

10. Skt. explains uttamam, by ardham, referring to a passage of the Tātpārya Veda: आपिक्षौत्तमम् (मातामयो). There is no doubt, the word can mean the upper region, but one would not be quite wrong in translating here the word by "last." For Aditi is here the last deity invoked.

11. The fifth direction is 'ārdhā,' above. "The directions are established," means the directions which were previously not to be distinguished from one another, are now separated and may be known.

12. They are formulas addressed to the following deities: samadā, the wooden sticks thrown into the fire; samunapā, a name of Agni; śatā, the sacrificial food; harīrā, the kusa grass spread over the sacrificial ground; and svadhētā, the call svadē at the end of Yājñā verses. See Ash. Sr. 8. 1, 6.

13. That is, in the middle of the north and west of the Ahavaniya fire.

14. This refers to the words: इह च चायसे (I.e., we who worship) पवनमुवृषत्तिः which are repeated by the Hotar, after the Anuvākhyā is over, and before the commencement of the proper Yājñā verses. These words are introductory to the latter. Before all Yājñā verses (as is generally done), the words स्रवंस्तानथे with the name of the respective deity are to be found.—Satādādvara.
eye the gods got aware of the sacrifice. For what is not perceivable (elsewhere) is to be perceived by the eye. If any one even after having run astray gets aware (of any thing) by exerting his eye successively (in consequence of the successive exertions of the faculty of seeing), then he (really) knows it. When the gods (were exerting their eyes repeatedly, and looking from one object to the other) they got sight of the sacrifice. Thus they got sight of it on this earth; on the earth (therefore) they acquired the implements (required for performing the sacrifice). On her (the earth) the sacrifice is spread; on her it is performed; on her the sacrificial implements are acquired. This earth is Aditi; therefore the last Yajya verse repeated is addressed to her. This is done (in order to enable the sacrificer) to get aware of the sacrifice (the mystical sacrificial man) and to behold then afterwards the celestial world.

9.

They say, the gods should be provided with Vaisyas (agriculturists and herdsmen). For if

[Anushtyed is explained by Sāya: अनुष्ठय एवं बालकविश्वेश्वरम्. It no doubt, literally means, one standing by the other, one after the other. The substantive anushtyā is the most general word for performance of a religious ceremony, being a succession of several acts. The meaning given to the word in Buhlt lingk and Roth's Sanscrit Dictionary (1. page 184) "with his own eyes" is nothing but a bad guess unsupported by any authority and contrary to etymology and usage. The phrase anushtyed prayānti properly means, he gets aware of the chief object after having got sight of an intermediate one which alone leads to the first. The sacrificer whose principal object is to reach heaven, must first see the medium by means of which he can ascend to the celestial world. This is the sacrifice. Therefore he first sees the sacrifice and then he casts a glance at the celestial world. A traveller who has run astray, must first recognise the direction, and then he may find the way to his homely village.

[According to Sāya, the word vṛṣa may convey two meanings: 1, a subject in general; 2, men of the Vaisya caste. I prefer the latter meaning. The Vaisyas are to provide gods and men with food and wealth. They are here evidently regarded as the subjected population. The gods are, as Sāya, states with reference to the creation theory of the Viṣṇuvarajas, divided into four castes, just as men. Agni and Brīhaspati are the Brāhmans among the gods; Indra, Varuna, Soma, the Rudras, Parjanya, Yama Marīta are the Kṣatriyas; Guṇeṣṭha, the Vēnas, the Rudras, the Adityas, Viśvedevas and Marutos are the Vaiśyas, and Pāśana belongs to the Śudra caste.

[See the 3rd note above page 10. The translation of the whole is given in the context.]
are also in the Trishtubh metre. The two verses addressed to Soma, \textit{tvam amos prachikito manishâ (1, 91, 1)}, and \textit{yâ te dhâmanî diivi (1, 91, 4)} are also in the Trishtubb metre. The two verses addressed to Savitâ: \textit{â viśvavedam satpatim (5, 82, 7)}, and \textit{yâ tâ mâyâ viśvâ (5, 82, 9)}, are in the Gâyatri metre. The two verses addressed to Aditi, \textit{sutrâmâyam prithivim (10, 63, 10)}, and \textit{mahim ã shu mâtaram (Atharv. 7, 6, 2)}, are in the Jagati metre. These are all the (principal) metres: Gâyatri, Trishtubh, and Jagati. Those (other metres) follow them. For these (three kinds of metres) are, as it were, of the most frequent occurrence (pratamam) at a sacrifice. He therefore who having such a knowledge gets repeated his Anuvâkyâ and Yâjyâ verses in these (three) metres, gets repeated them in all metres (obtains the particular advantage to be derived not only from the three metres mentioned, but from all other metres also).

10.

These verses used as Anuvâkyâs and Yâjyâs at this offering (the Prâyanîya \textit{išṭi}), contain the words, \textit{pra}, forward, forth\footnote{\textit{ni}, to carry; \textit{pathin}, path; \textit{suvati}, welfare. The gods after having performed an \textit{išṭi} by means of these verses, gained the celestial world. Likewise a sacrificer, after having done the same, gains the celestial world. Among these verses there is a pada (a foot, here the last quarter verse of 10, 63, 15): “O Maruts grant prosperity in wealth.” The Maruts are the Vaisyas (the subjects) of the gods, and are domi-

\footnote{All the Anuvâkhyâ and Yâjyâ verses required for the five deities (see 1, 7), of the Prâyanîya \textit{išṭi} are here mentioned.}

\footnote{In the word \textit{prapatha} in \textit{evasir iśthi prapatha (10, 63, 16).}}
\footnote{In the word \textit{maya} in \textit{agni maya (1, 189, 1).}}
\footnote{In the words \textit{pathyâ} and \textit{enpathyâ.}}
\footnote{In the verses 10, 63, 15, 16.}

ciled in the air. (By these words just mentioned) the sacrificer who goes to heaven is to be announced to them (the Maruts). For they have the power of preventing him (from going up) or even of killing him. By the words, “O Maruts, grant prosperity,” &c. the Hotar announces the sacrificer (his projected journey up to the celestial world) to the Vaisyas (the subjects) of the gods. The Maruts then neither prevent nor kill him who goes to the celestial world. He who has such a knowledge is allowed a safe passage up to the celestial world by them.

The two \textit{Samâyā} verses required for the \textit{Svishtakrit} (of the Prâyanîya \textit{išṭi}) ought to be in the Virâj metre, which consists of thirty-three syllables. These are: \textit{sed agnir agniñr (7, 1, 14)} and \textit{sed agnir yo (7, 1, 15)}. The gods after having used for their \textit{Samâyā} two verses in the Virâj metre gained the celestial world. Likewise does that sacrificer gain heaven who uses also two verses in the Virâj metre (when performing the \textit{Svishtakrit} of the Prâyanîya \textit{išṭi}). They (each of them) contain thirty-three syllables. For there are thirty-three gods, viz. eight \textit{Vasus}, eleven \textit{Rudras}, twelve \textit{Adityas}, (one) \textit{Prâjâpati}, and (one) \textit{Vasotâ-hîra}. In this way the Hotar makes the gods participate at the very first beginning of the sacrifice in the (33) syllables of the mantra recited; for each syllable is (as it were) a plate\footnote{The syllables of the mantras represent different plates of food presented to the gods. They can be the food of the gods only in a mystical sense.} for the gods, by which the sacrificer makes (all) deities pleased and satiates them.

11.

They say, at the Prâyanîya \textit{išṭi} are (only) the \textit{Prayâja} offerings to be made, but not the \textit{Anuvâkhyâ}.
jas 88; for the latter are, as it were, a blank, and (if performed) cause delay. But this (precept) should not be observed; at the said Ishti both the Prâyâja as well as the Anuyâja offerings should be made. For the Prâyâjas are the vital airs, and the Anuyâjas are offspring. When he thus foregoes the Prâyâjas, he foregoes the vital airs of the sacrificer (deprives him of his life), and when he foregoes the Anuyâjas, he foregoes the offspring of the sacrificer (deprives him of it). Thence Prâyâjas as well as Anuyâjas are required (at the Prâyanîya ishti).

He should not repeat the Saûnyâja mantras addressed to the ladies 89 (patnis, of the gods); nor should he use the Saûsthita-Yajus 90 formula. Only inasmuch as this is done (i.e., if the Patni-samyâjya and Samsthita-Yajus offerings are omitted) the sacrifice is complete. 91

He should keep the remainder of the Prâyanîya-ishti offering, and (after the Soma sacrifice is over) mix it together with the offering required for the Udayâniya (concluding) ishti, in order to make the sacrifice one continuous uninterrupted whole. (There

is also another way for connecting both Ishtis). In the same vessel, in which he portions out the rice for the Purodâs'a of the Prâyanîya ishti, he should portion out also the rice for the Purodâs'a of the Udayâniya ishti. Inasmuch as this is done, the sacrifice becomes continuous, uninterrupted. They say, in doing this the sacrificers succeed in that (the other) world, but not in this one. They use the expression Prâyanîyam (on several occasions). For on the several portions of rice being taken out for the Purodâs'a (by the Adhvarya) the sacrificers say this is Prâyanîya, (i.e. to go forth, to progress), and on the Purodâs'a oblations being thrown (into the fire) they say again, this is Prâyanîyam (i.e. to progress). In this way the sacrificers go forth (pâyanti) from this world. But they say so from ignorance (and this objection is consequently not to be regarded).

The Anuvâkyâ and Yâjyâ verses of both the Prâyanîya and Udayâniya Ishtis should interchange in this way, that the Anuvâkyâ verses of the Prâyanîya Ishti should be used as the Yâjyâ verses for the Udayâniya, and the Yâjyâ verses of the Prâyanîya as Anuvâkyâs of the Udayâniya. The Hotar shifts in this way (the Anuvâkyâs and Yâjyâs of both the Ishtis) for ensuring success (to the sacrificer) in both worlds, for obtaining a firm footing (for the sacrificer) in both worlds. The sacrificer (thus) succeeds in both worlds, and obtains a firm footing in both worlds. He who has this knowledge, obtains a firm footing (in both worlds). The Charu oblation which is given to Aditi at the Prâyanîya as well as at the Udayâniya Ishti serves for holding the sacrifice (at both its ends) together, to tie the two knots of the sacrifice (at the beginning and at the end) in order to prevent it from slipping down. Some one (a theologian) has told: this

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88 In the common Ishtis there are generally three Anuyâjas, or oblations of clarified butter, after the Svishtakritos ceremony is over. The deities are: devam bhratâ (the divine son), deva madhâman, and deva agni sirhakrit. See Asv. Sr. S. 1, 6. The present practice is to leave out the Anuyâjas at the Prâyanîya Ishti.
89 These mantras, which are addressed to several deities, chiefly the wives of the gods, are called, Patni-samyâjya. These women are: Bhadâ, Sûnedâ (full moon), and Kukhâ and Aûmanâti (new moon), in the Asv. Sr. S. 1, 10. Aûmanâti is omitted.
90 The last Yoga like mantra which is recited by the Hotar at the close of the Ishti. See Asv Sr. S. 1, 11.
91 The usual concluding ceremonies of the Ishti are to be dispensed with at the Prâyanîya, in order to connect it with the other parts of the sacrifice.
(tying of the two ends of the sacrifice) is exactly corresponding to that (act of common life to which it alludes); as (for instance) one ties two knots at both the ends of a rope (tejaniya) in order to prevent (the load which is tied up) from slipping down. In the same way the priest ties the knots at both ends of the sacrifice (the sacrificial chain) by means of the Charu oblation given to Aditi at the Prâyaniya as well as at the Udayaniya isht. Among those (deities required at both the Ishtis) they commence with Pathyâ Svasti (at the Prâyaniya isht), and conclude (at the Udayaniya isht) also with Pathyâ Svasti. (Thus) the sacrificers start safely from here, and end (their journey there, in the other world), they end safely, safely (their journey there, in the other world).

THIRD CHAPTER.

The buying and bringing of the Soma. The producing of fire by friction. The Atithyâ Isht.

12.

The gods bought the king Soma in the eastern direction. Thence he is (generally) bought in the eastern direction. They bought him from the thirteenth month. Thence the thirteenth month is found unfit (for any religious work to be done in it); a seller of the Soma is (likewise) found unfit (for intercourse). For such a man is a defaulter. When the Soma after having been bought was brought to men (the sacrificers), his powers and his faculty of making the senses sharp moved from their place and scattered everywhere. They tried to collect and keep them together with one verse. But they failed. They (tried to keep them together) with two, then with three, then with four, then with five, then with six, then with seven verses; but they did not succeed in keeping them together. (Finally) with eight verses they succeeded, and recovered them (in their entirety and completeness). (Therefore) what is held together and obtained, that is called aṣṭāvs, i.e. eight (from aṣṭo to reach, obtain). He who has this knowledge obtains anything he might wish for. Thence there are in those ceremonies (which follow the bringing of the Soma to the sacrificial compound), eight verses each time recited in order to collect and hold together the strength and those qualities (of the Soma plant) which give sharpness of senses.

13.

The Adhvaryu then says (to the Hotar): repeat a mantra for the Soma who is bought and being brought (to the sacrificial compound). The Hotar repeats: Bhadrâd abhi sreyah prehi, i.e., go from

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1 Divo is to be taken as an ablative depending on the verb upadsadna, literally, they were upset (and scattered) everywhere. The preposition at in this verb mainly requires the ablative.

2 The mantra is from the Taittiriya Śāńhitā. We find it also in the Atharvaveda Śāńhitā (7, 9, 1.) with minor deviations, which are found alike in the printed edition and in an old manuscript which is in my possession. The verse reads in the Altarv, Brāhma, and Taittiri Śāńhitā as follows:—

व्रह्मीचि भेढि: धैर्य वराधिनि: द्व वता ते अभू।
अर्थालाहर्व जय उपविवाहाः कर्तव्ये कृत्ये वर्गीकृते

Instead of अर्थालाहर्व (अव) र्य (अव) there is: अर्थालाहर्व (अव) र्य (अव)
Instead of the plur. र्य (अव) we have the sing: र्य (अव)
and instead of वर्गीकृते: there is समेतः
There is no doubt, the readings of the Atharva Veda look like corrections of the less intelligible parts of the original mantra which is correct only in the form in which we find it in the Altarv. Dr. and the Taittiri Śāńhitā is less
happiness to still greater bliss. By the word bhūdra
i.e. happy, this world (the earth) is meant. That
world is better (śreyas) than this world. Thus the
Hotar makes the sacrificer go to the celestial world
(which is to be understood by śreyas, i.e. better).
The second pada of the verse is: brihaspati pura
etā astu, i.e. the (thy) guide be Brihaspati! If the
Hotar has made (by repeating this pada) the Brahma
his (the sacrificer's) guide, (the sacrifice) being thus
provided with the Brahma will not be damaged. (The
third pada of the verse is:) atha im aranyā vīra ö
prithiyā, i.e. stop him (Soma) on the surface of
the earth. Vīra means the place for sacrificing to the gods
devayāna). (By these words) the Hotar makes him
the Soma) stop (and remain in that place). (The
fourth pada is:) āre śatīn kriyāhinti sarvāvivāś, i.e.
endowed with all powers drive far off the enemies!
(By reading these words) the Hotar turns out the
enemy who does injury to the sacrificer, and his adver-
sary, (and) consigns him to the lowest condition.

The Hotar then repeats the triplet: soma yās te
mayabhū quotas (1, 91, 9-11.), which is addressed to
Soma, and is in the Gāyatri metre. In this way
the Hotar makes the king Soma flourishing when he
is being brought (to the sacrificial compound) by
means of his own deity (the verse being addressed to

Soma himself), and his own metre (his favourite
metre being the Gāyatri.) (The Hotar repeats):
surve 4 nandanti yas'asā (10, 71, 10.) i.e. “all friends
rejoice at the arrival of the friend crowned with fame
for having remained victor in the learned discussion
(sabhd) for as their (of his friends) protector from
defects, and giver of food, he is fit and ready for pro-
viding them with strength.” (Now follows the ex-

4 The Gāyatri is said to have assumed the shape of a bird, and
brought the Soma from heaven. Thence this metre is sacred to him.

4 Say, understands by “the friend,” Soma, and by “the friends, who
rejoice at the friend's arrival,” the priests and the sacrificer. About the
same meaning he gives to the verse in his commentary on the
Rigveda Samhita. There he explains brahman: friends, by bhrāpamāṇa : being equal in knowledge. hrāpamāṇa: to “all men of the assembly.”

4 The Brahman is a kind of beer prepared by pouring water over barley, and by filtering it after having allowed it to remain for some time in this state. The
whole hymn, in which the name “bhrāmāṇa” (as that of a caste) is
several times mentioned, appears to refer to the spirit of speech and the
great success to be derived from it when engaged in sacrificing.

The priests live on the presents which are given to them by the
sacrificers. Hence the Soma, who is indispensable for the sacrificer,
and who is to be administered in the proper way by priests only, is
their giver of food.”
May he let us obtain children and wealth! “āgaṇa means: he (the Soma) has come and is here by that time (after having been bought). The Ritus (seasons) are the royal brothers of the king Soma just as men have brothers. (By repeating this first pada) the Hotar makes him (the Soma) come with them (his brothers, the Ritus). By the words: “may he make prosperous” &c., he asks for a blessing. (By repeating the third pada) “may he favour us at day and night,” he asks for a blessing for him (the sacrificer) at day and night. (By the fourth pada:) “may he let us,” &c. he (also) asks for a blessing.

The Hotar repeats: yā te dhāmāṇi haviṣhā (1, 91, 19). i.e. “may all thy qualities which they honour (with prayers and with oblations) become manifest at (this) sacrifice everywhere! Enter, O Soma! (our) houses (the sacrificial hall) as an increaser of property (of cows), as a protector (from evil), as one who gives good children and does not hurt them (in any way).”

The words gayasphāna, prataranā, svirāḥ mean: be an increaser and protector of our cattle. Duryāḥ means the premises (of the sacrificer) which are afraid of the king Soma having arrived. When the Hotar repeats this (last pada of the verse) he does it with a view to propitiate him (Soma). If the Hotar has thus propitiated him (the Soma), he neither kills the children nor the cattle of the sacrificer.

The Hotar concludes with the verse, addressed to Varuṇa: śada dhiyaṁ śikṣaviṁśayya deva (8, 42, 3) i.e. “O divine 7 Varuṇa, instruct the pupil in understanding, performance and skill. May we ascend

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6 The Brāhmaṇas as well as Śāṇapsa refer the conjunctive āgara to Soma which is certainly not the case. In his commentary on the Saṁhita he refers it justly to Savitar (see vol. III. page 326, ed. M. Müller). No doubt the verse was originally intended for Savitar and not for Soma. The whole hymn whence the verse is taken is devoted to Savitar.

7 The Soma stalks are to be tied up in a cloth, when they are brought to the sacrificial compound; the front part of which including the Ahaavlya, Dakshina and Girishatya fires is called Pradyuṣa or Pratihāna-vaśa.
the ship for crossing safely all evil waters and land in safety (on the other shore)." Soma is in the power of the god Varuṇa, as long as he is tied up (in the cloth), and goes to the places of the Prāgamana. When reciting this verse he thus makes the Soma prosper by means of his own deity (for as liquor he is Varuṇa), and his own metre. The "pupil" (learner) is he who sacrifices, for he is learning. By the words "instruct in understanding, performance, and skill," he means, teach, O Varuṇa, strength (and) knowledge. The "ship" is the sacrifice. The ship is of "good passage." The black goat-skin is the "good passage," and speech the ship. By means of this verse the sacrificer thus ascends speech (as his ship) and sails in it up to the celestial world.

These eight verses which he repeats, are complete in form. What is complete in form, that is successful in the sacrifice, when the verse repeated alludes to the ceremony which is being performed.

Of these verses he repeats the first and last thrice; this makes twelve (in all). The year consists of twelve months, and Prajāpati is the year. He who has this knowledge succeeds by these verses which reside in Prajāpati. By repeating the first and last verses thrice he ties the two end knots of the sacrifice for fastening and tightening it in order to prevent it from slipping down.

One of the bullocks (which carry the cart on which the king Soma is seated) is to remain yoked, the other to be unyoked. Then they should take down (from the cart) the king (Soma). Were they to take him down when both are let loose, they would bring him into the power of the manes (piṭarāḥ). Would they do so, when both are still yoked (to the cart), the sacrificer could not keep what he is possessed of, nor increase it; should he have any children, they would be scattered (everywhere, and consequently be lost for him). The bullock which is let loose, represents the children who are in the house, that one which remains yoked, the actions (ceremonies, and worldly pursuits). Those sacrificers who take the Soma down, whilst one of the bullocks is yoked and the other let loose, avail themselves of both actions, of acquiring property, and keeping what they have acquired.

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction; there the Asuras defeated the Devas. They then fought in the southern direction, the Asuras defeated the Devas again. They then fought in the western direction; the Asuras defeated the Devas again. They fought in the northern direction, the Asuras defeated the Devas again. They then fought in the north-eastern direction; there the Devas did not sustain defeat. This direction is aparāyita, i.e., unconquerable. Thence one should do work in this (north-eastern) direction, and have it done there; for such one (alone) is able to clear off his debts. The Devas said, it is on account of our having no king, that the Asuras defeat us. Let us elect a king.

9 It is called itishvā, i.e., the direction of iti, who is Siva.
10 According to the Brahmanical notion every man born is a debtor. His creditors are the gods, Rābha, the Pitaras, and men. His debt towards the Pitaras or manes, is cleared off by begetting a son. As long as he has begot no son, he is debtor to the manes. To clear his debts towards the gods by offering sacrifices to them, he must have some property. Any act required for the acquisition of anything, should be done in the north-eastern direction.
All consented. They elected Soma their king. Headed by the king Soma, they were victorious in all directions. He who brings the sacrifice is the king Soma. The Soma faces the eastern direction, when the priests put him (on the cart). By this means the sacrificer conquers the eastern direction. The priests turn the cart round in the southern direction. By this means he conquers the southern direction. They turn (the cart) towards the west; by this means he conquers the western direction. When the cart stands in the northern direction, they take (the Soma) off. By this means he conquers the northern direction. He who has this knowledge conquers all directions.

15

After the king Soma has arrived, the reception offering is prepared. For the king Soma comes to the premises of the sacrificer (as a guest). Hence the offering for receiving him as a guest (atithi) is called Atithya-lahiti. Its Purodása is made ready in nine potsherds (i.e., the rice ball, making up the Purodásas is placed on nine potsherds). For there are nine vital airs (pránýā). (This offering is made) for making the vital airs (to the sacrifice) and for making them severally known. It belongs to Vishńu; for Vishńu is the sacrifice. By means of his own deity and his own metre he makes the sacrifice successful. For all metres and Prishthas,

follow the king Soma, when he is bought (as his retinue). To all who follow a king (as his retinue) a reception is given.

When the king Soma has arrived, then they produce fire by friction. Agni being the animal of the gods, this rite of producing Agni (and throwing him into another fire) is equivalent to the slaughter of an ox or a cow which miscarries, which rite is always performed when a king or another man who deserves high honour is to be received.

16

The Adhvaryu (says to the Hotar): repeat mantras for Agni who is being produced by friction.

The Hotar repeats a verse addressed to Savitar; abhi trá deva Savitar (1, 24, 3). They ask: why does he repeat a verse addressed to Savitar for the Agni who is being produced? (The answer is:) Savitar rules over all productions. Produced (themselves) by Savitar, they (are able) to produce Agni (by friction). Thence a verse addressed to Savitar is required.

He repeats a verse, addressed to Dyává-prithivi: mahá dyávā prithivichāna (4, 56, 1.)

11 The Anuvátya mantra is, idam Viśnúr vichárame (1, 22, 17) and the Yájñā, (id aṣya príyam abhirudátho) (1, 154, 5), See Advéya Sū. 4, 5. Of both verses Viśnú is the deity. The metre of the first verse is Gáyatri, that of the second Trisháth. These two metres are regarded as the principal ones, comprising all the rest.

12 A Prishṭha is a combination of two verses of the Sáma Veda. Some of the principal Sámanas are in the Trisháth or Gáyatri metre. These two metres represent all others.

13 The term is aráh, a word well known chiefly to the students of Buddhistm. Sáyana explains it by "a great Bráhman," or a Bráhman (in general). That cows were killed at the time of receiving a most distinguished guest, is stated in the Bràhmaṇas. But, as Sáyana observes, (which entirely agrees with the opinions held now-a-days) this custom belongs to former Yugas (periods of the world). Hence the word: gájá, i.e., cow killer means in the more ancient Sanskrit books "a guest". (See the commentators on Páñini 5, 4, 73) for the reception of a high guest was the death of the cow of the house.

14 Sáyana explains praśáta as "allowed, permitted." According to his opinion the meaning of the sentence is, "having been permitted by Savitá to perform this ceremony, they perform it." Práśáta is then "the permission for performing ceremonies." But I doubt whether this opinion is correct.
They ask: why does he repeat a verse addressed to Dy
drā prithivi for Agni who is being produced (by friction)? They answer: the gods caught him (once), when he was born, between heaven and earth (dy
drā prithivi); since that time he is kept there enclosed (by heaven and earth). Thence the Hotar repeats a verse addressed to Dy
drā prithivi.

He repeats a triplet of verses addressed to Agni in the Gāyatrī-metre: 
trām Agne pushkarād adhi
(6, 10, 13.) when Agni is being produced. Thus he makes him (Agni) prosper by his own deity (the verses are addressed to Agni) and his own metre (Gāyatrī). The words, athīrrā nirmānthatu,14 i.e., the fire-priest produced thee out (of the two wooden sticks by means of friction), are complete in form.

What is complete in form, (that is) when the verse which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice.

Should Agni not be born (the fire not being produced) or should it take a long time, then the Rakshohgni15 verses, which are in the Gāyatrī metre are to be repeated: 
Agni hāmin nyōrinām
(10, 118). These (verses) are intended for destroying the Rakshas (the evil-doers). For the Rakshas have seized him, if he is not born, or if his birth is delayed.

When Agni is born after the recital of the first or the second (and so on) of these (Rakshohgni verses), then the Hotar has to repeat a verse appropriate to him, who has been born, by containing the term “born,” uta bruvantu jantuva (1, 74, 3.)

What is appropriate in the sacrifice, that is successful. He repeats: d yāṁ hastena hādānam (6, 16, 40).

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14 They occur in the first verse of the triplet mentioned.
15 Verses calculated to kill the Rakshas who are preventing Agni from being born.

In this verse occurs the term “hasta, hand;” for they rub him (out of two wooden sticks) by means of their hands. In it there further occurs: 
vīśur-jātaḥ, i.e., a child born; for, just as a child, he is first born. The word sa (in sa bibhūti of the verse) has with the gods the same meaning, as om (yes) with these (men). He repeats, pra devaṁ devacitaya (6, 16, 41). This verse is appropriate for Agni when he is being thrown into the Ahavanīya fire (after having come out of the two wooden sticks). The half verse ā 
vse yonāṁ nishidatu (which are contained in this verse) i.e., he may sit in his own house, means, that Agni (the Ahavanīya fire) is Agni’s (who was just born by friction) proper place.

In the verse: jātām jātvedasi, (6, 16, 42) the one is jāta (the Agni produced by friction), the other jātvedasi (the Ahavanīya fire). The words, priyāṁ, sūthu aśṭham, mean, Agni (the new born) is the beloved guest of the (other) Agni (the Ahavanīya). By the words, saṇa a śrīkapatam, he, the priest, places him into ease (by putting him into his proper place, the Ahavanīya fire). 

Agnināgini samidhyate
(1, 12, 6) is appropriate (when the new born Agni has been thrown into the Ahavanīya fire). In the verse: 
tvāṁ hyagnāgini vīpro vīpro santsatā (8, 43, 14) the one vīpra (wise) means one Agni, and the other vīpra (the other Agni); the one vāṁ (being, existing) means the one, the other sāṁ (satsā) the other Agni. The words, sakrā sakhyā samidhyate (at the end of the verse quoted) mean, this Agni is the friend of the (other) Agni.

In the verse: 
tvāṁ marjayanta sukratum
(8, 73, 8) the words, veseṣu kṣhayeṣu, mean, this Agni is the other Agni’s own residence.

With the verse, yojnena yojnā caṇam ayajanta (1, 164, 50) he concludes. By means of the sacrifice (the ideal omnipresent sacrifice) the gods thus per-
formed (the actual, visible) sacrifice. By having sacrificed Agni through Agni (having thrown the new born Agni into the Ahavaniya fire) the gods went to heaven. (In the remaining part of the verse) “these (producing fire, &c.) were the first rites; the great ones (the sacrificers) reached that heaven in which those gods who formerly performed the same rites reside” (1, 164, 50), the metres are the sthitya devis, i.e. the gods who (formerly) performed. They sacrificed Agni at the beginning by means of Agni, and went to heaven. There were the Adityas, and the Angiras. They sacrificed at the beginning Agni by means of Agni and went to heaven. The offering of the fire (Agni) is that offering which leads to heaven. Even if the performing priest is no proper Brahanm 17 (in the strictest sense), or even pronounced to be an ill-reputed man, this sacrifice nevertheless goes up to the gods, and becomes not polluted by the contagion with a wicked man (as in this case the performing priest is). The oblation (of Agni in the Ahavaniya fire) of him who has this knowledge goes up to the gods; and does not become infected by the contagion with a wicked man.

The verses he repeats are thirteen in number; they are complete in form. If the form is complete and the verse alludes to the ceremony which is being performed, then the sacrifice is successful. Of these

verse he repeats the first and the last thrice; this makes seventeen. For Prajapati is seventeen fold, comprising such a year as consists of twelve months and five seasons. Prajapati is the year.

He who has such a knowledge prospers by these verses which reside in Prajapati. By repeating thrice the first and last verses he ties both the knots of the sacrifice to fasten and tighten it, and prevent it from slipping down.

27

(The remaining rites of the Atithi-Iṣṭi, 18 after the ceremony of producing fire by friction is finished).

The two Puro-anuvākas for both portions of melted butter 19 (which are to be offered) are, samīdha ghnīma dhunayata (8, 44, 1), and apyajuva sametu (1, 91, 16.) These two verses are complete in form; for they contain an allusion to guests. 20 When the verse (which is repeated) alludes to the ceremony which is being performed, then the form is complete, and (consequently) the sacrifice successful. The verse (8, 44, 1) alluding to the guest (aṭṭhi) belongs to Agni, whilst the verse, addressed to Soma (1, 91, 16) does not contain the word “guest.” If there were a verse addressed to Soma, containing the word “guest,” such one should always be used. But notwithstanding (there being no such verse) the verse mentioned (1, 91, 16) refers to a guest, for it contains the term “being fattened;” for, when one feeds a guest

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17 The term in the original is, ahrīkmapata, i.e. who is declared to be no proper Brahnman. According to Sāy, there are in the Sūtras six kinds of men mentioned who are strictly speaking not capable of the Brahmanship, though they are Brahmans by birth, viz. the servant of a king, a merchant (seller and buyer) the bahuydhi, he who performs many sacrifices (for the sake of gain only); the arānta-pṛjaka, i.e. he who being properly appointed for the performance of the great (ōntaka) sacrifices performs only the less important domestic rites (caṇḍī-karmaṇ;); the grā-ṇyāsī, i.e. he who performs out of covetousness alone sacrifices for all inhabitants of a village or town qualified or disqualified; the brahmabandha, i.e. he who performs the daily religious duties neither before sunrise nor sunset.

18 See the Taittirīya Śāhūta 1,2,10, and Sāy.’s commentary on it, vol. i., pp. 570—584, ed. Cowell. Aṣvaśīrītā 3, 4, 6.

19 These two parts are the so-called chakshuṣi, i.e., eyes of the Iṣṭi, which always precede the principal offering, consisting of Puroānīs.

20 In the words of the second pada of samīdha ghnīna, viz., ghṛṭari bhojeyata aṭṭhīna, refresh the guest with clarified butter drops!
(well) then he grows fat, as it were. The Yājñavalkya mantra for both, Agni and Soma, commences with justakārah. The Anuvākyā and Yājñavalkya mantras (for the principal offering consisting of Puruṣāśa) are idam Vishnu 22 vishrakrīm (1, 22, 17) and tad asya priyam abhi pātho (1, 154, 5). Both verses are addressed to Vishnu. Having repeated as Anuvākyā a verse with three padas he uses as Yājñavalkya one consisting of four padas; thus seven padas are obtained.

For the ceremony of receiving a guest (ātithyam = aūtiki-āṣṭi) is the head of the sacrifice. There are seven vital airs in the head. By this ceremony the Hotar thus puts the seven vital airs in the head (of the sacrificer).

The two Saṁyājya mantras, required at the Svishṭakrit are: kotāram chitravatham (10, 1, 5), and pṛa prayam agnir (7,8,4). Both verses are complete in form; for in both the word aūtiki 22, a guest (referring to Agni's reception as a guest), occurs. The success of the sacrifice depends on the completeness of the form, i.e. that the mantra (which is repeated) alludes to the ceremony which is being performed. Both Saṁyājyas (used at the Svishṭakrit of the Atithi-āṣṭi) are in the Trishtub metre, for getting possession of Indra's powers (for Indra is Trishtub). The ceremony ends here with the eating of the sacrificial food. 23 The gods having (once) rested satisfied with the Atithya-āṣṭi ending by the eating of the sacrificial food (on the part of the sacrificer and the priests), this Āṣṭi is to end with the eating of the sacrificial food (no further ceremonies being required).

They offer only the Pravṛgyas 24 at this (Āṣṭi), but not the Anuvāyas. The Pravṛgyas, as well as the Anuvāyas are the vital airs. The airs which are in the head are the Pravṛgyas, whilst those in the lower parts of the body are the Anuvāyas. He who should offer the Anuvāyas at this (Āṣṭi) is just like a man who after having cut off the vital airs (residing in the lower parts of the body) wishes to put them in the head. That would be superfluous, 25 were all the vital airs, those of the head as well as those of the lower parts of the body, to be found at the same place (viz. in the head). If they therefore offer at this (Āṣṭi) only the Pravṛgyas without Anuvāyas, then the wish which one entertains at the offering of the Anuvāyas becomes also fulfilled (for the offering of the Anuvāyas on this occasion would be a mistake).

FOURTH CHAPTER.
(The Pravṛgya Ceremony.)

18

The sacrifice went away from the gods (saying), I shall not be your food. The gods said: do not go; thou alone shalt be our food. The gods then killed

22 They precede the principal offering, which consists of Puruṣāśa.
23 This is a mistake in the sacrifice which is to be propitiated.
1 The Pravṛgya ceremony lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the animal and Soma sacrifices. For without having undergone it, no one is allowed to take part in the solemn Soma feast prepared for the
it. When it had been taken asunder (cut into pieces) by them, it was found not to be sufficient (to satisfy their appetite). The gods said: this sacrifice after having been taken asunder, will certainly not be sufficient for us. Well, let us dress (and fill up) this sacrifice. After having dressed it, they said to the As'vins, cure this sacrifice; for the As'vins are the two physicians of the gods, they are the two Adhvar-

gods. It is a preparatory rite, just as the Diksha, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods. That the gods do not receive mortals at their residence when arriving in their very bodies, one may learn from the amusing story of the king Titthanka as reported in the Ramayana (1, 57-60). For the performance of this important ceremony extensive preparations are to be made by the Adhvaryu and his assistant, the Pratiprasadha. All the vessels and implements required are brought to the spot and placed at the left side of the Garhapatya fire. The chief implements are: an earthen vessel of a peculiar form, called Maha'puroshasgarman (i.e. heated, or heated substance, for it is to be heated), a seat (suvanta) to sit on, two wooden pieces for lifting the Mahadeva pot (called s'aphs), a brazier for charcoal (drishi), one very large wooden spout (upaye) from which the sacrificer drinks milk (this forms part of the ceremony), three fans (dhiqrstya), six shavings from the Ushabara tree as fuel, thirteen sticks, to be laid round the Mahadeva vessel (paridhi), two metal blades, one of gold and one of silver (called suvarnapanjata sudhata). A cow and a female sheep are to be kept in readiness. Two bunches of kusa grass are prepared, and tied in the midst. They are called Veda, and resemble very much the Barasana (Barasam) of the Persis, which is also tied together by means of a red (nirivadhanam).

The Mahadeva is first put on the Vedi. Then the Adhvaryu makes a circle of clay, in which afterwards the Mahadeva is put. This ring is called khara, i.e. sea, for earth is always carried on the back of donkeys to the sacrificial compound. After the priests have repeated the mantras required for propitiation (drdtu samrude, etc. the Mahadeva is taken from the Vedi and placed in that earthen ring (khara). Wooden sticks are put around it along with burning coals, and also fire is put in the khara just below the Mahadeva, in order to make it hot. The fire is blown by three little fans which serve as bellows. The silver blade is put below, the gold blade above the Mahadeva. Whilst the empty vessel is being heated, the Hotar repeats the first series of mantras, called the pdsra'patala. After the vessel has been made quite hot, it is filled up by means of the two s'aphs. The cow then is called, yus (sacred cooks). Thence two Adhvaryu priests provide for all the implements required for the Pravargya vessel (gharma). After having done so, they say, "Brahma! we shall perform the Pravargya ceremony. Hotar! repeat the appropriate mantras!"

19

The Hotar begins with brahma jajnam pratha- nam (Vaj. S. 13, 5, As'val. S'. 4, 6). In this mantra Brahma is Brihaspati (the teacher of the gods); by means of Brahma (i.e. the Brahmans) the Hotar thus cures the Pravargya man (the mystical personage, called "sacrifice" which had been torn to pieces by the gods). By repeating the mantra, iyam pitre ruktri (As'val. S'. 4, 6), the Hotar puts speech in the Pravargya man; for by ruktri, i.e. queen, speech is to be understood.

The verse, mahim mahi antabhadram (As'val. S'. 4, 6), is addressed to Brahma and Brahma is Brihaspati; by means of Brahma the priest thus cures the Pravargya man.

tied by the Adhvaryu with a cord, and milked. The milk is put on the left side of the Vedi, and then under recital of the mantra, dnav'abhir, poured in the Mahadeva. Then the milk of a goat whose kid is dead is taken, and mixed with that of the cow in the vessel. After this has been done, the contents of the Mahadeva are thrown into the Ahavaniya fire. The sacrificer drinks milk from a large wooden spoon (upaye) which has been first smelled by the Adhvaryu. The second series of mantras, the so-called utara patala, is repeated when the cow is milked and her milk poured in the Mahadeva. The whole ceremony has been witnessed by me.

* Vis. the properly so-called Adhvaryu with his constant assistant Pratiprasadha.

* The Brahma priest, i.e. the president of the sacrifice, is here informed, that the priests are going to perform the Pravargya ceremony. The Hotar receives at the same time orders to repeat the appropriate mantras. The intimation to the Brahma priest as well as the order to the Hotar are given by the Adhvaryu and the Prati- prasthadha, called the two Adhvaryas.
The verse addressed to Savitar is, _abhiṣṭyaṃ deram savitaṃ_ (Vâj. S. 4, 25. As'val. S. S. 4, 6). Savitar is the vital air; thus the Hotar puts the vital air in this Pravargya man.

By the verse, _saṁśidhavā mahān asi_ (1, 36, 9), they make him (the Pravargya man) sit down.⁴ The verse: _āṁjantī yam prathayanto_ (5, 43, 7), is appropriate to the ceremony of anointing (the Pravargya vessel with melted butter). What is appropriate in the sacrifice that is successful.

Of the following mantras, _patagam aktaṃ asurasaya_ (10, 177, 1), _yo no saṃtāya abhidāsad_ (6, 5, 4), _bharata no agne sumanā upetau_ (3, 18, 1), the first as well as the second verse⁴ are appropriate.

The five verses required for killing the Rakshas, commence with, _kriṇīṣvahī pājāḥ prasītim_ (4, 4, 1-5).

Now follow four single verses:⁶

_Pari trā girya gira_ (1, 10, 12);
_Adhī dvayor adadhā ukthṣyam_ (1, 83, 3);
_S'ukram te anyad yajatam_ (6, 58, 1);
_Apās'yan gopām anipadyāmanam_ (10, 177, 3).

All these verses (if counted) amount to twenty-one. This (sacrificial) man is twenty-one fold; for he has ten fingers on his hands and ten on his feet, and the soul is reckoned as the twenty-first. He (thus) prepares the soul as the twenty-first (part).

⁴ The Adhvaryus put the Pravargya vessel, the so-called _Mahāvira_ in an earthen ring called _Khara._

⁶ That is to say: of the three mantras mentioned, always that one which immediately follows them in the Śāṁhitā, is to be repeated along with them. For instance, of 10, 177, 1, (patagam aktaṃ, &c.) is the 2nd verse to be also repeated.

⁶ _Khpadārṇī._ An _khpadārṇī_ is such a mantra which is taken single, and not followed by any other verse which comes immediately after it in the Śāṁhitā. The term is here used to mark a distinction between _āya, i.e._ two verses, and _paṇāṣha, i.e._ five verses, which follow one another in the Śāṁhitā.

(Now follow) nine Pāvamāni-verses (dedicated to the purification of the Soma juice) beginning with, _srayce draptasya dhamutak_ (9, 73, 1). There are nine vital airs. By repeating these (verses) the Hotar puts the vital airs in him (the Pravargya man). (Now he repeats) _ayam venas' chodayat_⁷ (10, 123, 1). (When repeating this mantra, the Hotar points, when pronouncing the word _ayam, i.e._ this, to the navel. “This” (the navel) is meant by _venas_; for some vital airs are circulating (venanti) above the navel, others below it. On account of this vital air (the life) taking its origin from the navel, _venas_ (circulation, from _ven_ to circulate) means “navel.” By repeating this mantra the Hotar puts life in this (Pravargya man).

(Now he repeats the verses), _pavītram te vitatam_ (9, 83, 1), _tapash pavītram vitatam_ (9, 83, 2), and, _vijat pavītram dhīshanā etanvata_. On account of their containing the word “_pavītram_” (pure), the vital airs are purified (when these mantras are recited over them). These are the vital airs of the lower part of the body presiding over the semen, urine, and excrements. (By repeating these three verses) he puts these vital airs in this (Pravargya man.)

(He now repeats) a hymn, addressed to _Brahmaṇaspaṭi._⁸ _Gavārām trā gaṇapatiṁ karāmaha_ (2, 23), Brahma is _Bṛhaṇaṇī_; by means of Brahma he thus cures him (the sacrificial man, who had been torn to pieces). The verses beginning with _prathah-__

⁷ According to _Sāyana_ this verse is taken from another _Sābhda._

⁸ In the 3rd pada of the first verse, the name “_brahmaṇaḥspaṭi_” is mentioned.
cker yasya sayatras chana nama (10, 181, 1-3) are the
three Gharma mantras; by repeating them the Hotar provides the Pravargya man with a body,
and a form. (For in the fourth pada of the first of these
verses), there is said: “Vaisishta brought the Ra-
thananta Sama,” and (in the last half verse of the
second Gharma-tanu mantra is said), “Bharadvaja
made the Brihat Sama out of Agni.” By repeating
these mantras the Hotar provides the Pravargya
man with the Rathantara and Brihat-Sama
(required for its prosperity).

(By repeating) three verses (of the hymn) apas yan
atra manas chekitanam (10, 183, 1), the Rishi of
which is Prajapati, the son of Prajapati (the
Lord of creatures), he provides him with offspring.11

(Now the Hotar repeats) nine verses in different
metres, commencing with kha radhada dhotrâ (1, 120,
1-9).

(These different metres represent the difference in
magnitude and expansion of the extremities of the
belly of the sacrificial man). For the extremities of
the (mystical) sacrificial body (to be restored by
means of the Pravargya ceremony) vary as to
magnitude and largeness; some are rather thin, others
are rather big.

Thence are verses of various metres required (for
the verses represent the extremities of the body).
By means of these verses (the Rishi) Kakshivan

9 This means, those mantras the recital of which is calculated to
give the new body which is to be made in the Pravargya vessel
(the Gharma) the proper shape.

10 The Rishi of the Rathantara Sama: abhi tadbhava neumade
(7, 32, 28.) is Vaisishta, and that of the Brihat Sama: tadas
abhi haranmake (9, 46, 1.) is Bharadvaja.

11 The Hotar when repeating the first of these verses, looks at
the sacrificer, when repeating the second, at the sacrificer’s wife,
when the third, at himself.

went to the beloved residence of the Asvinas. He
conquered the highest heaven. He who has this
knowledge goes up to the beloved house of the As-
vinas, and conquers the highest heaven.

(Now he repeats) the hymn: Abhâty agnir ushasam
(5, 76.). The words: pipirânsam avinâ gharma achha
the (fourth pada of the first verse of the hymn
mentioned) are appropriate18 to the ceremony. What
is appropriate at the sacrifice that is successful. This
hymn is in the Trishubh metre, for Trishubh is
strength; by this means he puts strength in this
(Pravargya man).

He repeats the hymn: grâraneva tad it artham
jarethe (2, 39). In this hymn there being ex-
pressions like, ukshh iha “as two eyes” (2, 39, 5),
kurukh iha “as two ears,” nasa iha “as a nose”
(2, 39, 6), he puts in this way, by enumerating
the limbs of the body, the senses in this (Pravargya man.)
This hymn is in the Trishubh metre; for Trish-
ubh is strength. In this way he puts strength in
this (Pravargya man).

He repeats the hymn: ihe dyâvapritihir (1, 112).
(The words in the second pada:) gharma suruchum
are appropriate.18 This hymn is in the Jagati metre;
cattle is of the same (Jagati) nature. Thus he pro-
vides this (Pravargya man) with cattle. By the
words: “what assistance you (Asvinas) have rendered
such and such one” (which occur in every verse of
the hymn mentioned), he provides this (Pravargya
man) with all those wishes (and their fulfilment) which
the Asvinas in this hymn are said to have deemed
proper to fulfil.

18 The word “pharman,” which is a name of the Pravargya vessel,
is mentioned in it.
19 For the word “pharman” (the Pravargya vessel) is mentioned
in it.
In repeating this hymn the priest thus makes this (Pravargya man) thrive by means of those desires (including their satisfaction).

He repeats the *ruchitavati, i.e. the verse whose characteristic the word "ruch," to shine, is: atiruchad uhnauh prishir (9, 83, 3). In this way he provides this (Pravargya man) with splendour.

With the verse, *dyubhir aktubhikh priripatam* (1, 112, 25), he concludes (the ceremony). (In repeating this verse, the words of which) *arishtheteh prithiel uch dyasik* (contain a prayer for prosperity) he makes thus this Pravargya man thrive, granting him all that is wished for (in the verse mentioned). Now is (completed) the first part of the mantra collection (required at the Pravargya ceremony).

22

The second part of the mantra collection 12 (required at the Pravargya ceremony) is as follows:—

1, Upakhya vyadugham dhenum (1, 164, 26).
2, Himhriinva vastrapalin (1, 104, 27).
3, Abhi tvd deva Savitah (1, 24, 3).
4, Sami vatesm amatribhih (9, 104, 2).
5, Saumvatae iwa matribhih (9, 105, 2).
6, Yase stano iha ayo (1, 164, 49).
7, Gaur amimed anuvaatem (1, 164, 28).
8, Namasa vastratam (9, 11, 6).
9, Saumvandha vastran (1, 72, 5).
10, A daishahir (8, 61, 8).
11, Dukani caphiham (8, 61, 7).
12, Samiddho Agnir Asvinr (As'val. 4, 7).

These twenty-one verses are appropriate. What is appropriate at a sacrifice, that is successful.

The Hotar when standing behind (the others) 14 repeats ud u shyd devah Suvitala kiranaya (6, 71, 1). When going forward, he repeats, praitu Brahmanaspata (1, 40, 3). When looking at the Khara (the earthen ring, in which the Pravargya vessel is placed), he repeats: Gandharva itthah (9, 83, 4). When repeating nake suparyam upa yat (9, 85, 11), he takes his seat. By the two mantras, tapto vaum gharho nakshati svaikoh (Atharv. 7, 73, 6. As'v. 4, 7), and ubhah pibatam (1, 46, 15) the Hotar sacrifices to the forenoon (the deity of the forenoon). After the formula: Agni eat! he pronounces Vaushat! which is in lieu of the Svişṭakrit.

By the mantras, yad usriyasu vadhutam (Atharv. 7, 73, 4. As'v. 4, 7.), and, asya pibatam As'vind (8, 6, 14), he sacrifices for the afternoon. After the formula: Agni eat! he pronounces Vaushat! which is in lieu of the Svişṭakrit. They take, for making Svişṭakrit, parts of three offerings, viz. Soma juice (contained in the stalks), the things thrown in the Pravargya vessel (milk, butter, etc.), and hot wheys. When the Hotar (after having repeated the two mantras, above mentioned, along with the formula,

12 During the recital of the first part of the Pravargya mantras, the vessel had been made only hot; now milk, butter, &c. is to be poured into it. A cow is brought to the spot, which is to be milked by the Asvarya. To this ceremony the first mantra of the second part, "I call the cow yielding good milk," refers.

14 He stands behind the other priests, when the Pravargya vessel is taken away.
Agni eat! he pronounces the formula Vaushat! then thus the omission of “Agni Svishahrit” is replaced.

The Brahma priest mutters (makes japa), ásá dakshipásad (As’v. 4, 7.)

(After the offering has been given to the fire) the Hotar repeats the following (seven) verses: sváháhrit-táh suchir deresha (Atharv. 7, 73, 3. As’v 4, 7.); samudraúd úrmim udiyarti veno (10, 123, 2); drapatá samudram abhi (10, 123, 8); sákhé sakháyam (4, 1, 3); árdhwa á shu yá (1, 36, 13); árdhwa na h páhi (1, 36, 14); tañh ghem itthá (8, 58, 17). These verses are appropriate. What is appropriate at the sacrifice, that is successful.

By the mantra, púrahak sôche tara (3, 2, 6), the Hotar wants to eat. When eating it, he says: “let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (indratama) fire! (Let us eat) of thee, O divine gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (angirasvati). Praise to thee (O gharma!); do me no harm!”

When the Pravargya vessel is put down then the Hotar repeats these two mantras, éyeno na yenim sadanam (9, 71, 6), and ñyasmin saptá Vávah (As’val. 4, 7). In whatever (part of the) day (forenoon or afternoon), they are about to take off (the Pravargya vessel from its place), he repeats the mantra, hávir havisma mähi (9, 83, 6). With the verse, éyavasád bhagavati (1, 164, 40), he concludes (the ceremony).

The Gharma (ceremony) represents the cohabitation of the gods. The Gharma vessel is the penis; the two handles (placed underneath, to lift it) are the two testicles, the Upayamuni the thighs. The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured in Agni as the womb of the gods for production. For Agni is the womb of the gods.

He who knowing this, sacrifices according to this rite (yajñahra), is born (ancw) from the womb of Agni and the offerings, and participates in the nature of the Itik, Yajas, and Siman, the Veda (sacred knowledge), the Brahma (sacred element), and immortality, and is absorbed in the deity.

23

(Upasad.)

The Devas and Asuras were fighting in these worlds. The Asuras made these worlds fortified castles, just as the strongest and most powerful (kings) do. Thus they made the earth an iron castle, the air a silver, the sky a golden castle. Thus they made these worlds castles. The Devas said, these Asuras have made these worlds castles; let us thus make other worlds in opposition to these castles. They made out of the earth in opposition (to the iron castle of the Asuras) a sitting room (sadas), out

17 A large wooden spoon, from which the sacrificer drinks milk.
18 Sáya here understands by Veda the Atharvaveda, or all the Vedas collectively. Brahma is according to him Hiranagayurkhña (the universal soul), and amrita the supreme soul. But it is very doubtful whether these interpretations are right. By “Veda” certainly the Atharva Veda cannot be meant; for it was not recognised as a sacred book at the time of the composition of the Brhamanas.
19 A place near the so-called Uttar Vedi which is outside that one
of the air a fire-place, (agnidhrīya), and out of the sky two repositories for food (havirdhāna). Such they made these worlds in opposition to the castles (into which the three worlds had been transformed by the Asuras). The gods said, Let us perform the burnt offerings called Upasads (i.e. besieging). For by means of an upasad, i.e. besieging, they conquer a large (fortified) town. Thus they did. When they performed the first Upasad, they drove by it them (the Asuras) out from this world (the earth). By the performance of the second, they drove them out of the air, and by the performance of the third, out of the sky. Thus they were driven out of these worlds. The Asuras driven out of these (three) worlds, repaired to the Ritus (seasons). The gods said, Let us perform the Upasads. Thus they did.

These Upasads being three, they performed each twice; (thus) they became six. There are six Ritus (seasons); thus they drove them (the Asuras) out of the Ritus. The Asuras driven out of the Ritus, repaired to the months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being six, Let us perform each twice, that makes twelve. There are twelve months. They drove them out of the months. The Asuras driven out of the months repaired to the half months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being twelve, they performed each twice: that makes twenty-four. There are twenty-four half months. They turned them (the Asuras) out of the half months. The Asuras, turned out of the half months, repaired to Day and Night (ahorātra). The Devas said, Let us perform the Upasads. Thus they did. By means of the Upasad which they performed for the first part of the day, they turned them out of day, and by means of that which they performed for the second part of the day, they turned them out of night. Thus they disappeared from both, day and night. Thence the first Upasad is to be performed during the first part of the day, and the second, during the second part. By doing so the sacrificer leaves only so much space to his enemy (as there is between the junction of day and night.)

24

The Upasads are the goddesses of victory (jītayān). For by means of them the gods gained a complete victory destroying all their enemies. He who has such a knowledge gains a victory destroying all his enemies. All the victories which the gods gained in these (three) worlds, or in the Ritus (seasons), or in the months, or the half months, or in day and night, will he (also) gain who has such a knowledge.

(The Tātānaśtrapram ceremony, or solemn oath taken by the priests).

The Devas were afraid, surmising the Asuras might become aware of their being disunited, and seize

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31 The Tātānaśtrapram ceremony which is alluded to and commented on in this paragraph, is to take place immediately after the Aṭṭhāyāṃkiṇṭi is finished, and not, as it might appear from this passage, after the Upasad. It is a solemn oath taken by the sacrificer and all the officiating priests pledging themselves mutually not to injure one another. It is chiefly considered as a safeguard for the sacrificer who is, as it were, entirely given up to the hands of the priests. They are believed to have the power of destroying him, or cheating him out of what he is sacrificing for, by not performing the ceremonies required in the proper, but in a wrong, way. This oath is taken in the following way: The Āhāvyās takes one of the large sacrificial spouts, called Dāruṣ, and puts melted butter
Their reign. They marched out in several divisions and deliberated. Agni marched out with the Vasiṣṭha, and deliberated. Indra did so with the Rudras; Varuṇa with the Adityas; and Brihaspāti with the Viśves Devas. Thus all, having severally marched out, deliberated. They said, "Well, let us put these our dearest bodies in the house of Varuṇa the king, (i.e., water); he among us who should out of greediness transgress this (oath, not to do any thing which might injure the sacrificer), he shall no more be joined with them." 

In it. He then takes a vessel (Kaiśa, a goblet) into which, after having placed it on the Vedi, he puts by means of a Sūvra the melted butter contained in the Dhrusvā. He puts five times the Sūvra in the Dhrusvā and each time after a piece of melted butter having been taken out, a Yajus (sacrificial formula) is repeated, viz.: āptayayā tva āptayā; paripatayā tva paripatayā; tānānaptra tva tānānaptra; ākārṇyayā tva ākārṇyayā; añkāntam añkāntam (see Black Yajurveda 1, 2, 10, 3; Vājasaneyas-Sūkta 3, 6, where ēkānta and ākānta are only put once). All priests with the sacrificer now touch the vessel (Kaiśa) in which the āhya or melted butter thus taken out of the Dhrusvā had been put. They may touch however the āhya (melted butter) by means of a stalk of Kusa’s grass. When touching the better, they all repeat the formula: anāktibhiṣṭam asī, etc. (Bl. Y. 1, 2, 10, 2). "Then art inviolable." All the seven Iśotara then put their hands in the madanti, a copper vessel, which is filled with water. This latter ceremony, only performed by the Iśotara, is regarded as the symbolic deposition of the priests’ own bodies in the “house of Varuṇa,” which is only a poetical expression for the copper vessel filled with water.

As to the name tānānaptra one is induced to refer it to tānānapīṭha, a name of Agni, by which he is invoked in the Prayājas and which occurs along with others at this very ceremony. But I doubt whether the name tānānaptra has here anything to do with Agni tānānapīṭha. The latter word means only, one’s own son, or one’s own relative. By taking this solemn oath the sacrificer and the officiating priests come as it were into the closest contact with one another, bound by ties as strong as family ties. The term, therefore, means only: contracting the closest relationship, brotherhood.

55

They put their bodies in the house of Varuṇa. This putting of their bodies in the house of Varuṇa, the king, became their Tānānaptra (joining of bodies). Thence they say: none of those joined together by the Tānānaptram ceremony is to be injured. Thence the Asuras could not conquer their (the gods’) empire (for they all had been made inviolable by this ceremony).

25

The Atithyā-īśṭi is the very head of the sacrifice (the sacrificial personage); the Upanads are his neck. The two stalks of Kusa grass (held by the Iśotara) are of the same length; for head and neck are equal.

The gods made the Upanads as an arrow (the upanaṣad ceremony served them as an arrow); Agni was its shaft, Soma its steel, Vishnu its point, and Varuṇa its feathers. The gods holding this arrow represented by the Aśva (at the Upanad ceremony) discharged it, and breaking with it the castles of the Asuras, entered them. For these (deities, Agni and so on) are in the Aśva offering. At first lie (the sacrificer) undergoes the religious ceremony of drinking (milk) coming from four nipples (of the cow), for the arrow in the Upanads consists of four parts, viz.: shaft, steel, point, and feathers. He (subsequently) undergoes the religious ceremony of drinking what comes from three nipples. For the arrow in the Upanads consists of three parts, viz.: shaft, steel, and point. He undergoes the religious ceremony of drinking what comes from two nipples. For the arrow in the Upanads consists of two parts, viz.: shaft and point. He undergoes the religious ceremony of drinking what comes from one nipple (alone). For in the Upanads there is only “one” arrow mentioned (as

44 See Black Yajurveda, ed. Cowell, 1, p. 400.
the forenoon Anuvâkyâ in the afternoon, and vice versa). By means of these Upasads the Devas defeated (the Asuras), and breaking down their castles, entered them.

In performing the Upasad ceremony he should use verses in the same metre (for all the Ahutis), not such ones as are in different metres. When the Hotar uses different metres, then he produces the king's evil on the necks (of the sacrificers). Thus the Hotar has it in his power to produce diseases. Thence the mantras (for the chief deities at the Upasad ishi) should be always of the same metre, not of different metres.

Upâvîś, the son of Janaśrutâ, gave once (when asked) about a Brâhman who performed the Upasads, “whence the face of an ugly looking Śrotriya (sacri-
ficial priest) is to be accounted for,” the answer, that the Upasad offerings of melted butter are put as a face over the throat (so as to make it unusually big).

26

(Neither Prâyâjas nor Anuyâjas are to be used at the Upasad ishi).

The Prâyâjas as well as the Anuyâjas are the armour of the gods. (The Upasad ishi) is to be performed without both, in order to sharpen the arrow for preventing it from recoiling.

The Hotar repeats the mantras (at this occasion) only after having overstepped (the boundary be-
tween the Vedi and Abavaniya fire on all sides, 28) in order to suprervene the sacrifice, and prevent it from going.

28 In most ceremonies he oversteps this boundary only towards the south. But at the Upasad ceremony it is done on all sides.
FIFTH CHAPTER.

(The ceremonies of carrying the fire, Soma, and the offerings from their places in the Práchína-vaṃsa to the Uttará Vedi.)

27.

The king Soma lived among the Gandharvas. The Gods and Rishis deliberated, as to how the king might be induced to return to them. Vāch (the goddess of speech) said, the Gandharvas lust after women. I (therefore) shall transform myself into a woman, and then you sell me to them (in exchange for Soma). The gods answered, No! how may we live without thee? She said, sell me unto them; if you should want me, I shall return to you. Thus they did. In the disguise of a big naked woman she was sold (by the gods to the Gandharvas) in exchange for Soma. In imitation (of this precedent) they drive away an immaculate cow of one year's age, being the price at which they purchase the king Soma. She (this cow) may, however, be rebought; for Vāch (whom this cow, for which the Soma is bought, represents) returned to the gods. Thence the mantras (after Soma has been bought) are to be repeated with a low voice. After Soma has been bought, Vāch is with the Gandharvas; but she returns as soon as the ceremony of the Agnīpраṇа-yana is performed.

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1 This is the meaning of the verb päñ, which appears to be related to the Latin pignus, pawn.

2 Instead of giving a cow, the sacrificer pays the price of a cow in money to the Brahman who brings him the Soma. To sell Soma is regarded as very disreputable. The seller is not admitted to the sacrificial compound nor invited to the great dinner which the sacrificer must give to Brahmanas at the end of the sacrifice.

As a rule, the cows given in Dakshina, cannot be rebought by the giver.
28.

(The Agni-pranayana, i.e., ceremony of carrying the sacrificial fire to the altar destined for the animal and Soma sacrifices.)

The Adhvaryu orders (the Hotar), when the sacrificial fire is to be carried (to the Uttarā Vedi,) to repeat mantras appropriate (to the ceremony).

(He repeats:) pra devam devyā (10,176, 2). If the sacrificer be a Brahman, he ought to repeat a verse in the Gāyatrī metre; for the Brahman belongs to the Gāyatrī metre (has its nature). The Gāyatrī is beauty and acquisition of sacred knowledge. (This metre) makes him (the sacrificer) thus prosper by means of the beauty and sacred knowledge (which is contained in it).

If the sacrificer be a Kshatriya, he should repeat a Tristūbha, viz.: imam made vidathyaya (3, 54, 1). For the Kshatriya belongs to the Tristūbha (has its nature). Tristūbha is strength, sharpness of senses and power. By repeating thus a Tristūbha the Hotar makes him (the sacrificer of the Kshatriya caste) prosper through the strength, sharpness of sense and power (contained in the Tristūbha). By the words of the second pada of the verse mentioned: sarvanahita idyāya prajāhur, i.e., "they brought to him who is to be praised always (Agni)," the Hotar brings the sacrificer at the head of his (the sacrificer's) family. By the second half verse sārinato no damyehbir, &c., i.e., may Agni hear us with the hosts (the flames) posted in his house; may be, the imperishable, hear (us) with his hosts in heaven! (the Hotar effects that). Agni shines in the house of the sacrificer till the end of his life (i.e., he is always protected by him).

If the sacrificer be a Vais'ya, the Hotar should repeat a verse in the Jagati metre, viz.:-ayam iha prathamo

(4, 7, 1). For the Vais'ya belongs to the Jagati: cattle is of the same (Jagati) nature. Thus he makes him prosper by means of cattle (provides him with it). In its fourth pada vanešu, &c., the word vis'e (Vais'ya) is mentioned. This is appropriate. What is appropriate, that is successful in the sacrifice.

When repeating the verse: ayam u shyā pra devara-yur (10, 176, 3), which is in the Anushṭubha metre, the Hotar sends forth speech, (i.e., he repeats for the first time, this mantra, with a loud voice again, after having only inaudibly muttered some of the preceding ones). For the Anushṭubha metre is speech. By repeating (an Anushṭubha) he thus sends forth speech in speech. By the words ayam u shyā he expresses the following sentence: I who formerly was living among the Ghandarvas have come.

By the verse: ayam agnir urushyati, &c. (10, 176, 4) i.e., "this Agni makes (us) fearless by dint of his immortal nature, as it were," the Hotar provides him (the sacrificer) with immortality. (The second half of this verse), sahas'chit sahiyān dero jivāmbhe kriyāh, i.e., "the god has been made very powerful by means of (his own) power, in order to preserve

"The author of the Brāhmaṇa tries to find in the words: ayam u shyā of the mantra in question an allusion to the fable reported in 1, 27, on the Vāch's (speech) residence among the Ghandarvas. But this interpretation is wholly ungrammatical and childish. Ayam, the masculine of the demonstrative pronoun, is here, as Śāyangas explains, according to the Brāhmaṇa, taken as feminine in order to make it refer to Vāch, which word is feminine. The impossibility of such an explanation will be apparent to every reader. The verse in question refers to the ceremony of the Agni-pranayana, the carrying of the fire from the Āhavaniya fire to the Uttarā Vedi; but its subject is Agni, and not Vāch. I translate it as follows: "This very Hotar (i.e., Agni, whom the Hotar represents) desirous of worshiping the gods, is carried (thither, to the Uttarā Vedi) for the performance of the sacrifice (animal and Soma offering). He (when being carried) appears by himself as a fiery chariot (the sun) surrounded (by alarge retinue of priests and sacrificers)."
(our) lives" signifies, that he (Agni) is the god who, by (our) repeating this verse, is made the preserver of (our) lives.

(The Hotar now repeats:) īḷāyās tva pade vayam, &c. (3, 29, 4), i.e. "we put thee, O Jātavedas! (Agni) in the place of Īḍā, in the centre (nābhi of the Uttarā Vedi) on the earth to carry up (our) offerings." By nābhi (lit. navel) the nābhi of the Uttarā Vedi is meant. Nidhimakhi (lit. we put down) means "they are about to put him (Agni) down." The term "āhavāya vāhavā" means: he is about to carry up the sacrifice.

(The Hotar repeats:) Agna visvebhīḥ svanihā (6, 15, 16). "O Agni, with thy well-armed host (the flames), take first with all the gods thy seat in the hole which is stuffed with wool; carry well the sacrificial offering, seasoned with melted butter, and deposited in thee as in a nest, for the sacrificer who is producing (the mystical sacrificial man) anew." (When repeating the first and second padas:) agna visvebhīḥ, he makes him (Agni) with all the gods sit. (When repeating the third pad: ākāyiam ghrī-terantam, &c.) a bird's nest, as it were, consisting of sticks of fir-tree wood, an odoriferous gum (guggul), a braid of hair (trādasthāk), and a kind of fragrant grass is prepared (for Agni) at the sacrifice.

(When repeating the fourth pada:) yajnam vaya, &c. he thus places the sacrifice (the sacrificial personage) straight on him (Agni).

(The Nābhi of the Uttarā Vedi (the altar outside the Prāchāna or place for the lāhaṇī with the three fires) is a hole of a quadrangular form in the midst of this altar, filled with kusa's grass, &c. (see below) in which the fire brought from the Ahavanīya is deposited.

The articles here mentioned, are put in the Nābhi, or hole in the Uttarā Vedi. They are regarded as forming the nest of Agni. As living in this nest like a bird, he is called ādīṣṭhī.

(The Hotar repeats): sida hōtah sva u loke, &c. (3, 29, 8), i.e. "sit, O Hotar! (Agni) in thy own place (the Nābhi) being conspicuous; make sit the sacrifice in the hole of the well made (nest). Mayst thou, Agni, who art going to the gods with the offering, repeat sacrificial verses addressed to the gods. Mayst thou grant the sacrificer a life with abundance."

By "Hotar" Agni is to be understood; for he is the Hotar of the gods. "His own place" (sva u loke) is the Nābhi of the Uttarā Vedi. By the words: make sit, &c. the Hotar asks a blessing for the sacrificer; for the "yajna" (sacrifice, mentioned in this verse) is the sacrificer. When repeating the second half of this verse: deśāvīr, &c. the Hotar provides the sacrificer with life; for "vaya" (mentioned in this verse) is life.

(The Hotar repeats:) ni hōtā hotrishhadanam (2, 9, 1), i.e. "the Hotar of great knowledge and skill, who is brightly shining, sat down on the Hotrit-seat (place for the Hotar), Agni, who deeply comprehends the inviolable laws (of the sacrificial art), he, the most splendid (rasīśṭhāk) who bears a thousand burdens (i.e. preserver of all) and has a flaming tongue. By Hotar is Agni to be understood; hotrishhadanam is the nābhi of the Uttarā vedi. By "he sat down" is expressed, that he was put there. The term "rasīśṭhā" means, that Agni is the most shining (vasu) among the gods. The term "sahasraśūrbara" means, that they, though he (Agni) be only one, multiply him, by using him at different occasions. He who has this knowledge, has a thousand-fold profit.

The Hotar concludes with the verse: tvam dūtas tvam u naḥ (2, 9, 2), i.e. "thou art our messenger, our
"protector behind (us); thou the bringer of wealth, O strong one! O Agni! do not neglect the bodies (members) in the spread "four families. The herdsman with his light was awake." Agni is the herdsman (gopā) of the gods. He who knowing this, concludes (the ceremony of Agni-pranavanam) with this verse (mentioned) has Agni everywhere round him as herdsman (watchman) for himself and the sacrificer, and secures thus welfare for the whole year.

He recites these eight verses (just enumerated), which are complete in form. What is complete in form, that is, when the mantra recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these eight verses he repeats the first and last thrice; that makes twelve. Twelve months make a year; the year is Prajāpati. He who has such a knowledge prospers through these verses which reside in Prajāpati.

By repeating the first and last verses thrice, he ties the two ends of the sacrifice in order to give it a bold, and tighten it to prevent it from falling down.

29.
(The carrying of the repositories of sacred food to the Uttarā Vedi).

The Adhvaryu calls (upon the Hotar); repeat the mantras appropriate to the two repositories with sacred food (havirdhāna) being carried (to the Uttarā Vedi).

He repeats: ye ye vām brahma, etc. (10, 13, 1), "the Brahma is joined to the praises of you both."

For the two Havirdhānas, which are gods, were united with the Brahmās. By reciting this verse he joins both these (Havirdhānas) with the Brahmā, and having this latter (Brahmā) power, he does not suffer any harm.

He repeats the triplet: pretām yajnasya sāṁbhava (2, 41, 19-21), which is addressed to Heaven and Earth.

They ask: "why does the Hotar repeat a triplet addressed to Heaven and Earth, when he is reciting mantras to the two Havirdhānas being removed (to the Uttarā Vedi)?" (The answer is): Because Heaven and Earth are the two Havirdhānas of the gods. They are always repositories for offerings; for every offering is between them (Heaven and Earth).

The verse: yama iva yatamāne yadaitam (10, 13, 2), means: these two Havirdhānas, walk together, like twins, their arms stretched. (The second pada of this verse) prā vām bhavanān mānuśānā devayantaṁ means, that men bring both (these Havirdhānas) when worshipping god. (The third and fourth padas:) āsidatam u lohām, etc. allude to Soma (by the name Indu). By repeating this (half verse) the priest prepares for the king Soma (a seat) to sit on (alluding to āsidatam).

(He repeats:) udhi dvayor adudhā ukthyam rachāh (1, 83, 3). This ukthyam rachāh is as a cover, forming the third piece (in addition to the two Havirdhānas), put over both.10 For ukthyam rachāh is the sacrificial performance. By means of this (ukthyam rachāh) he thus makes the sacrifice successful.

10 This is symbolically to be understood. The author calls the expression ukthyam rachāh a cover, to which opinion he, probably, was led by the frequency of the terms: uktham rāch, etc. "the Śatra has been repeated" at the end of the recitations of the Hotri-priests at the Soma libations to denote that they are finished. The Hotar must stop after having recited the first half of the verse.
The term yata, i.e. cruel, used in the second pada (yatasruchā, 1, 83, 3) is propitiated in the following third pada by asamāyata, i.e. appeased, propitiated. By the fourth pada: bhadrā saktiḥ, &c. he asks for a blessing.

He repeats the Vis'ñavāpa verse: vis'vā rūpāni pratīmaṁcchate (5, 81, 2). He ought to repeat this verse when looking at the upper part (rātā) of the posts (between which the two Havirdhānas are put); for on this part there every form is hung, white and black, as it were. He who having such a knowledge repeats this verse when

... dāyā dāyayō, as is said in the A'vāl. S'rāuta S'utras, 4, 9, and indicated in the Seṣtha-hastra prayoga. The rule in A'vāl., which is strictly observed by the Śrātriya up to this day, runs as follows.——

... t. o. He should stop after having repeated half of the verse dāyā dāyayō, when the bunch of kusa grass is not yet hung over the two posts. When this bunch is hung over he recites (the second half of that verse, and) vis'vā rūpāni. The form vṛtta is contraction of vṛtta-sīla (from the root of to tie, bind).

11 The interpretation which the writer of the Brāhmaṇa gives of this passage, is egregiously wrong. Yata-sruchi can only mean "with the sacrificial spoon kept in his hand" asamāyata (instead of asamāyata-sruchi) then stands in opposition to it, meaning: having laid it aside. The meaning "cruel" is given to yata by Śiśyāna.

12 So called from the beginning words: vis'vā rūpāni. It refers to the objects of sense becoming manifest again by sunrise. For Savitar the sun, brings forth "all forms."

13 This translation is made according to oral information obtained from a Brahman who officiated as a Hota. Śiśyāna explains it as "a garland of Darbha." It is true a bunch of Darbha grass, consisting of dry and grass stalks, the first representing the white, the latter the dark colour, is hung up at the upper part of the two posts (called mēthi) between which the two Havirdhānas are put. Therefore when the priest looks at the upper part of this gate, he necessarily glances at the bunch of Darbha grass which must be hung there. The garland which is hung up, is designated by the name: vārdham, as appears from the Yajus, which is repeated by the Adhvaryu at that time: vārtho vārdham aṣṭi. See Tattthtīrya Śāṁk. 1, 2, 13, 3. and Śiśyāna's Commentary on it, vol. i. p. 480, ed. Cowell.

looking at the upper part of the posts obtains for himself and the sacrificer every form.

With the verse: pari tvā girvānu gira (1, 10, 12), he concludes. He should repeat this concluding verse at the time he might think both the Havirdhānas closed by hanging over them the bunch of Darbha (between the two posts). He who knowing thus concludes with this verse, when the two Havirdhānas are thus closed, secures for himself and the sacrificer fine women who are not naked (covered with clothes, jewels, &c).

Both are closed with a Yajus mantra. Trus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Prati-prasthātar on both sides (of the Havirdhānas) drive in the two stakes (mēthi) then he should conclude. For at that time the two Havirdhānas are closed.

These eight verses which he has repeated are complete in form. What is complete in form, that is, when the verse recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these, he repeats the first and last thrice, that makes twelve. For the year has twelve months. Prajāpati is the year. He who has such a knowledge thus prosper through these verses which reside in Prajāpati.

By repeating the first and last thrice he ties the two ends (knots) of the sacrifice for giving it a hold, and tighten it to prevent it from falling down.

14 The term in the original is parisrīta, which literally means surrounded.
15 This is, vārkṣēṇ prishṭham aṣṭi. See Tattthtīrya Śāṁk. 6, 2, 6.
(The bringing of Agni and Soma to the place of the Uttarā Vedi.)

When Agni and Soma are brought, the Adhvaryu calls upon (the Hotar) to repeat appropriate mantras.

He (first) repeats a verse addressed to Savitar sdavī hi deva pratihāya (As'y. Sr. S. 4, 10, Atharv. 7, 14, 3.) They ask: why does he repeat a verse addressed to Savitar, when Agni and Soma are brought? (The answer is:) Savitar rules over generation. Under the recital of this verse, they (the priests) carry both (Agni and Soma) as being produced by Savitar. Therefore he repeats a verse addressed to Savitar.

He repeats a verse addressed to Brahmanaspati: praitu Brahmanaspati (1, 40, 3). They ask: why does he repeat a verse addressed to Brahmanaspati when Agni and Soma are brought? (The answer is:) Bhraspati (the same as Brahmanaspati) is Brahma. By repeating this verse, he makes Brahma the leader (puragava) of both (Agni and Soma), and the sacrificer being provided with the Brahma, does not suffer any injury.

By repeating the second half verse (of praitu Brahmanaspati) pra devi etu surītā, he provides the sacrifice with a good omen. Thence he repeats a verse addressed to Brahmanaspati.

He repeats a triplet in the Gāyatrī metre, which is addressed to Agni: hāth deva amartya (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarā Vedi), then the Asuras and demons sought to kill the king between the place called Sadas and the two Havirdhānas. Agni saved him by assuming an illusory form (māyā) as is said in the words of the mantra (just quoted): purastād eti māyāyā, i.e. he walks before him by assuming an illusory form. In this way Agni saved Soma. Therefore they hold before him (Soma) fire.

He repeats the triplet: upa trā agne dire (1, 1, 7, 9, 11), and the single verse: upa priyam (9, 67, 29). For these two Agnis, that one which has been taken first, and the other which was brought afterwards, have the power of injuring the sacrificer, when they are fighting (with one another as to whom the oblation belongs). By repeating these three verses, and the single one (in addition to them), he thus reconciles them in a friendly way, and puts them (back) in their proper places without any injury being done either to himself or the sacrificer.

When the oblation is given to the fire, he repeats: agne jushava prati karya (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a “favour” (on account of the term “jushava” take it favourably! contained in it).

17 The first Agni is that one, which was brought to the Uttarā Vedi, and put in the Nābhi of it; the other is that one, which was afterwards taken to the Agnideśya hearth.

18 This refers to the burnt-offering (homa) which is to be thrown into the Agnideśya hearth.
When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with: somo jīgātī gāturūt (3, 62, 13-15), which is in the Gāyatrī metre, and addressed to Soma. By repeating it, he thus makes prosper Soma by means of his own deity (the verses being addressed to Soma) and his own metre (Gāyatrī). The words (in the last verse of this triplet): Somaḥ sadustham āsadat, "Soma sat on the seat," which express that Soma (at the time of the triplet in question being repeated) is just about taking his seat (in the Sadas), are to be repeated by the Hotar after having gone beyond the place of the Agnidhriya hearth, when turning his back to it.

He repeats a verse addressed to Vishṇu: tam asya rājā varṇaḥ (1, 168, 4) i.e. "the King Varṇa and the Asvins follow the wisdom of the leader of the Maruts (Vishṇu); Vishṇu is possessed of the highest power, by means of which he, surrounded by his friends, uncovers the stable of darkness (night) to make broad daylight." Vishṇu is the doorkeeper of the gods. Thence he opens the door for him (for Soma's admission) when this verse is being repeated.

He repeats: antaścha prāgā aditis (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats: śyena na gocinm sadanam (9, 71, 6); i.e., "the god (Soma) takes his golden seat just as the eagle is occupying for his residence a nest wisely constructed; the hymns fly to him, when comfortably seated on the grass spread; like a sacrificial horse he runs to the gods." By "golden seat" the black goat skin (on which Soma is put) is to be understood, which covers that which belongs to the gods (their food.) Thence he repeats this mantra.

He concludes with a verse addressed to Varṇa: astabhūt dhyām asuro (8, 42, 1). i.e. "the living god (Asura) established heaven, he the all-possessing created the plain of the earth; as their supreme ruler he enforces upon all beings those (well-known) laws of Varṇa (laws of nature, birth and death, &c.)."

For Soma is in the power of Varṇa as long as he remains tied up (in a cloth), and whilst moving in a place shut up (by hanging kusa grass over it). By repeating at that (time) this verse, the Hotar makes him (Soma) prosper through his own deity, and his own metre (Trishtubha).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with: eka vanduras Varṇam (8, 42, 2). He who, having such a knowledge, concludes with this verse, secures safety for as many persons as he wishes and contemplates. Thence he who knows it, should conclude with this verse.

All the seventeen verses which he has repeated at this occasion are complete in their form. What is complete in form, that is to say, when the mantra which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these (17 verses) he repeats thrice the first and last; that makes twenty-one. Prajāpati is twenty-one fold; for he consists of twelve months, five seasons, and these three worlds with that Aditya (sun) as the twenty-first. For he is the highest place (on the sky, occupied by Aditya), he is the field of the gods, he is fortune, he is sovereignty; he is the heaven of the bright one (sun), he is the residence of Prajāpati; he is independent rule. He (the Hotar) makes the sacrificer prosperous through these twenty-one verses.
SECOND BOOK.

FIRST CHAPTER.

(The Animal Sacrifice.)

1.

(Erecting of the sacrificial post.)

The Gods went up to the celestial world by means of this sacrifice. They were afraid that Men and Rishis after having seen their sacrifice (by means of which they ascended to heaven) might come after (they had gone), and inquire (whether they could not obtain some sacrificial knowledge). They debarrd them 1 (from obtaining such a knowledge) by means of the Yúpa, i.e. the sacrificial post. Thence the Yúpa is called so (from yoyūpayan, they debarrd). The gods when going up to the celestial world, struck the Yúpa in (the earth), turning its points downwards. Thereupon Men and Rishis came to the spot where the gods had performed their sacrifice, thinking, that they might obtain some information (about the sacrifice). They found only the Yúpa struck in (the earth) with its point turned downwards. They learnt that the gods had by this means (i.e. by having struck in the earth the Yúpa) precluded the sacrificial secret (from being known). They dug the Yúpa out, and turned its points upwards, where-

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1 The term is: yoyūpayan, which word is only a derivation from yúpa, and proves in fact nothing for the etymology of the latter. The author had no doubt the root (yu “to avert, prevent,”) in view. It is possible that the word is ultimately to be traced to this root. The Yúpa itself is a high wooden post decorated with ribands and erected before the Uttarak Vedi. The sacrificial animal is tied on it.
“protector behind (us); thou the bringer of wealth, O strong one! O Agni! do not neglect the bodies (members) in the spread of our families. The herdsman (gopā) of the gods. He who knowing this, concludes (the ceremony of Agni-praṇayānam) with this verse (mentioned) has Agni everywhere round him as herdsman (watchman) for himself and the sacrificer, and secures thus welfare for the whole year.

He recites these eight verses (just enumerated), which are complete in form. What is complete in form, that is, when the mantra recited alludes to the ceremony which is being performed, is successful in the sacrifice. Of these eight verses he repeats the first and last thrice; that makes twelve. Twelve months make a year; the year is Prajāpati. He who has such a knowledge prospers through these verses which reside in Prajāpati.

By repeating the first and last verses thrice, he ties the two ends of the sacrifice in order to give it a hold, and tighten it to prevent it from falling down.

29.

(The carrying of the repositories of sacred food to the Uttarā Vedi).

The Adhvaryu calls (upon the Hotar): repeat the mantras appropriate to the two repositories with sacred food (havirdhāna) being carried (to the Uttarā Vedi).

He repeats: yaye rām brahma, &c. (10, 13, 1), "the Brahma is joined to the praises of you both."

For the two Havirdhānas, which are gods, were united with the Brahma. By reciting this verse he joins both these (Havirdhānas) with the Brahma, and having this latter (Brahma) power, he does not suffer any harm.

He repeats the triplet: pretām yajnāṣya sāṁbhūva (2, 41, 19-21), which is addressed to Heaven and Earth.

They ask: “why does the Hotar repeat a triplet addressed to Heaven and Earth, when he is reciting mantras to the two Havirdhānas being removed (to the Uttarā Vedi)?” (The answer is): Because Heaven and Earth are the two Havirdhānas of the gods. They are always repositories for offerings; for every offering is between them (Heaven and Earth).

The verse: yama iva yatamāne yadaitam (10, 13, 2), means: these two Havirdhānas, walk together, like twins, their arms stretched. (The second pada of this verse) prā vāma bhāraṇ mansukhā devaratnāḥ means, that men bring both (these Havirdhānas) when worshipping god. (The third and fourth padas:) āśīdatam u lokah, &c. allude to Soma (by the name Indu). By repeating this (half verse) the priest prepares for the king Soma (a seat) to sit on (alluding to āśīdatam).

(He repeats:) adhī devaya adukha ukhyam vṛcchāḥ (1, 83, 3). This ukhyam vṛcchāḥ is as a cover, forming the third piece (in addition to the two Havirdhānas), put over both.10 For ukhyam vṛcchāḥ is the sacrificial performance. By means of this (ukhyam vṛcchāḥ) he thus makes the sacrifice successful.

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10 This is symbolically to be understood. The author calls the expression ukhyam vṛcchāḥ a cover, to which opinion he, probably, was led by the frequency of the term: ukhyam vṛcchāḥ, t. e. “the coverled by the frequency of the term: ukhyam vṛcchāḥ, t. e. “the cover has been repeated” at the end of the recitations of the Hotri-priests at the Soma libations to denote that they are finished. The Hotar must stop after having recited the first half of this verse.
The term yata, i.e. cruel, used in the second pada (yatarruchā, 1, 83, 3) is propitiated in the following third pada by asamāyata, i.e. appeased, propitiated. By the fourth pada : bhdrā saktir, &c. he asks for a blessing.

He repeats the Visvārūpa verse \( \text{vīśvāt rūpān pratimsāchate} \) (5, 81, 2). He ought to repeat this verse when looking at the upper part of the posts (between which the two Havirdhānas are put); for on this part there every form is hung, white and black, as it were. He who having such a knowledge repeats this verse when

looking at the upper part of the posts obtains for himself and the sacrificer every form.

With the verse : pari trā girvāṇa gira (1, 10, 12), he concludes. He should repeat this concluding verse at the time he might think both the Havirdhānas closed by hanging over them the bunch of Darbha (between the two posts). He who knowing thus concludes with this verse, when the two Havirdhānas are thus closed, secures for himself and the sacrificer fine women who are not naked (covered with clothes, jewels, &c).

Both are closed with a Yajusmantra. Trus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Pratiprasthātar on both sides (of the Havirdhānas) drive in the two stakes (mæthi) then he should conclude. For at that time the two Havirdhānas are closed.

These eight verses which he has repeated are complete in form. What is complete in form, that is, when the verse recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these, he repeats the first and last thrice, that makes twelve. For the year has twelve months. Prajāpati is the year. He who has such a knowledge thus prospers through these verses which reside in Prajāpati.

By repeating the first and last thrice he ties the two ends (knots) of the sacrifice for giving it a hold, and tighten it to prevent it from falling down.

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11 The term in the original is parivrīta, which literally means surrounded.

12 This is, viśnau prishūnam u. See Tatt. Saṁhit. 6, 2, 9.
30

(The bringing of Agni and Soma to the place of the Uttarā Vedi.)

When Agni and Soma are brought, the Adhvaryu calls upon (the Hotar) to repeat appropriate mantras.

He (first) repeats a verse addressed to Savitar śāvir hi deva prathamāya (As'v, Sr. S. 4, 10. Atharv. 7, 14, 3.) They ask: why does he repeat a verse addressed to Savitar, when Agni and Soma are brought? (The answer is:) Savitar rules over generation. Under the recital of this verse, they (the priests) carry both (Agni and Soma) as being produced by Savitar. Therefore he repeats a verse addressed to Savitar.

He repeats a verse addressed to Brahmaṇaṣpati: praitu Brahmanaspatih (1, 40, 3). They ask: why does he repeat a verse addressed to Brahmaṇaṣpati when Agni and Soma are brought? (The answer is:) Brahmaṇapati (the same as Brahmaṇaṣpati) is Brahma. By repeating this verse, he makes Brahma the leader (purṣyara) of both (Agni and Soma), and the sacrificer being provided with the Brahma, does not suffer any injury.

69

By repeating the second half verse (of praitu Brahmanaspatih) pra devi etu sunritā, he provides the sacrifice with a good omen. Thence he repeats a verse addressed to Brahmaṇaṣpati.

He repeats a triplet in the Gāyatrī metre, which is addressed to Agni: hotā deva anarthyā (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarā Vedi), then the Asuras and demons sought to kill the king between the place called Sadas and the two Havirdhānas. Agni saved him by assuming an illusory form (māyā) as is said in the words of the mantra (just quoted): purastād eti māyayā, i.e. he walks before him by assuming an illusory form. In this way Agni saved Soma. Therefore they hold before him (Soma) fire.

He repeats the triplet: upa trā agne dive (1, 1, 7, 9, 11), and the single verse: upa prīyam (9, 67, 29). For these two Agnis, the one which has been taken first, and the other which was brought afterwards, have the power of injuring the sacrificer, when they are fighting (with one another as to whom the oblation belongs). By repeating these three verses, and the single one (in addition to them), he thus reconciles them in a friendly way, and puts them (back) in their proper places without any injury being done either to himself or the sacrificer.

When the oblation is given to the fire, he repeats: agne jūshasca prati harya (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a "favour" (on account of the term "jūshasca" take it favourably! contained in it).

16 In order to make the removal of Agni-Soma and the Havirdhānas clear it is to be remarked, that first Agni-alone is carried to the Uttarā Vedi. This ceremony is called Agni-prapāyaṇam. Then the two carts, called Havirdhānas, filled with ghee, Soma, and after oblations are drawn by the priests to the place on the right side of the Uttarā Vedi. This is the Havirdhāna pravṛtiṇam. Then the priests go a third time back to the Prāchāna-vaṁśa, and bring Agni (fire), and Soma again. Both after having been removed from the Prāchāna-vaṁśa, are put down at the gate, facing their former place. The fire is to be put in the Agnīdhriṣṭa hearth, in the place of the Uttarā Vedi (on the left side), and the Soma in the place called Sadas near the Agnīdhriṣṭa hearth. This ceremony is called: Agnīdhriṣṭa-prapāyaṇam.

17 The first Agni is that one, which was brought to the Uttarā Vedi, and put in the Nāhāl of it; the other is that one, which was afterwards taken to the Agnīdhriṣṭa hearth.

18 This refers to the burnt-offering (homa) which is to be thrown into the Agnīdhriṣṭa hearth.
When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with: *soma jīgāti gāturīl* (3, 62, 13-15), which is in the Gāyatrī metre, and addressed to Soma. By repeating it, he thus makes prosper Soma by means of his own deity (the verses being addressed to Soma) and his own metre (Gāyatrī). The words (in the last verse of this triplet): *Somaḥ sadustham āsadat, Soma sat on the seat,* which express that Soma (at the time of the triplet in question being repeated) is just about taking his seat (in the Sadas), are to be repeated by the Hotar after having gone beyond the place of the Agnihrīya hearth, when turning his back to it.

He repeats a verse addressed to Vishnū: *tām aṣya rājā varunās* (1, 166, 4) *i.e.* "the King Varuṇa and the Asvins follow the wisdom of the leader of the Maruts (Vishnū); Vishnū is possessed of the highest power, by means of which he, surrounded by his friends, uncovers the stable of darkness (night) to make broad daylight." Vishnū is the doorkeeper of the gods. Thence he opens the door for him (for Soma’s admission) when this verse is being repeated.

He repeats: *antāśca prāgā adītir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats: *s’yaṇa na yonim sadoṇam* (9, 71, 6), *i.e.* "the god (Soma) takes ‘his golden seat’ just as the eagle is occupying for his residence a nest wisely constructed; the hymns fly to him, when comfortably seated on the grass spread; like a sacrificial horse he runs to the gods." By "golden seat" the black goat skin (on which Soma is put) is to be understood, which covers that which belongs to the gods (their food.) Thence he repeats this mantra.

He concludes with a verse addressed to Varuṇa: *astabhīṇūḥ dyām asura* (8, 42, 1), *i.e.* "the living god (Asura) established heaven, he the all-possessing created the plain of the earth; as their supreme ruler he enforces upon all beings those (well-known) laws of Varuṇa (laws of nature, birth and death, &c.)."

For Soma is in the power of Varuṇa as long as he remains tied up (in a cloth), and whilst moving in a place shut up (by hanging kusa’s grass over it). By repeating at that (time) this verse, the Hotar makes him (Soma) prosper through his own deity, and his own metre (*Trishṭubh*).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with: *erā randaṁ Varuṇam* (8, 42, 2). He who, having such a knowledge, concludes with this verse, secures safety for as many persons as he wishes and contemplates. Thence he who knows it, should conclude with this verse.

All the seventeen verses which he has repeated at this occasion are complete in their form. What is complete in form, that is to say, when the mantra which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these (17 verses) he repeats thrice the first and last; that makes twenty-one. Prajāpati is twenty-one fold; for he consists of twelve months, five seasons, and these three worlds with that Aditya (sun) as the twenty-first. For he is the highest place (on the sky, occupied by Aditya), he is the field of the gods, he is fortune, he is sovereignty; he is the heaven of the bright one (sun), he is the residence of Prajāpati; he is independent rule. He (the Hotar) makes the sacrificer prosperous through these twenty-one verses.
SECOND BOOK.

FIRST. CHAPTER.

(The Animal Sacrifice.)

I.

(Erecting of the sacrificial post.)

The Gods went up to the celestial world by means of this sacrifice. They were afraid that Men and Rishis after having seen their sacrifice (by means of which they ascended to heaven) might come after (they had gone), and inquire (whether they could not obtain some sacrificial knowledge). They debarred them from obtaining such a knowledge by means of the Yupa, i.e. the sacrificial post. Thence the Yupa is called so (from yoiypayana, they debarred). The gods when going up to the celestial world, struck the Yupa in (the earth), turning its points downwards. Thereupon Men and Rishis came to the spot where the gods had performed their sacrifice, thinking, that they might obtain some information (about the sacrifice). They found only the Yupa struck in (the earth) with its point turned downwards. They learnt from this means (i.e. by having struck in the earth the Yupa) the sacrificial secret (from being known). They dug the Yupa out, and turned its points upwards, whereupon they got aware of the sacrifice, and beheld (consequently) the celestial world. That is the reason, that the Yupa is erected with its point turned upwards, (it is done) in order to get aware of the sacrifice, and to behold the celestial world.

This Yupa is a weapon. Its point must have eight edges. For a weapon (or iron club) has eight edges. Whenever he strikes with it an enemy or adversary, he kills him. (This weapon serves) to put down him (everyone) who is to be put down by him (the sacrificer). The Yupa is a weapon which stands erected (being ready) to slay an enemy. Then an enemy (of the sacrificer) who might be present (at the sacrifice) comes off ill after having seen the Yupa of such or such one.

He who desires heaven, ought to make his Yupa of Khudira wood. For the gods conquered the celestial world by means of a Yupa made of Khudira wood. In the same way the sacrificer conquers the celestial world by means of a Yupa, made of Khudira wood.

He who desires food and wishes to grow fat ought to make his Yupa of Bilva wood. For the Bilva tree bears fruits every year; it is the symbol of fertility; for it increases (every year) in size from the roots up to the branches, therefore it is a symbol of fatness. He who having such a knowledge makes his Yupa of Bilva wood, makes fat his children and cattle.

As regards the Yupa made of Bilva wood (it is further to be remarked), that they call “light” bilva. He who has such a knowledge becomes a light among his own people, the most distinguished among his own people.

He who desires beauty and sacred knowledge ought to make his Yupa of Palm tree wood. For the
Palas'a is among the trees beauty and sacred knowledge. He who having such a knowledge makes his Yupa of Palas'a wood, becomes beautiful and acquires sacred knowledge.

As regards the Yupa made of Palas'a wood (there is further to be remarked), that the Palas'a is the womb of all trees. Hence they speak on account of the palas'am (foliage) of the Palas'a tree, of the palas'am (foliage) of this or that tree (i.e. they call the foliage of every tree palas'um). He who has such a knowledge obtains the (gratification of) any desire, he might have regarding all trees (i.e. he obtains from all trees anything he might wish for).

2

(The Ceremony of Anointing the Sacrificial Post).

The Adhvaryu says (to the Hotar): "We anoint the sacrificial post (Yupa); repeat the mantra (required)." The Hotar then repeats the verse: "Aumjanti tram adhara" (3, 8, 1), i.e. "The priests anoint thee, O tree! with celestial honey (butter); provide (us) with wealth if thou standest here erected, or if thou art lying on thy mother (earth)." The "celestial honey" is the melted butter (with which the priests anoint the Yupa). (The second half verse from) "provide us" &c. means: "thou mayest stand or lie, provide us with wealth."

(The Hotar repeats the mantra.) Uchchraya, &c. (3, 8, 3), i.e. "be raised, O tree! on the surface of the soil; thou who hast well lain (on the ground), grant splendour to the carrying up of the sacrifice (to heaven)." This verse is appropriate to (the occasion of) erecting the Yupa (for it contains the words: "be raised"). What is appropriate in the sacrifice, that is sure of success. (The words) "on the surface of the soil" mean the surface of that soil over which they raise the Yupa. (By the words) "thou hast lain well, grant us," &c., the Hotar asks for a blessing (from the Yupa).

(The Hotar repeats:) samiddhasya srayamanyah (3, 8, 2), i.e. "placed before the (fire) which is kindled (here), thou granteest the Brahma power which is indestructible and provides with abundance in offspring. Stand erected, driving far off our enemies (amati), for our welfare." By the words: "placed before" &c. he means: placed before it (what is kindled, the fire). By the words: "thou granteest" &c. he asks for a blessing. The wicked enemy (amati) is hunger. By the words: "driving far off," &c. he frees the sacrifice as well as the sacrificer from hunger. By the words: "stand erected," &c. he asks for a blessing.

(The Hotar repeats the mantra:) udhray usk na utaye (1, 36, 13), i.e. "Stand upright for our protection just as the sungod! Being raised, be a giver of food, when we invoke thee in different ways (metres) whilst the anointing priests are carrying on (the sacrifice)." (As to the expression), deva na sarila "just as the sungod," the (particle) na has with the gods the same meaning as om (yes) with these (men); it means iha, "like as." By the words:

9 Sfiyana refers the demonstrative pronoun sakha to the Vedas. But there is no sufficient proof to show that the three Vedas are hinted at in this demonstrative. It stands in opposition to dekasam; hence it can only refer to men. The meaning of the explanatory remark, that "na has with the gods the same meaning as om (yes), with men," is, that na is here no negative particle as is generally the case, but affirmative, excluding negation, just as om, which is used for solemn affirmation.
"being raised, be a giver of food," he calls him (the Yúpa) a dispenser of food; he is giving them (men) grain; he dispenses (sanoit) it. The words, "uṣṭhayo uṣṭhatah" (the anointing priests are carrying) mean the metres; for by their means the sacrificers call the different gods: "come to my sacrifice, to my sacrifice!" If many, as it were, bring a sacrifice (at the same time), then the gods come only to the sacrifice of him, at which (there is a Hotar), who having such a knowledge repeats this (mantra).

(The Hotar then repeats:) "urdhvo" naḥ páhi (1, 36, 14), i. e. "(Standing) upright protect us from distress; with thy beams burn down all carnivorous beings (ghosts). Make us (stand) upright, that we may walk and live! Mayst thou as messenger carry (our offerings) to the gods! The wicked carnivorous beings are the Rakshas. He calls upon him (the Yúpa) to burn the wicked Rakshas down. (In the second half verse) the word charatháya "that he might walk" is equivalent to charanáya "for walking."

(By the word "to live") he rescues the sacrificer even if he should have been already seized, as it were, (by death) and restores him to (the enjoyment of) the whole year. (By the words:) "mayst thou carry," &c he asks for a blessing.

(The Hotar then repeats:) "játo jáyate sudinatel," &c. (3, 8, 5) i. e. "After having been born, he (the Yúpa) is growing (to serve) in the prime of his life the sacrifice of mortal men. The wise are busy in decorating (him, the Yúpa) with skill. He, as an eloquent messenger of the gods, lifts his voice (that it might be heard by the gods)." He (the Yúpa) is called játá, i. e. born, because he is born by this (by the recital of the first quarter of this verse). (By the word) vṛdhhamána, i. e. growing, they make him (the Yúpa) grow in this manner. (By the words:) punanti (i. e. to clean, decorate), they clean him in this manner. (By the words:) "he as an eloquent messenger, &c." he announces the Yúpa (the fact of his existence), to the gods.

The Hotar then concludes (the ceremony of anointing the sacrificial post) with the verse "yuvá surásák parivitah" (3, 8, 4.), i. e. "the youth & decorated with ribands, has arrived; he is finer (than all trees) which ever grew; the wise priests raise him up under recital of well-framed thoughts of their mind." The youth decorated with ribands, is the vital air (the soul), which is covered by the limbs of the body. (By the words:) "he is finer," &c. he means that he (the Yúpa) is becoming finer (more excellent, beautiful) by this (mantra). By the wise priests (Kariś) those who have repeated the hymns are to be understood. Thus by this (mantra) they raise him up.

When the Hotar has repeated these seven verses, which are complete in their form (corresponding to the ceremony for which they are used), the sacrifice is made successful; that is, the form is complete, when the verse recited alludes to the ceremony which is being performed. Of these seven (verses), he recites the first thrice, and the last thrice;

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* This and the preceding verse properly refer to Agni, and not to the Yúpa, as the contents of both clearly show. They form part of a hymn addressed to Agni. They appear to have been selected for being applied to the Yúpa, only on account of the word "urdhvo" "erected, upright," being mentioned in them. The Yúpa when standing upright, required mantras appropriate to its position, and these appear to have been the only available ones serving this purpose.

* There is a pun between yuvá, young; a youth, and Yúpa. By this "youth" the Yúpa is to be understood.

* The limbs of the body are to correspond with the ribands to be put on the Yúpa.
that makes eleven. The Trishṭubh (metre) namely consists of eleven syllables (i.e. each quarter of the verse). Trishṭubh is Indra's thunderbolt. He who has such a knowledge prospers through these verses which reside in Indra. By repeating the first and last verses thrice, he ties together both ends of the sacrifice to fasten and tighten them in order to prevent (the sacrifice) from slipping down.

3.

(Speculations on the Yūpa, and the meaning of the sacrificial animal.)

They (the theologians) argue the question: Is the Yūpa to remain standing (before the fire), or is it to be thrown (into the fire)? (They answer:) For him who desires cattle it may remain standing. (About this the following story is reported.) Once upon a time cattle did not stand still to be taken by the gods for food. Having run away, they stood still and turning towards the gods, said repeatedly: You shall not obtain us! No! no! Thereupon the gods saw that Yūpa-weapon which they erected. Thus they frightened the animals, which then returned to them. That is the reason, that up to this day, the (sacrificial) animals are turned towards the Yūpa, (i.e. the head being bent towards the sacrificial post on which they are tied). Then they stood still to be taken by the gods for their food. The (sacrificial) animals of him who has such a knowledge, and whose Yūpa stands erected, stand still to be taken by him for his food.

The Yūpa represents Indra's thunderbolt, see 2, 1. Thence the author is anxiously looking out for a relationship between the Yūpa and anything belonging to Indra. Here he finds it in the circumstances, that, if the repetitions are counted, the number of the mantras required for the ceremony of anointing, raising, and decorating the Yūpa, amounts to eleven, which is the principal number of Indra's sacred metre, Trishṭubh.

He (the Adhvaryu) should afterwards throw the Yūpa of that sacrificer who desires heaven (into the fire). For the former (sacrificers) actually used to throw the Yūpa (into the fire), after it had been used for tying the sacrificial animal to it. For the sacrificer is the Yūpa, and the bunch of Darbha grass (prastura) is the sacrificer (also), and Agni is the womb of the gods. By means of the invocation offerings (āhuti) the sacrificer joins the womb of the gods, and will go with a golden body to the celestial world.

The sacrificers who lived after the ancient ones, observed that the śarva being a piece of the Yūpa (represents the whole of it). He (who now brings a sacrifice) should, therefore, throw it, at this time, afterwards (into the fire). In this way any thing obtainable through the throwing of the Yūpa (into the fire), as well as that one obtainable through its remaining standing, is obtained.

* At the beginning of the sacrifice the Adhvaryu makes of the head of Darbha or sacred grass which has been brought to the sacrificial compound seven mushti or bunches, each of which is tied together with a stalk of grass, just as the Barasna (Barasma) of the Purāṇa. The several names of these seven bunches are: 1) yajamana mushti, the bunch kept by the sacrificer himself in his hand as long as the sacrifice lasts. 2) Three bunches form the Barhī, or the covering of the Vedi on which the sacrificial vessels are put. These are unbreeched and spread all over the Vedi. 3) Prastura. This bunch which must remain tied is put over the Darbha of the Vedi. 4) Purabhandai. From this bunch the Adhvaryu takes a handful out for each priest, and the sacrificer and his wife, which they then use for their own. 5) Veda. This bunch is made double in its first part; the latter part is cut off and has to remain on the Vedi; it is called pururadana. The Veda itself is always wandering from one priest to the other, and is given to the sacrificer and his wife. It is handed over to the latter only when one of the priests makes her recite a mantra. In our passage here, prastura cannot mean the bunch which is put on the Vedi, but we must understand by it the Yajamana-mushti.

If the Yūpa represents the sacrificer, then his ascent to heaven is effected by the throwing into the fire of the former.

10 Svarna means "shavings." A small piece of the Yūpa is put into the jūhī (sacrificial ladle) and thrown into the fire by the words: "May thy smoke go to heaven."
The man who is initiated (into the sacrificial mysteries) offers himself to all deities. Agni represents all deities, and Soma represents all deities. When he (the sacrificer) offers the animal to Agni-Soma he releases himself (by being represented by the animal) from being offered to all deities. They say: the animal to be offered to Agni-Soma, must be of two colours, because it belongs to two deities. But this (precept) is not to be attended to. A fat animal is to be sacrificed; because animals are of a fat complexion, and the sacrificer (if compared with them) certainly lean. When the animal is fat, the sacrificer thrives through its marrow. They say: “do not eat from the animal offered to Agni-Soma.” Who eats from this animal, eats from human flesh; because the sacrificer releases himself (from being sacrificed) by means of the animal.” But this (precept) is not to be attended to. The animal offered to Agni-Soma is an offering to Vritraghna (Indra). For Indra slew Vritra through Agni-Soma. Both then said to him: “thou hast slain Vritra through us; let us choose a boon from thee.” Choose yourselves, answered he. Thus they chose this boon from him. Thus they receive (now as their food) the animal which is sacrificed the day previous to the Soma feast.

This is their everlasting portion chosen by them. Thence one ought to take pieces of it, and eat them.

4.

(The Apri verses.\(^{14}\))

The Hotar repeats the Apri verses. These are brightness and sacred knowledge. Through brightness and sacred knowledge the Hotar thus makes thrive the sacrificer.

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\(^{11}\) The name ‘of the animal, or animals, sacrificed on the day previous to the Soma festival, as well as of the day itself, is *Agni-Soma*.

\(^{12}\) The same idea is expressed in the Kauhitaki Brähmana 10, 3. "Agni-Soma is the name of the animal, and Agni is the name of the sacrificer." (i.e. the sacrificer who has been initiated into the sacrificial mysteries) is the name of the animal, that the sacrificer kills on the day previous to the Soma festival so that an animal being devoted to Agni-Soma, can redeem himself (from the obligation of being himself sacrificed). He then brings his (Soma) sacrifice after having thus redeemed himself, and becomes free from debts. Thence the sacrificer sought not to eat of the flesh of this (animal).

\(^{13}\) White and black according to Brāhmaṇa.
The air inhaled and exhaled are the two Divine Hotars. Thus he pleases them and puts them into the sacrificer.

He repeats a Yājñava for three goddesses. These three goddesses are the air inhaled, the air exhaled, and the air circulating in the body. Thus he pleases them and puts them into the sacrificer.

He repeats a Yājñava for Tvashṭr. Tvashṭr is speech. Speech shapes (tāshṭha), as it were, the whole universe. Thus he pleases speech, and puts it into the sacrificer.

He repeats a Yājñava for Vanaspati (trees). Vanaspati is the life. Thus he pleases life and puts it into the sacrificer.

He repeats a Yājñava for the Svāhāritis. These are a firm footing. Thus he puts the sacrificer on a firm footing.

He ought to repeat such Apri verses, as are traceable to a Rishi (of the family of the sacrificer). By doing so the Hotar keeps the sacrificer within the relationship (of his ancestors).

...and that in the clouds. See also Mādhava's Commentary on the Vājasaneyas Upaniṣād, p. 278, ed. Weber.

They are: Iṣṭa (food), Sarṣetrī (speech), and Maḥa or Bhūvāri (earth), see Vājasaneyas Upaniṣād 21, 27.

In the last Prāyāja at every occasion, there occurs the formula svāhā along with all the deities of the respective Iṣṭi of which the Prāyāja form part. There are as many svāhās, as there are deities mentioned. The pronunciation of this formula is called svāhāritā. Besides the regular deities there are mentioned the devī ṣāñā, i.e. the deities who drink melted butter. To make it clear I write out the fifth Prāyāja of the Dīkṣābars Iṣṭi (वर्णां) among the Sākṣi परिणाम: याने याने भवानि भवानि भवानि भवानि भवानि भवानि।

See Vājasaneyas Upaniṣād 21, 29-40.

This etymology is apparently wrong. Śāyana explains it in a similar way by savārūna na pātāvati, he does not make all the body.
5.

(The carrying of fire round the sacrificial animal.)

When the fire is carried round the Adhvaryu says to the Hotar: repeat (thy mantras). The Hotar then repeats this triplet of verses, addressed to Agni, and composed in the Gayatri metre: agnir hota no adhvara (4, 15, 1-3) i.e. (1) Agni, our priest, is carried round about like a horse, he who is among gods the god of sacrifices. (2) Like a charioteer Agni passes thrice by the sacrifice; to the gods he carries the offering. (3) The master of food, the seer Agni, went round the offerings; he bestows riches on the sacrificer.

When the fire is carried round (the animal) then he makes him (Agni) prosper by means of his own deity and his own metre. "As a horse he is carried" means: they carry him as if he were a horse, round about. Like a charioteer Agni passes thrice by the sacrifice means: he goes round the sacrifice like a charioteer (swiftly). He is called rajapatī (master of food) because he is the master of (different kinds of) food.

The Adhvaryu says: give Hotar! the additional order for despatching offerings to the gods.

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85

Then the Maitrāvaruṇa proceeds to give his orders by the words: may Agni be victorious, may he grant (us) food!

They ask: why does the Maitrāvaruṇa proceed to give his orders, if the Adhvaryu orders the Hotar to recite? (The answer is:) The Maitrāvaruṇa is the mind of the sacrifice; the Hotar is the speech of the sacrifice; for speech speaks only if driven (sent) by the mind; because an other-minded speaks the speech of the Asuras which is not agreeable to the Devas. If the Maitrāvaruṇa proceeds to give orders, he stirs up speech by means of the mind. Speech being stirred up by his mind, he secures the offering to the gods (by preventing the Asuras from taking possession of it).

6

(The formula to be recited at the slaughter of the animal. See As'v. St. S. 3, 3).11

The Hotar then says (to the slaughterers): Ye divine slaughterers, commence (your work), as well as ye who are human! that is to say, he orders all the slaughterers among gods as well as among men (to commence).

Bring hither the instruments for killing, ye who are ordering the sacrifice, in behalf of the two masters of the sacrifice.12

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10 If "mind and speech" are unconnected.
11 It is called the Adhriṇg-praṇītapañchama, i.e. the mantra by which the Adhriṇg is ordered to kill the animal. The word used for "killer, slaughterer," is "Sāmitā" lit. silence-maker. This peculiar term accurately expresses the mode in which the sacrificial animal is to be killed. They stop its mouth, and beat it severely ten or twelve times on the temples till it is suffocated. During the act of killing, no voice is to be heard.
12 Either the sacrificer and his wife, or the two deities, Agni-shahomāṇa, to whom the sacrificial animal is devoted. Sāya, says: another Sākhā has Medha-patāya. In the Kaushitaki Brāhmaṇam 10, 4, there is also the dual.
The animal is the offering, the sacrificer the master of the offering. Thus he (the Hotar) makes prosper the sacrificer by means of his (the sacrificer's) own offering. Thence they truly say: for whatever deity the animal is killed, that one is the master of the offering. If the animal is to be offered to one deity only, the priest should say: medhapataye "to the master of the sacrifice (singular)"; if to two deities, then he should use the dual "to both the masters of the offering," and if to several deities, then he should use the plural "to the masters of the offering." This is the established custom.

Bring ye for him fire! For the animal when carried (to the slaughter) saw death before it. Not wishing to go to the gods, the gods said to it: Come, we will bring thee to heaven! The animal consented and said: One of you should walk before me.

They consented. Agni then walked before it, and it followed after Agni. Thence they say, every animal belongs to Agni, for it followed after him. Thence they carry before the animal fire (Agni).

Spread the (sacred) grass! The animal lives on herbs. Hie (the Hotar) thus provides the animal with its entire soul (the herbs being supposed to form part of it).

The mother, the father, the brother, sister, friend, and companion should give this (animal) up (for being slaughtered)! When these words are pronounced, they seize the animal which is (regarded as) entirely given up by its relations (parents, &c.)

Turn its feet northwards! Make its eye go to the sun, dismiss its breath to the wind, its life to the air, its hearing to the directions, its body to the earth.

In this way he (the Hotar) places it (connects it) with these worlds.

Take off the skin entire (without cutting it). Before opening the navel tear out the omentum! Stop its breathing within (by stopping its mouth)! Thus he (the Hotar) puts its breath in the animals.

Make of its breast a piece like an eagle, of its arms (two pieces like) two hatchets, of its forearms (two pieces like) two spikes, of its shoulders (two pieces like) two hastyanas, its loins should be unbroken (entire); (make of) its thighs (two pieces like) two shields, of the two knee-pans (two pieces like) two oleander leaves; take out its twenty-six ribs according to their order; preserve every limb of it in its integrity. Thus he benefits all its limbs.

Dig a ditch in the earth to hide its excrements. The excrements consist of vegetable food; for the earth is the place for the herbs. Thus the Hotar puts them (the excrements) finally in their proper place.

Present the evil spirits with the blood! For the gods having deprived (once) the evil spirits of their share in the Havirajnas (such as the Full-and-Newmoon offerings) apportioned to them the husks and smallest grains, and after having them turned out of the great sacrifice (such as the Soma and animal sacrifices), presented to them the blood. Thence the Hotar pronounces the words: present the evil spirits with the blood! By giving them this share he

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11 This change in the formula is called abha. See Bûsap's introduction to Rig-Roda vol. 1, p. 10, 11, ed. Müller.

12 Probably another name for hûrmâ, i.e. tortoise. See Sûta-pâtha-brâhma, 7, 6, 1, 2.

13 The priest having taken these parts, addresses them as follows: "Thou art the share of the evil spirits!" By these words he throws them below the black goat-skin (always required at the sacrifice). So do the Aupabhâsas.—Sûta.
deprives the evil spirits of any other share in the sacrifice. They say: one should not address the evil spirits in the sacrifice, any evil spirits whichever they might be (Rakshas, Asuras, &c.); for the sacrifice is to be without the evil spirits (not to be disturbed by them). But others say: one should address them; for who deprives any one, entitled to a share, of this share, will be punished (by him whom he deprives); and if he himself does not suffer the penalty, then his son, and if his son be spared, then his grandson will suffer it, and thus he resents on him (the son or grandson) what he wanted to resent on you.

However, if the Hotar addresses them, he should do so with a low voice. For both, the low voice and the evil spirits, are, as it were, hidden. If he addresses them with a loud voice, then such one speaks in the voice of the evil spirits, and is capable of producing Rakshas-sounds (a horrible, terrific voice). The voice in which the haughty man and the drunkard speak, is that of the evil spirits (Rakshas). He who has such a knowledge will neither himself become haughty, nor will such a man be among his offspring.

Do not cut 17 the entrails which resemble an owl (when taking out the omentum), nor should among your children, O slaughterers! or among their offspring, any one be found who might cut them. By speaking these words, he presents these entrails to the slaughterers among the gods as well as to those among men.

The Hotar shall then say thrice: O Adhirigu (and ye others), kill (the animal), do it well; kill it, O Adhirigu. After the animal has been killed, (he should say thrice:) Far may it 18 (the consequences of murder) be (from us). For Adhirigu among the gods is he who silences 19 (the animal) and the Apāpa (away, away!) is he who puts it down. By speaking those words he surrenders the animal to those who silence it (by stopping its mouth), and to those who butcher it.

The Hotar then mutters (he makes japa): "O slaughterers! may all good you might do abide by us! and all mischief you might do go elsewhere." The Hotar 20 gives by (this) speech the order (for killing the animal), for Agni had given the order for killing (the animal) with the same words when he was the Hotar of the gods.

By those words (the japa mentioned) the Hotar removes (all evil consequences) from those who sacrifice the animal and those who butcher it, in all that they might trangress the rule by cutting one

18. Apāpa. This formula is evidently nothing but the repetition of the particle apa, away! It was very early misunderstood, as we may see from the very explanation given of it by the author of our Brāhmaṇa; for he takes it as apāpeḥ, i. e. guiltless, and makes it the name of one of the divine slaughterers.

19. He is the proper S'āmitā or silencer.

20. The Hotar must recite at the sacrifice the whole formula, from "Ye divine slaughterers," &c. The whole of it, consisting of many so-called prākṣas or orders ought properly to be repeated, by the Adhvaryu, who generally calls upon the different priests to do their respective duties. This exception to the rule is here explained by a reference to what Agni, the model Hotar, had once done when officiating at a sacrifice brought by the gods.
piece too soon, the other too late, or by cutting a too large, or a too small piece. The Hotar enjoying this happiness clears himself (from all guilt), and attains the full length of his life (and it serves the sacrificer) for obtaining his full life. He who has such a knowledge, attains the full length of his life.

8.

(The animals fit for being sacrificed. The offering of the Purodāśa, forming part of the animal sacrifice).

The gods killed a man for their sacrifice. But that part in him which was fit for being made an offering, went out and entered a horse. Thence the horse became an animal fit for being sacrificed. The gods then dismissed that man after that part which was only fit for being offered had gone from him, whereupon he became deformed.11

The gods killed the horse; but the part fit for being sacrificed (the medha) went out of it, and entered an ox; thence the ox became an animal fit for being sacrificed. The gods then dismissed (this horse) after the sacrificial part had gone from it, whereupon it turned to a white deer.

The gods killed the ox; but the part fit for being sacrificed went out of the ox, and entered a sheep; thence the sheep became fit for being sacrificed. The gods then dismissed the ox which turned to a gayal (beo goææus).

The gods killed the sheep; but the part fit for being sacrificed went out of the sheep, and entered a goat; thence the goat became fit for being sacrificed. The gods dismissed the sheep, which turned to a camel.

The sacrificial part (the medha) remained for the longest time (longer than in the other animals) in the goat; thence is the goat among all these animals pre-eminently fit (for being sacrificed).

The gods killed the goat; but the part fit for being sacrificed went out of it, and entered the earth. Thence the earth is fit for being offered. The gods then dismissed the goat, which turned to a Āruañha.22

All those animals from which the sacrificial part had gone, are unfit for being sacrificed, thence one should not eat (their flesh).23

After the sacrificial part had entered the earth, the gods surrounded it (so that no escape was possible); it then turned to rice. When they (therefore) divide the Purodāśa into parts, after they have killed the animal, then they do it, wishing "might our animal sacrifice be performed with the sacrificial part (which is contained in the rice of the Purodāśa) ! might our sacrificial part be provided with the whole sacrificial essence!" The sacrificial animal of him who has such a knowledge becomes then provided with the sacrificial part, with the whole sacrificial essence.

22 A fabulous animal, supposed to have eight legs, and to kill lions.

23 That is to say: all beings who owe their origin to a loss of the sacrificial part in a higher species of the same class, such as the dwarf, the gayal, the camel, &c. are unfit to be used as food. Here is a hint given as to why certain animals are allowed and others prohibited to be eaten. We see from this passage clearly, that animal food was very extensively used in the Veda times.
9.

(The relation of the rice cake offering to that of flesh. 

The Vapâ and Purodâsâ offerings).

The Purodâsã (offered at the animal sacrifice) is the animal which is killed. The chaff and straw of the rice of which it consists are the hairs of the animal, its husks the skin, its smallest particles the blood, all the fine particles to which the (cleaned) rice is ground (for making, by kneading it with water, a ball) represent the flesh (of the animal), and whatever other substantial part is in the rice, are the bones (of the animal). He who offers the Purodâsâ, offers the sacrificial substance of all animals (for the latter is contained in the rice of the Purodâsâ). Thence they say: the performance of the Purodâsâ offering is to be attended to.

Now he recites the Yayûâ for the Vapâ (which is about to be offered): yuvam etâmi divi, i.e. Ye, O Agni and Soma, have placed, by your joint labours, those lights on the sky! ye, Agni and Soma, have liberated the rivers which had been taken (by demons), from imprecation and defilement. (Rigveda 1, 93, 5.)

The man who is initiated into the sacrificial mystery (the Dikshita) is seized by all the gods (as their property). Thence they say: he should not eat of a thing dedicated (to the gods). But others say: he should eat when the Vapâ is offered; for the Hotar

liberates the sacrificer from the gods by (the last words of the mantra just mentioned): “Ye, Agni and Soma, have liberated the (rivers) which had been taken.” Consequently he becomes a sacrificer (a yajamâna), and ceases to belong as a Dikshita exclusively to the gods. 87

Now follows the Yayûâ verse for the Purodâsâ (mentioned): anyam divo mûtâris’yâ (1, 93, 6). i.e. Mûtâris’yâ brought from heaven another (Soma), and the eagle struck out another (Agni, fire) of the rock, &c. (On account of the meaning of the last words “and the eagle,” &c., the verse is used as Yayûâ for the Purodâsâ offering.) For it expresses the idea, that the sacrificial essence had gone out and had been taken away (from man, horse, &c.), as it were, just as (Agni) had come out (of the rock).

With the verse: Taste (O Agni) the offerings, burn them well, &c. (3, 54, 22), the Hotar makes the Svishâkhrut of the Purodâsâ. By this mantra the Hotar makes the sacrificer enjoy such an offering (to be granted by the gods in return to the gift), and acquires for himself food and milky essences.

He now calls the Itâ (and eats from the Purodâsâ). For Itâ means cattle; (by doing so) he therefore calls cattle, and provides the sacrificer with them.

10.

(The offering of parts of the body of the animal. 

The Manotâ).

The Adhvaryu now says (to the Hotar): recite the verses appropriate to the offering of the parts of the

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87 As a Yajamâna he is allowed to eat again.
88 This refers to the legend of Soma being abstracted from heaven by the Gâyatris in the shape of an eagle, or by Mûtâris’yâ, the Prometheus of the Vedas tradition. See Kuhn, Die Herabkunft des Feuers und Götterfranks. Alt. Br. 9, 25—27.
89 After the Vapâ (ommentum) and the Purodâsâs, which forms part of the animal sacrifice have been thrown into the fire, the
sacrificial animal which are cut off for the Manotā. He then repeats the hymn: Thou, O Agni, art the first Manotā (0, 1). (This hymn being exclusively devoted to Agni), and the sacrificial animal belonging to another deity (besides Agni, viz., Soma), they ask: Why does he recite verses (exclusively) addressed to Agni, when the sacrificial parts (of the animal) intended for the Manotā are being cut off? (The answer is:) There are three Manotās among the gods, in which all their thoughts are plotted and woven, viz., Vāch (speech), Gāṇeśa (the cow), and Agni, in every one of whom the thoughts of the gods are plotted and woven; but Agni is the complete Manotā (the centre for all

Adhvaryus offer different parts of the body of the slaughtered animal. Most of them are put in the Jukh—ladle, some in the Upabalhīr. For the Adhvaryūs generally hold when giving an oblation, two ladles, Jukh and Upabalhīr, in his hand, placing the first over the latter. The names of the parts of the body which are to be sacrificed, are differently stated in the Katiya (0, 7, 0-11) and Hiranyakṣi’s Sutras (4, 14), but they appear to mean always the same parts. They are: the heart, tongue, the breast, the two sides (with the ribs which are not to be broken), the liver (called yashtil in Katiya, and ranima in the Hiranyakṣi and Baudhāyana Sutras), the two reins (rekha in K., aṣṭana in the H. and B. Sutras), the left shoulder blade (nyeṣma in H. and B., nayṣma in the Hiranyakṣi and Baudhāyana Sutras), the right part of the loins, and the middle part of the same. These are put in the Jukh. The remainder, the right shoulder blade, the third part of the same which is very small, and the left part of the loins are put in the Upabalhīr. Besides the penis (vareksheka), the straight gut (vareksheka), and the tail are cut off for being sacrificed. If the parts to be given with the Jukh and Upabalhīr are fried and dipped over with melted butter, then is the Hitot ordered to repeat the Annvākyā mantra by the words: manotāghat kavihara manityamamaya ambrūkha, i.e. ‘repeat a mantra to the offering, which has been cut off for the Manotā.’ This offering which is called the angavāya is given to the Manotā, the weaver of thoughts, who is said to be Agni.

The word is explained by Śāyana as a compound of ma and tā, which means literally the ‘weaving of thoughts’; that is, the seat of intelligence. Here it is used as a feminine; but in the hymn referred to, it is evidently a masculine; prasthāna manotā, ‘the first weaver of thoughts,’ which means about the same as ‘the first priest or priest,’ another denomination of Agni.

thoughts); for in him all Manotās are gathered. From this reason the priest repeats verses as Anuvākyās addressed to Agni at that occasion. By the verse: ‘O Agni-Soma, eat the food which is waiting (for you) &c. (1, 93, 7),’ he makes the Yiṣyā to the offering. This verse ensures, on account of the words ‘food’ (havīsha) and ‘waiting for you’ (prasthūtya), success. For the offering of him who has such a knowledge ensures success and goes to the gods (only) by means of all parts of a particular ceremony being well performed. 81

He gives an offering to Vanaspati82 (the vegetable

81 The verse should be always in accordance with the sacrificial act.

82 The offering of melted butter to Vanaspati (in form of the Yūpa) takes place immediately after the so-called vesikama, or the offering of the water in which entraile (heart, &c.) of the slaughtered animal have been fried. In the Apastamba Sūtras the performance is thus described as Śāyā mentions. The Adhvaryūs puts a plant on the Jukh (large ladle), takes one liquid ājyā (melted butter), dips it twice about it (the plant), and says to the Hitot: address Vanaspati. He then first repeats an Anuvākyā: dhṛtyāh vanaspataye. I give here the text of this mantra; which I found in its entirety only in the Sāpta-Bhūtra prāyoga:

विनायकरता विनायकरता प्रहोतमा अर्थ। पस्लिन्द्रयां भुवनां द्वारे प्रवेशिताः

I. e. Mayst thou, O tree (the Yūpa), with golden leaves of gold, who art quite straight, after having been freed from the bonds (with which thou art tied), carry up, on the path of right, turning towards the south, the off-rings for thy own sake to the gods! (The ‘bonds’ refer to the cord with which the animal was tied to the Yūpa; they are to be taken off. The golden leaves refer to the decoration of the Yūpa with ribbons. ‘For thy own sake!’ this offering belongs to himself.)

After the Hitot has repeated this Anuvākyā, the Maṭrāvarūpā then gives them the prasāha (orders) to repeat the Yiṣyā mantra by the words: ṣāta पालस्यवालय, &c. (See the mantra in full in the Viṣṇu-saṃhitā-Sūtra, 31, 48, with some deviations).

The Hitot thereupon repeats the Yiṣyā mantra, which runs as follows:—
SECOND CHAPTER.

(The remaining rite of the animal sacrifice.
The Prātar-anuvāka).

II.

(Why fire is carried round the sacrificial animal.)

The Devas spread the sacrifice. When doing so, the Asuras attacked them, intending to put an obstacle in their way (to prevent the successful performance of the sacrifice). The attack was made against the sacrificial post from the eastern direction after the animal had been consecrated by the Apri verses (see 2, 4), and before the fire was carried round the animal. The Devas awoke, and surrounded for their own protection, as well as for that of the sacrifice, (the place) with a three-fold wall resembling fire. The Asuras seeing those walls shining and blazing, did not venture an attack, but ran away. Thus the Devas defeated the Asuras on the eastern side as well as on the western. For this reason the sacrificers perform the rite of carrying fire round (the animal, when consecrated), and have a mantra recited; for they thus surround (the animal), with a three-fold wall shining like fire for their own protection and that of the sacrifice.

After the animal is consecrated, and fire carried around it, they take it northwards. They carry before it a firebrand, meaning thereby that the animal is ultimately the sacrificer himself; they believe that he will go to heaven having that light (the firebrand)

and Iṣṭā, the personification of God, called to appear. This "calling," of Iṣṭā is always the same. The formula is given in the Asvāl.

Sr. Bṛhat 1, 7: रुणकाश्यं प्रवर्तते.

The Aṣṭadha is performing this rite. See 9, 9.
carried before him. And in this way he really goes to heaven.

The Adhvaryu throws sacred grass (barhis) on the spot where they are to kill the animal. When they carry it outside the Vedi, after having consecrated and carried fire round it, they make it sit on the sacred grass (barhis).

They dig a ditch for its excrements. The excrements consist of herbs; the earth is the proper place for herbs; thus he puts them at the end in their proper place (by throwing them into a ditch, dug in the earth).

They say: when the animal is the offering, then many parts (of this offering) go off (are not used), such as hairs, skin, blood, half-digested food, hoofs, the two horns, some pieces of flesh which fall to the ground. (Such being the case) in what way then is the deficiency made up? The answer is: if they sacrifice Purodása divided into its proper parts along with the animal, then the animal sacrifice is made complete. When the sacrificial essence had gone from the animals, both rice and barley sprang out of it. When they offer Purodása divided into its proper parts along with the animal, then they should think, “our animal was sacrificed with the sacrificial essence in it; our animal has been sacrificed in its entirety.” The animal of him who has this knowledge is sacrificed in its entirety.

12.

(The offering of the drops which fall from the omentum).

After the Vapā (omentum) has been torn out (of the belly), they bring it (to the fire for being fried). The Adhvaryu causes to drip out of a Sruva drops of hot melted butter. When the drops are falling (to the ground), the Adhvaryu orders the Hotar to recite the mantra appropriate to the drops (falling down). For the drops belong to all deities. He might think, they are not mine. (I, the priest, have nothing to do with them); they may, therefore, uninvited go to the gods; (but he ought to repeat mantras for them).

He repeats the Anuvākyā (for the drops:) “Be favourable to our loud voice (to be heard at a distance) which is agreeable to the gods, when swallowing our offerings with thy mouth! (1, 76, 1.)” By this mantra he throws the drops into the mouth of Agni. He further repeats the hymn: “bring this our sacrifice among the gods” (3, 21). By the words (of the second pada of the first verse:) “be favourable to our offerings, O Jitāvedas!” he begs for the acceptance of the offerings. In the words (in the third pada of the first verse:) “eat, O Agni, the drops of the marrow a (and the) melted butter,” the drops of the marrow and the melted butter are mentioned. The words (of the fourth pada of the first verse:) “eat, O Hotar, having first taken thy seat!” mean: Agni (for he is the Hotar of the gods) eat, after having taken, &c.

(In the first half of the second verse:) “the drops of melted butter drip for thee, O purifier, from the marrow,” the drops both of the melted butter and the marrow are mentioned. (By the second half:) “grant us the best things which are desirable, for worshipping (thee) in the proper way,” he pronounces a blessing.

(In the first half of the third verse:) “O! Agni! these drops are dripping melted butter for thee, the wise, who art to be worshipped with gifts,” the drops (of marrow) are described as “dripping melted butter.”

a By meda, say. understands the Vapā, which is certainly the right explanation.
(By the second half:) "thou, the best Rishi art kindled; be a carrier of the sacrifice!" he (the priest) orders the sacrifice to be successful.

(In the first half of the fourth verse:) "to thee, O Adhirigu! drop the drops of marrow and melted butter, O Agni! thou strong one!" the drops both of the marrow and melted butter are mentioned. (By the second half:) "mayst thou, praised by poets, come (to us) with thy brightly shining flame! kindly accept our offerings, O wise!" the priest asks the acceptance of the offerings.

(After the recital of the fifth verse:) "we offer to thee the most juicy marrow (the Vapä) taken out of the midst (of the belly); these drops (of melted butter) drip on this thin skin (the Vapä), carry them severally up to the gods!" the priest pronounces the formula Vauhadr! for the drops (and thus concludes the offering of the drops).

He then repeats the same formula (the Anuvashaskara as if sacrificing the Soma), O Agni, enjoy the Soma! (using instead of "Soma" the word "drops.") These drops belong to all the gods. Thence the rain falls, divided in drops, down upon the earth.

13.

(On the Svahakritis and the offering of the Vapä).

They ask: which are the Puronuvakyas, the Praishas and the Yiyyas for the call: Svahä? (The answer is:) The Puronuvakyas are just the same as those recited (for the drops), the Praishas and the Yiyyas are also the same. They further ask: which are the deities for these Svahakritis? (To this) one should answer, the Vis're derah; for there are (at the end) of the Yiyya the words, "may the gods eat the oblation over which Svahä! is spoken."

The gods conquered by means of the sacrifice, austerities, penances, and sacrificial oblations the heavenly world. After the Vapä had been offered, the heavenly world became apparent to them. Regardless of all the other rites, they went up to heaven by means of the oblation of the Vapä (alone). Thereupon Men and Rishis went to the sacrificial place of the gods (to the Hotar, after having repeated the hymn addressed to the drops dripping from the Vapä, is requested by the Maltravaruna (who then gives the prashka, i.e. order) to make the Svahä, (svahakriti, i.e. the pronunciation of the formula: svahä! of the ajayä, the medas (Vapä) of the drops dripping from the Vapä, of the Svahakriti, in general, and of the verses which are addressed to the oblations in the hymn mentioned (imam na yesu, 3, 21, see above). This order the Maltravaruna concludes by the words: "Svahä! the gods pleased with the Ajiyä may first taste the Ajiyä! Hotar, repeat the Yiyya!" Then the Maltravaruna repeats a Puronuvakyä for the offering of two portions of ajiyä. Then the Maltravaruna orders the Hotar to recite two Yiyyas, one for Agni, the other for Soma, in order to induce these deities to accept the offering given after the recital of the Yiyya. After having repeated them he is ordered to repeat the Yiyya for the medas (Vapä), addressing Agnishomda.

Now the deviation from the general adopted rules of the sacrificial practice is, the formula Svahä is here several times used without having a proper Anuvakyä and Yiyya. To this practice some performers of sacrifices had raised some objections. But the author of our Brähm. defends the practice, asserting that the Puronuvākyās required for the Svahākritis are included in those mentioned for the drops (p. 99), their prashha is contained in the general prashha, in the words: hotar agni sihakhet, may the Hotar recite the Yiyya for Agni &c., which formula the different Svahās follow, one of which is, Svahā svahākritenta (see above); and their Yiyya comprised in the general Yiyya, which is according to the Anuvākyā, str. 3, 4, the last verse of the Api šāhā.
see) whether they might not obtain something worth knowing. Having gone round about and searched all the place, they found nothing but a disembowelled animal lying there. Thence they learnt that verily the value of the animal (for sacrifices) consists only in its Vapâ, which part is just as much as the whole animal.

When they, at the third libation, fry the remaining portions (all save the Vapâ) of the animal and offer them; then they do so, wishing, “may our sacrifice be performed with many many oblations! may our sacrifice be performed with the entire animal!”

14.

The oblation of the Vapâ is just like an oblation of ambrosia; such oblations of ambrosia are (besides) the throwing of the fire ⁴ (produced by the friction of wooden sticks) into the sacrificial hearth. the oblation of Ajyâ and that of Soma. All these oblations are without an (apparent) body (they disappear at once when thrown into the fire). With such bodiless oblations the sacrificer conquers the heavenly world. The Vapâ is just like sperm; for just as the sperm (when effused) is lost (in the womb), the Vapâ is lost (disappears in the fire on account of its thinness). Further, the Vapâ is white like sperm, and without a substantial body just as sperm. Blood and flesh making up the substance of the body, the Hotar therefore should say (to the Adhvaryu), Cut off all that has no blood.

The Vapâ oblation must consist of five parts, even if there are only four parts (all except the gold plate) at the sacrificer’s disposal. The priest first puts ⁶ melted butter for the Vapâ in the ladle, then follows a thin gold plate, the Vapê, the melted butter for the gold plate, and (lastly) the dripping of melted butter (on the whole).

They ask: if there is no gold to be had, what should he do then? (The answer is:) he should first put twice melted butter in the ladle, then the Vapê, and drip twice hot melted butter on it. The melted butter is ambrosia, the gold is also ambrosia. Therefore everything wished for (by the sacrificer) when throwing the melted butter and the gold (in the ladle), is attainable. Together with the melted butter (to be taken twice), and the gold, the Vapê oblation consists of five parts.⁷

Man is composed of five parts, viz. hairs, skin, flesh, bones, and marrow. The priest having (by the Vapê oblation) made (the sacrificer) just such a man (composed of five parts), offers him in Agni, who is the womb of the gods. For Agni is the womb of the gods; after having grown together in Agni’s womb with the (different other) oblations, he then goes up to heaven with a golden body.

15.

(On the repetition of the Prátar-anuváha, or early morning prayer, on the day of the Soma libation.)

The Adhvaryu orders the Hotar to repeat the mantras appropriate for the gods who appear in the early morning. These gods are Agni, Ushâs (dawn), and the Asvins (twilight); they come, if each of them is addressed in mantras of seven different

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⁴ See Alt. Br. 1,16.
⁵ The technical term for this proceeding is upa-starepan.
⁶ The two others are the Vapâ itself and the hot melted butter dripped on it.
metres.8 They come on the call of him who has such knowledge.

As Prajāpati, when he himself was (once) Hotar, was just about to repeat the Prātar-anuvāka, in the presence of both the Devas and Asuras, the first thought, he will repeat the Prātar-anuvāka for our benefit; the latter believed, he will do so for us. He then repeated it for the Devas. Thence the Devas became masters of the Asuras. He who has such knowledge becomes master of his enemy, adversary, and gainsayer. It is called Prātar-anuvāka (morning prayer); for Prajāpati prayed it early in the morning. It is to be repeated in the dead of night.9 For people follow in their sayings him who possesses the whole speech, and the full Brahma, and who has obtained the leadership.10

Therefore the Prātar-anuvāka is to be repeated in the dead of night: for it must be repeated before people commence talking. Should he, however, repeat the Prātar-anuvāka after people have commenced talking, he would make the Prātar-anuvāka (which should be the first speech uttered in the morning) follow the speech of another. (Such being contrary to its nature) it must be repeated in the dead of night. He should repeat it even before the voice of the cock is heard.11 For all the birds, including the cock, are the

mouth (the very end) of the goddess Nirīti (destruction, death). If he thus repeats the Prātar-anuvāka before the voice of the cock is heard, (he should do so considering) that we cannot utter the sacred words required at a sacrifice, should others already (animals or men) have made their voices heard. Thence (to avoid this) the Prātar-anuvāka should be repeated in the dead of night. Then verily the Adhvaryu should begin his ceremonies12 (by calling on the Hotar to repeat the Prātar-anuvāka), and the Hotar then should repeat it. When the Adhvaryu begins his work (by ordering the Hotar to repeat), he begins with speech, and the Hotar repeats (the Prātar-anuvāka) through Speech. Speech is Brahma. Thus every wish which might be attainable either by Speech or Brahma13 is attained.

16.

Prajāpati being just about to repeat the Prātar-anuvāka, when he was himself Hotar (at his own sacrifice), all the gods were in a state of anxious expectation, as to who of them would be first mentioned. Prajāpati looked about (and, seeing the state of anxiety in which the gods were, thought), if I commence by addressing (the mantra) to one deity only, how will the other deities have a share (in such an invocation)? He then saw (with his mental eyes) the verse: āpō revatī, i.e. the watery waters (10, 30, 12). Apo, i.e. waters, means all deities, and revatiḥ (rich) means also all deities. He thus commenced the Prātar-anuvāka by this verse, at which all the gods felt joy: (for each of them thought), he first has mentioned me; they all then felt

8 To each of these three deities are mantras in the following seven metres addressed: Gāyatrī, Anushūpya, Trishtubh, Bhriguitī, Usñha, Jāpati, and Pørkhi.
9 This appears to be the meaning of: mahāti rātrīyākā. Eky. explains it rather artificially "as the great portion of the night following the day on which the animal sacrifice for Agni-humiyā had been performed."
10 The author alludes here to the relation of subjects to the king, and of pupils to their teacher.
11 By jāhuni only the cock is to be understood. The original form being bakhuni, we are reminded of the very word "cock." Great importance is attached to this bird in the Zend-Avesta, where it is named para-darā.
12 The term used is, upākāra.
13 Say, understands here by speech the worldly common talk, by Brahma the sacred speech, the repetition of the mantras.
joy when he was repeating the Prātar-anuvāka. He who has such a knowledge (i.e. who commences his Prātar-anuvāka by the same verse), commences his Prātar-anuvāka with a joint address to all the gods.

The Devas were afraid of the Asuras robbing them of their early morning sacrifice (the Prātar-anuvāka), for they (the Asuras) were so very strong and powerful. But Indra said to them: “Do not be afraid! I shall strike them with the three-fold power of my morning thunderbolt.” He then repeated the verse mentioned (10, 30, 12). This verse is in three respects a thunderbolt, viz. it contains “the destroying waters” 14 (apō nupirītīḥ), it is in the Trishṭubh (Indra’s) metre, and it contains “speech” 15 (it is recited with a loud voice). With this thunderbolt he struck and destroyed them. Thence the Devas became masters of the Asuras. He who has such a knowledge, becomes master of his enemy, adversary, and gainsayer.

They say: he should be the Hotar who produces in this verse (when reciting it) the number containing all metres. This is the case, if it be repeated thrice. This is the production of the metres.

27.

He who wishes for long life, should repeat a hundred verses. For the (full) life of man is a hundred (years); he has (besides) a hundred powers, and a hundred senses. 16 (By repeating one hundred verses)

14 In the Anukramanikā the deity of the song in which this verse occurs, is called Apsy nuptītṛḥ.
15 Vācā has the power of destroying, under certain circumstances, the sacrificer.
16 According to Sāy, the number of “a hundred” for the senses is to be obtained, if the senses are stated at ten, and if to each of them ten tubular vessels, in which they move, are ascribed.

the priest secures to the sacrificer his full age, his (mental and bodily) powers, and his senses.

He who wishes for (performing successfully the subsequent great) sacrifices, should repeat 360 verses. For the year consists of 360 days; such a year (is meant here). The year is Prajāpati. Prajāpati is the sacrifice. The intelligent Hotar who recites 360 verses turns (in this way) the sacrifice (regarded as a divine being, the mediator between gods and men) towards the sacrificer.

He who wishes for children and cattle should repeat 720 verses. For so many days and nights make a year (one of 360 days). Prajāpati is the year. For after he is produced (prājnyāmāṇa), the whole universe is produced (prājñyāya). 4 He who has such a knowledge, obtains, if being born after Prajāpati (by means of the sacrifice), children and cattle.

If any one who is not recognized as a Brahman, or one who has a bad reputation on account of being charged with crimes, should bring a sacrifice, then 800 verses should be repeated. The Gāyatrī consists of eight syllables (three times eight). The gods being of the nature of the Gāyatrī, removed the evil consequences of sin and crime. He who has such a knowledge, removes the evil consequences of sin and crime from himself by means of the Gāyatrī.

He who wishes for heaven should repeat a thousand verses. For the heavenly world is at a distance of about 1,000 days’ travelling on horseback from here (this earth). (To repeat a thousand verses, is done) for reaching the heavenly world everywhere. (He who then wishes) for acquisition of things to be enjoyed, and of communion (with the gods), should recite an unlimited number (of verses). For Prajāpati 17 He is the creator.
is boundless. To Prajāpati belongs the recitation which makes up the Pṛātar-anuvāka. Therein are all desires contained. When he repeats an unlimited number (it is done) to obtain fulfilment of all desires. He who has such a knowledge obtains fulfilment of all wishes.

Thence one should repeat an unlimited number (of verses). He repeats verses of seven (kinds of) metres for Agni; for there are seven worlds of the gods. He who has such a knowledge becomes successful in all of them. He repeats verses of seven (kinds of metres) for Ushas; for there are seven (kinds of) cattle in villages. He who has such a knowledge, obtains these seven (kinds of) cattle in the villages.

He repeats seven (kinds of verses) for the Aśvinś; for speech spoke in seven (different tones). In as many tones (i.e. seven) then spoke Speech (in all made men). (These seven tones are made) for comprising the whole speech (the worldly talk and singing), the whole Brahma. He repeats verses for three deities; for three worlds are three-fold. (This repetition therefore serves) for conquering (all) these worlds of the gods.

18.

They ask: how should the Pṛātar-anuvāka be repeated? It is to be repeated according to the metres (verses of the same metre to be put together). The metres are the limbs of Prajāpati. He who brings the sacrifice is Prajāpati. For the benefit of the sacrificer the several verses of the Pṛātar-anuvāka are to be recited pada (foot) by pada. For cattle

18 As many as a Hotar can repeat from after midnight to sunrise.
19 Such as goats, sheep, cows, horses, asses, camels, &c. As the seventh kind, Apatamsha counts man.
20 That is to say: he should take together all the verses in the Gāyatrī, or in the Trishtubh or other metres, without mixing them.
21 There are in most cases four.

The four feet of animals are indicated by the division of each verse into four padas, and the two legs of the sacrificer by the stopping of the voice after the repetition of each half verse.

22 Asvy. St. śatr. 4, 10. The regular order of metres which commences by Gāyatrī and goes on by Usñilī, Anushtubb, &c. based on the increase by four syllables of each subsequent metre, is not kept in the Pṛātar-anuvāka. Usñilī is here not second, but fifth, Anushtubb is second. The expression śyā/m means, one metre being produced by an increase of the number of syllables out of the preceding metre. This increase in the Pṛātar-anuvāka goes as far as the fourth metre, the Brihatī, which is the centre; then the turn from the lower number to the higher commences again. The first turn is Gāyatrī, Anushtubb, Trishtubb, and Brihatī; the second Usñilī, Jagati, and Paūkṛti. There being after the Brihatī a return to lower numbers, the development is stopped: thence the Pṛātar-anuvāka is aydha also.
There are thirty-three gods who drink Soma and thirty-three who do not drink Soma.

The Soma-drinking gods are: eight Vasus, eleven Rudras, twelve Adityas, Prájapati, and Váhá'kára. The not Soma-drinking gods are: eleven Práyájas,²⁴ eleven Anúyájas,²⁵ and eleven Úpayájas.²⁶ They

²⁴ These are the seven verses of the A ṣ ha hymn, see 9, 4.
²⁵ At the animal sacrifice, there are eleven Anúyájas required. This is briefly stated in A ṣ ha 30, 4, 5, where, however, in addition to those occurring at a previous sacrifice (Chintumáya Ishti), only two are mentioned; and on reference to the rules on the Chintumáya Ishti (2, 11), we find also in addition to three which are supposed to be already known, only six mentioned. The three primitive (1, 3). The formula is for all Anúyájas the same. First comes the name of the respective deity in the nominative, then follow the words: vásává váana hásvásá vártá (or vádá, or váptá). The first Anúyája, which is addressed to the archer, or sacrificial seat, runs for instance, as follows: देव परिवेशके वासवा वासवा वार्ता i.e. "may the divine sacrificial seat, O giver of wealth (Agni): taste of the wealth (fond) which is to be put by." The latter expression refers to the sacrificial food which had been eaten by the priests and the sacrificer just before the offering of the Anúyája. The gods are to have a share in the food already eaten. Food is regarded as the wealth to be put by; for it serves for the acquisition of vigour and strength. The term vaśa is frequently used with See 2, 27. The order of the Anúyája deities at the animal sacrifice is (day and night), 3) deri jashti (creation), 4) deri and abhi (vigour and ablation), 5) dayáha hétá (the two divine Holts, i.e.特质, and Bhérati), 6) yásá dhrá (the three deities: Agni, Varávára, and Bhérati), 7) deri, 8) vaññárá (see 2, 8), 9) yásá dhrá (the three deities: Agni, Varávára, and Bhérati), 10) deri jashti (creation), 11) Agni Śiva-sántá.²⁶

The Úpayájas, or supplementary offerings, accompany the Anúyájas. At the same time that the Holot is repeating the Anúyája mantras, and the Adhvaryu is throwing at the end of each oblation into the fire, the Praïātadrháṣṭar, who is the constant assistant of the Adhvaryu, offers eleven pieces of the meat of the sacrificial animal, and accompanies his offerings with eleven Yájasmantras, (see them in the Vájasaneya Sáhíṭá, & 21, and Tattvályya Sáhíṭá, 3, 8, 11). All conclude with: omah. On comparing their text in the Vájasaneya Sáhíṭá, with that in the Tattvályya Sáhíṭá, we find some different verses in the order of these mantras. The deities are the same. They are according to the Táttt. 8, the following ones: 1) Ocean, 2) Air, 3) Sávitrí, 4) Day and Night, 5) Mitrvára, 6) Soma, 7) the Sacrifice, 8) the Mother, 9) Heaven and Earth, 10) the Divine Clouds (abha, invoked for giving rain according to Sávitya's commentary on the Táttt. 8, vol. 1. p. 45), ed. Cowell), 11) Ágnią Vásávára. The Holot has nothing to do with the Úpayájas. All is performed by the Praïātadrháṣṭar. We find the whole ceremony minutely described in the Hiranyakes'rauta-Sátras (4, 16, 17). The charcoals for kindling the fire for these offerings are taken from the fire which is on the place where the animal is slaughtered. These charcoals are (as I am orally informed) put on the so-called Dhráśa, or small fire-place behind which the Holot is sitting, and which is between the Ágniśra and Márjáli fire. On the same place the tail of the animal, the principal part of which belongs to the "wives of the gods," is sacrificed.

²⁷ This term denotes the parts of the Praïātadrháṣṭar which introduces the Soma sacrifice.
THIRD CHAPTER.


19.

(Story of the Sūdra Rishi Kavasha).

The Rishi, when once holding a sacrificial session on (the banks of) the Sarasvati, expelled Kavasha, the

\[1\] In the Kaushitaki Brāhmaṇa (19, 3) the story of Kavasha is reported in the following way:

The Rishi, when once holding a sacrificial session on the Sarasvati, expelled Kavasha. These Rishis reproached him (that he had come among them) saying: "Thou art the son of a slave girl, we shall neither eat nor drink with thee." Hitting him angrily, he ran to the Sarasvati, and obtained her favour by means of this hymn (prā devatā brahmaṇas). She followed him. These Rishis then thought that he was guileless. Turning to him, they said: "Rishi! adoration be to thee, do us no harm! thou art the most excellent among us, for she (Sarasvati) follows thee." They made him the manager of the sacrificers, and thus appeased his wrath. This is the importance of Kavasha, and he it was who made that hymn known.

The occasion on which Kavasha had this hymn revealed to him is thus related in the Kaushitaki Brāhmaṇa. (19, 1):—

son of Ilūsha, from (their) Soma sacrifice, (saying) How should the son of a slave-girl, a gamer, who is no Brahmā, remain among us and become initiated (into all sacrificial rites)? They turned him out of the place into a desert, saying, that he should die by thirst, and not drink the water of the Sarasvati. After having been driven (from this place), into a desert, he, being vexed by thirst, saw (the mantra called) Apo napriyam : prā devatā brahmaṇas gātur etc., &c., i.e., may there be a way leading to the gods for the Brahmā (may he be received among them). By this means he obtained the favour of the waters. They went out (of their house) to (meet) him. Sarasvati surrounded him on all sides. Therefore that place is called Purūṇara (from ennum-kavasm-paniswarī). As Sarasvati had surrounded him on all sides, the Rishi said, the gods know him; let us call him back. All consented, and called him back. After having called him back, they made Apo napriyam, by repeating: prā devatā brahmaṇas (10, 30); by its means they obtained the favour of the waters and of the gods. He who has this knowledge, makes the Apo napriyam, obtains the favour of the waters and the gods, and conquers the highest world (the heavenly-world).

\[2\] Of old the Rakshas, the disturbers of the sacrifice, guarded the waters of the bathing places. Some persons had come to the waters. Then, the Rakshas killed them all. Kavasha then saw this hymn which comprises fifteen verses: prā devatā. He then repeated it, and by means of it turned the Rakshas from the bathing places, and killed them.

\[3\] The priests take water from a river, putting it in an earthen vessel. This water serves for squeezing the soma juice.
He should repeat it without stopping. (If he does so) the god of rain (Parjanya) will bless his children with incessant rain. Should he stop in regular intervals, when repeating (the hymn, as usual), then the rain-god would keep away in the clouds the rain from his children. Thence it is to be repeated without stopping. If he repeats thrice the first verse of this (hymn) without stopping, in this manner the whole (of the hymn) becomes repeated without stopping.\(^8\)

20.

(The ceremony of mixing the Vasatirari and Ekadhana waters.)

After having repeated these (first) nine verses (of the hymn, 10, 30) in the same order as they follow (one another in the Saññiṣṭhā), he repeats the (11th verse), hino na adhvarām, &c. as the tenth, and (after it, he adds the 10th :) hennirtritāv, when the waters\(^4\) filled (in jars) by the Ekadhāna are turned away (from the river or tank whence they have been taken to the sacrificial compound). When they are seen (by the Hotar) he repeats: prati yud āpō adhvarām (10, 30, 13). When the waters approach (the Chātvaṇa), then he repeats the verse: adhvarāh payasti (5, 43). When the (Vasatirari and Ekadhana) waters are joined together (in the Chāna of the Hotar and Mātrivarnaṇa) then the Hotar repeats: sam anyā yanti (2, 35, 3).

(To illustrate the origin of this rite, the following story is related.)

Both kinds of waters, those called Vasatirari, which were brought the day previous (to the Soma feast), and those called Ekadhana, which were brought on the very morning (of the Soma feast), were once jealous of one another, as to which should first carry up the sacrifice. Bhṛgu, becoming aware of their jealousy, bade them to be quiet, with the verse: sam anyā yanti, &c. He restored peace among them. The waters of him who, having such a knowledge, restores peace among them (in this manner) will carry his sacrifice.

\(^8\) He has to repeat only the first verse thrice without stopping, whilst all remaining verses of the hymn may be repeated in the usual manner. For the repetition of the first holds good for the whole remaining part.

\(^4\) I subjoin here a more detailed description of the Āpō nāpitrīram ceremony, or the joining of the water jugs. My statements are taken from a Soma prā Yaşn (a manual of the Adhivarty priests), the Hiranayaka-Sriuta Śātras, and oral information. After the Hotar has finished the Prātā-sāntāvāka, the Adhivarty addresses to him the words: “Ask for (to były) the waters,” to which the Hotar answers: “Āpō nāpitrīram” (saying upon them). The Adhivarty continues his orders (before the Hotar can answer): Chamaṇa-adhivarty of the Mātrivarnaṇa, come hither! ye Ekadhana (bringer of the Ekadhana waters), come! Neshtar bring the wife (of the sacrificer) ! Agnī (Agniścura), turn the Chamaṇa (Soma cup) of the Hotar and the mātrivrāi waters towards one another in the Chātvaṇa (a hole, for making ablutions)! The Chamaṇa-adhivarty of the Mātrivarnaṇa then brings a Chamaṇa. The Ekadhana, i.e., those who carry the so-called Ekadhana waters, then come with three jugs for the ekadhana, that the Adhivarty should first throw one stalk (ekadhana) into the jug, and thus consecrate it. Hence these waters are called ekadhana. The Neshtar brings the wife who holds a jug in her hand. After all have come, the Adhivarty throws one stalk of kuśa grass into the waters, and after having repeated the mantra, dvar āpāk, he puts four small fulls of ghee on the stalk, and sacrifices it. The Adhivarty brings the Chamaṇa of the Hotar and that of the Mātrivarnaṇa in which the Ekadhana waters are, into mutual contact, and puts the Vasatirari water jug near it. He pours water from it into the Chamaṇa of the Hotar, and leads it into that of the Mātrivarnaṇa, and again from that of the Mātrivarnaṇa into that of the Hotar. When the waters poured by the Adhivarty from this jug come near the Hotar, the latter makes the Adhivarty three adhvarās ṣaṇa āpā. Hast thou brought the waters, Adhivarty? Instead of this formula we find in the Kaushāraka Br. (13, 1), that means exactly the same.
When (both kinds of waters) the Vyasatvaris and the Ekudhvanas are poured together in the Chunnasa of the Hotar, he repeats: *apo udi udayanti* (1, 83, 2). Then the Hotar asks the Adhvaryu: hast thou obtained the waters? For the waters are the sacrifice. (The question therefore means:) hast thou obtained the sacrifice? The Adhvaryu answers: these (waters) are completely obtained. This means: see these waters.

(The Hotar now addresses to the Adhvaryu the following words:) "With these waters you will squeeze, O Adhvaryu, for Indra, the Soma, the honey-like, the rain-giving, the inevitably-successful-making; at the end, after having included so many ceremonies (from the first to the last); you will squeeze for him (Indra), who is joined by the Vasus, Rudras, Adityas, Rishus, who has power, who has food, who is joined by Brihaspati, and by all gods; (you will squeeze the Soma) of which Indra (formerly) drank, slew his enemies, and overcame his adversaries. Om!" (After having spoken these words) the Hotar rises from his seat (to show his respect). Respect is to be paid to the waters by rising, just as people rise to salute a distinguished person who is coming near. Thence the waters are to be saluted by rising from the seat, and turning towards them. For in the same manner people salute a distinguished man. Therefore the Hotar must go behind the waters for saluting them. For the Hotar, even if another one brings the sacrifice, has (in this way) the power of earning fame. Therefore the repeater (of the mantra) should go behind them. When going behind them, he repeats: *ambhayo yantra adhvathik* (1, 23, 16) i.e. the waters which are the friends of the sacrificers come on (various) ways mixing their (own) liquid with honey. (In the word madhu, honey, there is an allusion to Soma.) If a man who has not tasted (formerly) the Soma juice, should wish to earn fame (he ought to repeat this verse). If he wishes for beauty, or for the acquirement of sacred knowledge (Brahma splendour), he should repeat the verse, *amur yā upa śārya* (1, 23, 17). If he wishes for cattle, he should repeat, *apo udi udayaya* (1, 23, 18). Should he when repeating all these verses go behind (the waters), he would obtain fulfilment of (all) these wishes. He who knows this, obtains these.

When the Vyasatvaris and Ekudhvanas are being put (on the Vedi) then he repeats, *imā agman revatir jīvā dhunyā* (10, 30, 14); and with the verse, *āguṣtā āpah* (10, 30, 15), he concludes when they are (actually) put (on the Vedi).

21.

(The libations from the Upaniṣad and Antaryāma Gruhas. The haling in and out of the air by the Hotar).

The Prātar-Anyāvāka is the head of the sacrifice (Soma sacrifice). The Upaniṣad and Antaryāma
Grahas* are the air inhaled (prāya) and the air exhaled (apāna*). Speech is the weapon. Therefore the Hotar should not make his voice heard before the libations from the Upāṃṣu and Antaryāma grahas are poured (into the fire): Should the Hotar make his voice heard before these two have

* Upāṃṣu and Antaryāma are names of vessels from which the two first Soma libations are poured into the Ahavanīya fire, as soon as the juice is obtained by squeezing. Both libations which precede those from the other Soma vessels (Aladravāyana, etc.) poured in the fire of the Uttar Vedi, are not accompanied with mantras recited by the Hotar, as all other libations are, but they are performed by the Adhvaryu, whilst the Hotar is drawing in his breath, or bailing out the air which was breathed in. When doing the first, the libation from the Upāṃṣu graha is poured into the fire. When doing the latter, that from the Antaryāma graha is given. The Adhvaryu repeats some sacrificial formulas (see the Taittirīya Śiśūsūtra 1, 4, 2, 3), whilst the Hotar mutters only the two formulas (the technical names of such formulas repeated by the Hotar is nīvāndha) which are mentioned here (3, 21), and also in the Asv. Br. Śr. Śhāstra (5, 2).

In the books belonging to the Yajurveda, we meet the terms upāṃṣu graha, and upāṃṣu pitra, and likewise antaryāma graha, and antaryāma pitra. These terms require some explanation. The pitra is a vessel, resembling a large wooden jar with a very slight cavity on the top, in which the Soma juice is filled. The graha is a small cup, like a saucer, made of earth, and put over the cavity of the Soma vessel, in order to cover the "precious" juice. The bottom of it is first put in water, and a gold leaf placed beneath it. There are as many grahas as there are pitras; they belong together just as cup and saucer, and are regarded as inseparable. The word graha is, however, taken often in the sense of the whole, meaning both graha and pitra. On the different names of the grahas required at the three great libations, see the Grahanāya in the Pāṇ. Brah. 4, and the commentary on the Taittirīya Śiśūsūtra (vol. I, p. 603-603 ed. Cowell). I am in possession of several grahas and pitras.

At the end of the Prātaṃsaurya the Hotar must, after having repeated with a low voice the mantra, praśam yache, &c., draw in the breath as strongly as he can. Then he repeats with a low voice, apānaṃ yache, &c., and after having exhaled he exhales the air through the nose as strongly as he can. He repeats with a low voice, apānaṃ yache, &c., and when touching the stone by which the Soma for the Upāṃṣu graha is squeezed, he is allowed to speak aloud. (Oral information.)

It has been poured into the fire, then he would carry off the vital airs of the sacrificer by means of the speech, which is a weapon. For (if he do so) some one should say to the Hotar (afterwards), that he has made the vital airs of the sacrificer go off, (and he the Hotar) would lose his life. It happens always thus. Thence the Hotar should not make his voice heard, before the libations from the Upāṃṣu and Antaryāma grahas are poured into the fire. He should when the libation from the Upāṃṣu graha is given, mutter the words: "keep in the air inhaled! Svāhā! (I emit thee, O speech of good call for pleasing the sun (which is thy presiding deity))." He should then draw in the air, and say (with a low voice): "O breath, who goest in (my body), keep in (my body) the breath!" He should, when the libation from the Antaryāma graha is given, mutter the words: "keep in the air exhaled! Svāhā! (I emit thee, O speech of good call for pleasing the sun." (After having spoken these words) he should hale out the air, and say, "O air, haled out, keep this very air (which is to be haled out, in my body)." By the words "(I emit) thee (O speech!) for the air, circulating (in my body)," he then touches the stone used to squeeze the Soma juice for the Upāṃṣu graha, and makes his voice heard. This stone to squeeze the Soma juice for the Upāṃṣu graha is the soul. The Hotar after having put (thus) the vital airs in his own self, emits his voice, and attains his full age (100 years). Likewise does he who has such a knowledge.

* That is to say, some one might charge him afterwards with having murdered the sacrificer.

11 Not struck against another, as is done when the Soma juice is being squeezed.
22.

(The Hotar has no share in the Rahish-pavamana meal. The Soma libation for Mitrâ-Vuruṣa to be mixed with milk).

After the libations from the Upâmsu and Antaryâma have been poured into the fire, the Soma squeezed, and poured in the different vessels—grahas—such as Aindrarayava, &c., which are then kept in readiness for making the libations, five of the priests: Adhvarya, Prastotar, Pratithartar, Udgâtar, and Brahmadeva, one holding the hand of the other—amanrârâbhâ—walk in the direction of the Châtrâla, and ultimately take their seats for performing the ceremony of the Stotra, i.e. chanting a sacred verse—a Sâman. Now the question is, whether the Hotar is allowed to walk or not at the same time that the other priests just mentioned do so.

At that (occasion, when the priests walk) they (the theologians) ask, whether he (the Hotar) ought to walk or not (together with the others). Some say, he ought to walk; for this meal in honour of the Rahish-pavamana-stotra (which is about to be performed by the Sâma singers) is enjoyed equally by both gods and men; thence (both gods and men) participate in it. But those who say so are not to be attended to. Should he walk (along with the Sâma singers), then he would make the Rik (which is repeated by the Hotar; follow the Sâman. (If any one should see him do so) he at that occasion should tell him: "the Hotar here has been behind the Sâma singers, and ceded his fame to the Udgâtar; he has fallen from his place and will (in future) also fall from it." So it always happens to the Hotar (who walks after the Sâma singers). Therefore he ought to remain where he is sitting, and repeat the following Anumantranâ verse: "which Soma draught here at the sacrifice, placed on the sacred grass, on the altar, belongs to the gods, of this we also enjoy a share." Thus the soul of the Hotar is not excluded from that Soma draught (which is drunk by the Sâma singers after the Rahish-pavamana Sâman is over). Then (after having repeated the mantra mentioned) he ought to repeat: "thou art the

Udgîtha: अग्निस्थली अविचारितथिनिधि प्रेमगति दानम्
Pratikâra: तु आचार्याः
Nîkâna: वाचः

The Nîkânas, i.e. finales, are for the nine Pavanâ-stotra verses, the following ones: चान, चान चान, रहस्य, चान, and अज (for the four last verses).

14 The Rik is regarded as a solid foundation on which the Sâman is put. See the passage in the Chhadyopa-Upanishad (1, 6, 1), here quoted by Sâyana: "The Rik is the earth, the Sâman Agni; just as (the fire is put) on the earth, the Sâman is placed over the Rik (as its foundation); thence the Sâman is sung placed over the Rik." This means, before the singers can sing the Sâman, the Rik which serves for this purpose, is first to be repeated in the form in which it is in Rigveda. This is generally done. See besides Alt. Br. 3, 33.

15 This is the repetition, with a low voice, of a verse or formula, by the Hotar, after a ceremony is over.

11
mouth (of the sacrifice); might I become the mouth (first among my people) also! For the Bahishpavamāna draught is the very mouth of the sacrifice (sacrificial personage)." He who has such a knowledge, becomes the mouth of his own people, the chief among his own people.

An Asura woman, Dirghajhīkri (long-tongued), licked the morning libation of the gods. It (consequently) became inebriating everywhere. The gods wished to remedy this, and said to Mitra and Varuṇa: "ye two ought to take off this (the inebriating quality from the Soma)." They said: "Yes, but let us choose a boon from you." The gods said: Choose! They chose at the morning libation curd of milk whey (pauṣyā) in milk. This is their everlasting share; that is, the boon chosen by them. What had been made by her (the Asura woman) inebriating, that was made good (again) by the curd; for both Mitra and Varuṇa removed, through this curd, the inebriating quality, as it were (from the Soma juice).  

23.

(Purodāśa offerings for the libations.)

The libations (sannāni) of the gods did not hold (they were about falling down). The gods saw the rice cakes (Purodāśus). They portioned them out for each libation, that they should hold together the libations. Thence their libations were held together. When, therefore (at the libations) rice cakes are por-

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18 The translation of this sentence offers some difficulty. I follow here Sāyana, who refers the one asūdī to Dirghajhīkri, the other to pauṣyā. We have here an allusion to mixing the Soma with sour milk (dauḥkuraḥ), in order to make it less inebriating. The curds put in it, are Mitra's and Varuṇa's everlasting share. By the story which is here told the author tries to account for the fact, that the libation for Mitra-Varuṇa is mixed with curds of milk whey. At present the Soma is not generally mixed with sour milk. A large quantity of water is taken in order to weaken its strength.

17 That is to say, at the morning libation Gaṇatī, each pada of which consists of eight syllables, is the leading metre, whilst at the midday libation Trīkṣṇaḥ (with four padas, each of eleven syllables), and at the evening libation Jāpti (with four padas, each of twelve syllables) are the leading metres. Therefore some sacrificial priests were of opinion, that in accordance with the number of syllables of the leading metre of each libation, the number of kapālas (potsherds) should be eight at the morning, eleven at the midday, and twelve at the evening libation.

16 The reason is that Indra's metre, Trīkṣṇaḥ, consists of eleven syllables.

18 The Soma is not to be brought into contact with anything that is supposed to have been an instrument of murder, as in this case the melted butter was.
should eat of any part of the offering (whether besmeared with ghee or not).

These offerings, viz. melted butter, fried grains of barley (dhánáḥ), karambhā, parirāpa, purodāsa, and payasā, come by themselves to the sacrificers from every direction. To him who has such a knowledge come these (offerings) by themselves.

24.

(Havis-pañkti. Akshara-pañkti. Narāśaṃsa-pañkti. Savana-pañkti.)

He who knows the offering consisting of five parts prospers by means of this offering. The offering consisting of five parts (havis-pañkti) comprises (the following five things): fried grains of barley, karambhā, parirāpa, purodāsa, and payasā.

He who knows the Akshara-pañkti sacrifice, (offering of five syllables) prospers by means of this very sacrifice. The Akshara-pañkti comprises (the following five syllables): su, ma, pa, va, de. He who has such a knowledge, prospers by the sacrifice consisting of five syllables.

He who knows the Narāśaṃsa-pañkti sacrifice prospers by means of it. For two Narāśaṃsa offerings belong to the morning, two to the midday, and one to the evening libation. This is the Narāśaṃsa-pañkti sacrifice. He who has such a knowledge prospers by it.

He who knows the Savana-pañkti sacrifice prospers by it. This Savana-pañkti sacrifice consists of the animal which is sacrificed the day previous to the Soma feast (prāmaruṇa), the three libations (savānta), and the animal to be sacrificed after the Soma feast is over (prāmaruṇa-kāma). This is the Savana-pañkti sacrifice. He who has such a knowledge prospers by means of the Savana-pañkti sacrifice.

The Yajurveda-mantra for the havis-pañkti is: "May Indra with his two yellow horses eat the fried grains (first part of the havis-pañkti), with Pushan the karambhā; may the parirāpa (be enjoyed) by Savasrati and Bhārati, and the cake (apīpa-purūdāsa) by Indra!" The two yellow horses (hari) of Indra are the Rik and Śāman. Pishan (the guardian of flocks, the divine herdsman) is cattle, and karambhā is food. As to the words: sarasvarati-cūr and bhāra, Sarvasrati is speech, one of the masters (Acharya), the word Narāśaṃsa, i.e. belonging to Narāśaṃsa means the Soma cups (chamara) after one has drunk out of them, sprinkled water over them, and put them down. For in this condition they belong to Narāśaṃsa. At the morning and afternoon libations the Soma cups (chamara) are filled twice each time, and at the evening libation only once. Thus the Soma cups become during the day of libations five times Narāśaṃsa. This is the Narāśaṃsa-pañkti sacrifice.

It is not in the Sāṁhitā. As it stands here it appears to have been taken from another Nikāya. For whilst we found above five parts of the havis-pañkti mentioned, here in this mantra we have only four, the payasā being omitted.

According to Sāyapa the meaning of the latter sentence is: Pishan is called by this name from his feeding (pish) the cattle and karambhā is called food from being itself the nourishment.
and śārata (bearer) means vital air. Parivāpa is food, and apāra is sharpness of senses.

(By repeating this Yajñya-mantra) the Hotar makes the sacrificer join those deities, assume the same form, and occupy the same place with them. He (the Hotar) who has such a knowledge becomes (also) joined to the best beings and obtains the highest bliss.

The Yajñya-mantra for the Svishtakrit of the Purodāsa offering at each libation is “Agni, eat the offering.”

27 The Kausitaki Brāhmaṇa (10, 3) furnishes us with a fuller report on the origin of the Svishtakrit formula required for the Purodāsa offerings which accompany the Soma libations. It is as follows:

[Vedic text]

The gods could not agree as to who of them should first taste the Soma juice. They (all) wished for it, (each saying) “might I drink first, might I drink first.” They came (at length) to an understanding. They said: “Well, let us run a race.1 He of us who will be victor, shall first taste the Soma juice.” So they did. Among all those who ran the race, Vāyu first arrived at the goal; next Indra; next Mitra and Varuna, then the Asvinus. Indra thinking he would be beforehand with Vāyu, ran as fast as he could them. Agni is Death. They praised Agni with an offering, repeating “Agni, eat the offering,” and were released.

This formula (krodh asya rithi) consists of six syllables; the soul consists of six parts,—is six-fold. Thus the sacrificer redeems (by means of this formula) through a soul (represented by this formula) his own soul, and cleans off his debts. This is the mantra of Avatāra, the son of Praśravaṇa.

1 The expression in the original is: Ajīm ayas. See 4, 7.
and) fell down close to him. He then said, “We both have arrived (at the goal) together; let both of us be winners of the race.” Vāyu answered, “No! I (alone) am winner of the race.” Indra said, “Let the third part (of the prize) be mine; let both of us be winners of the race!” Vāyu said, “No! I alone am winner of the race.” Indra said, “Let the fourth part (of the prize) be mine; let us both be winners of the race!” To this Vāyu agreed, and invested him with the right to the fourth part (of the first Soma cup presented). Thence Indra is entitled only to the fourth part; but Vāyu to three parts. Thus Indra and Vāyu won the race together; next followed Mitra and Varuṇa together, and then the Aśvinas.

According to the order in which they arrived at the goal, they obtained their shares in the Soma juice. The first portion belongs to Indra and Vāyu, then follows that of Mitra and Varuṇa, and (lastly) that of the Aśvinas.

The Aindravāyana Soma jar (graha) is that one in which Indra enjoys the fourth part. Just this (fourth part as belonging to Indra) was seen (by means of revelation) by a Rishi. He then repeated the mantra appropriate to it, niyatrāh indraḥ śatrūthiḥ, i.e. Vāyu (and) Indra his carriage driver! Thence when now-a-days the Bharatas spoil their enemies (conquered in the battle field), those charioteers who

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* Niṣvāra is a frequent epithet of Vāyu, see the hymn 2, 41, meaning, one who has teams, oxen, cows, &c.

* Aśvins does not take this word here as a proper name, in which sense we generally find it in the ancient Sanskrit Literature, but as an appellative noun, meaning “warriors.” He derives the word from Aśva cattle, and ten to extend, stretch; to which etymology no modern philologist will give his assent. Sattra is here explained by Aśvins as “charioteer;” but in his commentary on Rigv.-1, 25, 9, he takes it in the sense of “enemy” which is, we think, the right one.

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seize the booty, say, in imitation of that example set by Indra, who won his race only by becoming the charioteer (of Vāyu), “the fourth part (of the booty is ours) alone.”

26.

(On the meaning of the libations from the Aindravāyana, Maitrāvarūna, and Aśvinas Grahas. The two Anuvākyas for the Aindravāyana Graha.)

The Soma jars (graha) which belong to two deities are the vital airs. The Aindravāyana jar is speech and breath, the Maitrāvarūna jar is eye and mind; the Aśvinas jar is ear and soul. Some (sacri-

"ficial priests) use two verses in the Anushṭubb metr

as Puronuvākyā, and two in the Gāyatrī metre as Yājñas when offering (the Soma juice) from the Aindravāyana jar. As the Aindravāyana jar represents speech and breath, thus the proper metres (Anushṭubb being speech, and Gāyatrī breath) will be applied. But this (practice) ought not to be observed. For where the Puronuvākyā mantra exceeds in syllables the Yājñas mantra, there is no success in the sacrifice, but where the Yājñas exceeds the Puronuvākyā (in syllables) there is success.

(Likewise success is not obtained) by using the same metres (for Anuvākyā and Yājñas mantras). In order to obtain any desire whatever, referring to speech and breath, the Hotar ought to do so (i.e.

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4 The author of the Brihạnamāṇa explains here the reason of the custom why the charioteers are entitled to the fourth part of the booty made in a battle.

5 These vessels are called: Aindravāyana, Maitrāvarūna, and Aśvinas.

6 This would be the case if the Anushṭubb metre should be used for the Puronuvākyā, and the Gāyatrī as Yājñas; for the Anushṭubb consists of thirty-two, and the Gāyatrī only of twenty-four syllables.
to repeat two verses in the Anushṭubh metre as Anuvākyās, and two in the Gāyatrī metre as Yājñyā mantras). In this way (all he desires) will be fulfilled. The first Puruṇuvākyā belongs to Vāyu (1, 2, 1), the second to Indra and Vāyu (1, 2, 4). By that Yājñyā 1 which belongs to Vāyu, the Hōtar makes (produces) breath (in the sacrificer). For Vāyu (wind) is breath, and by means of that pāda (foot) of the Indra-Vāyu-Yājñyā mantra, which refers to Indra, he makes speech. For speech is Indra’s. He (thus) obtains every desire (granted) which refers to breath and speech, without producing any inequality (by having the one set of mantras too long, the other too short) in the sacrifice.

27.

(The rite of drinking from the Aindravāyaṇa, Maiṭravṛṣṇa, and Aśvina grahas by the Hōtar. The formulas repeated at those occasions.)

The Soma offerings belonging to two deities are the vital airs; 2 but they are offered in the same jar for both (deities); for the reason is, that (all) the vital airs are of one and the same nature. They are sacrificed from two 4 grahas (jars with small cups) for the vital airs are a pair (such as the eyes).

When (after the Soma offering has been given to the two respective deities) the Adhvāryu hands over (the Soma cup to drink of the remainder of the juice) to the Hōtar, he receives it with the same mantra by which the Adhvāryu presents it (to him). By the (words): “This is a good, this is a multitude of goods; here is good, a multitude of goods; in me is the good; (when the Soma is drunk), a multitude of goods; ruler of speech! 6 protect my speech!” the Hōtar drinks Soma from the Aindravāyaṇa graha. (Then he repeats): “Speech with breath is called hither (by me); may speech with breath call also me! The divine Rishis, the protectors of (our) bodies, who are born from austerities (tapas) are called hither (by me)! may the divine Rishis, the protectors of our bodies, who are born from austerities, call (also) me!” By the divine Rishis, who are the protectors of (our) bodies, the vital airs are to be understood. Thus he calls (invites) the Rishis.

(By the words): “This is a good which has knowledge; here is a good which has knowledge; in me is a good which has knowledge; ruler of the eye, protect my eye!” the Hōtar drinks Soma from the Maiṭravṛṣṇa graha. (Then he repeats): “The eye with the mind is called hither. May the

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1 The two first verses of 4, 40, are used as Yājñyā.

2 This latter remark refers to the opinion of those who maintained that the Puruṇuvākyā and Yājñyā mantras ought to be of the same metre.

3 By these, speech, eyes, and ears are meant.

4 At the Soma offerings there are always two Grahas required; one is held by the Adhvāryu, the other by his assistant Pratipātrāchar. The contents of both the grahas belong to the same pair of deities; both are therefore dvīdṛ ładā, belonging to two deities. The author of the Brāhmaṇa attempts here to explain the circumstance, that though the Soma offering contained in one graha belong to two deities (Vāyu and Indra, Mitra and Varuna, &c.) there are always two Grahas used, and their contents simultaneously sacrificed.

6 This formula resembles very much one of the most sacred prayers of the Parās, viz. artham rōḥaḥ rūbītem asit which is particularly repeated when the Zota priest (the Hōtar of the Brāhmaṇa) is drinking the Soma (Soma) juice; rūḥaḥ is etymologically rūtaḥ, which is very frequently used in formulas repeated by the Hōtar before he tastes the sacrificial food; rūbītem is the superlative of rūtaḥ, conveying the same sense as purāraḥ.

In this translation I followed the reading भास्वा. One of my Manuscripts and Gāyāna read भास्वा, which appears to be only a lapsus calami for भास्वा.

The expression in the original is: tanuśeghānaḥ tenacḥ, the term “body” being thus put twice.
"eye with the mind call (also) me! The divine Rishis," &c. (just as above).

(By the words): "This is a good, a good which is lasting; here is a good, a good which is lasting; in me is a good, a good which is lasting; ruler of the sense of hearing! protect my sense of hearing!" the Hotar drinks Soma from the As'vina graha. (Then he repeats): "The sense of hearing with the soul is called hither: may the sense of hearing with the soul call (also) me! The divine Rishis," &c. (just as above).

When drinking from the Aindravāyava graha, the Hotar facing the cup turns its mouth towards his face (and drinks); for the inhaled and exhaled airs are in his front. In the same manner he drinks from the Maitrāvaruṇa jar; for the two eyes are in his front. When drinking from the As'vina jar, he turns its mouth round about; for men and animals hear speech sounding from all sides.

28.

(On the repetition of the two Yājñya mantras for libation from the Dridetya-grahas. No Anuvashaṭhāra allowed. On the Agur for those Yājñyas).

The Soma jars belonging to two deities are the vital airs. The Hotar ought to repeat the (two) Yājñya mantras (for the offering poured out of such a jar)

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8 Gāyatrī explains वेदशाला by विषपति.

9 The Aindravāyava graha has one, the Maitrāvaruṇa two mouths. The drinking from the latter ones is described as puratād pravarānakṣa, that is, to take the graha in one's hands, so that its mouth faces the mouth of the drinker, and when drinking to turn the lower part of the vessel aside.

The As'vina graha has three mouths. The drinking from it is described as pariśram, that is, to turn its three mouths one after the other to one's mouth when drinking, so that the whole vessel becomes turned round. (Oral information.)

without stopping (at the end of the first mantra) in order to keep together the vital airs and to prevent their being cut off. The Soma jars belonging to two deities are the vital airs. (Thence) the Hotar should not make the Anuvashaṭhāra (i.e. not pronounce the formula: "Agni, eat the Soma!" with the formula Vaushat! after the Yājñya has been repeated). If he do so, then he stops the (circulation of the) vital airs which are not stop-ped (in any other way). For this formula (the anuvashaṭhāra) is a stop. (If one should observe a Hotar repeat the Anuvashaṭhāra) one ought to tell him, that he had stopped the vital airs, which are not stopped (otherwise), and that he would (consequently) lose his life. This always happens. Thence he ought not to repeat that formula (the anuvashaṭhāra) when pouring oblations from the Soma jars belonging to two deities.

They ask, (what is the reason that) the Maitrāvaruṇa priest gives twice his assent that the Yājñya mantra should be repeated, and calls twice (upon the Hotar) to do so, whilst the Hotar declares his readiness to repeat the Yājñya mantra only once; and (concludes with) pronouncing twice, Vaushat! Vaushat! (instead of doing it once)? What is the (meaning) of the Hotar's declaration of his readiness to repeat the Yājñya mantra (that he repeats it only

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10 The recital of this formula is called anuvashaṭhāra.

11 The words "asent that the Yājñya mantra," &c. and "declaration of his readiness to repeat," &c. are only a translation of the term āgur, stating its full import. After the Hotar has repeated the two Yājñya mantras, mentioned on p. 130, he is addressed by the Maitrāvaruṇa priest in two formulas, following immediately one another, which are called Prāśka-mantra, i.e. mantras containing an order to repeat. Both commence by the formula: Hstä yāskeṣṭa, i.e. may the Hotar repeat the Yājñya mantra. The Hotar being obliged to repeat both Yājñya mantras sans tāmra without stopping, he can declare his readiness to respond to the order given by the Maitrāvaruṇa only before he commences to repeat the proper Yājñya mantras. His readiness he declares by the words
once at the beginning, and not before the second mantra)?

(The answer is) The Soma jars belonging to two deities are the vital airs. The Agur formula is the thunderbolt. If therefore the Hotar were to put between (the two Yaśya mantras) the Agur formula, he would deprive the sacrificer of his life (as if striking him) with (a weapon like) the thunderbolt. (If one should observe a Hotar doing so) one ought to tell him, that for having, by means of the Agur weapon, deprived the sacrificer of his life, he himself would also lose his life. Thus it always

happens. (Therefore) the Hotar ought not to repeat the Agur formula in the midst of (the two Yaśya mantras).

And further the Maitrāvaruṇa priest is the mind of the sacrifice, and the Hotar its speech. Speech speaks only when instigated by the mind (to do so). If any one utters speech different from what he thinks, such a speech is liked only by the Asuras, but not by the Devas. The Agur formula of the Hotar is contained in the two Agur formulas (hota yakṣaṇa) pronounced at this (occasion) by the Maitrāvaruṇa priest.

29.

(Rituyājas.)

The mantras repeated for the offerings to the Ritus¹⁹ (seasons) are the vital airs. By performing

¹⁹ There are twelve Grahas for the Ritus, from which the Soma juice is offered in three sections; first six, then four, and lastly two are taken. The mantras required are to be found among the so-called praśaka añghas. See As'v. 4. 8, 8. Sāṅkhāyana 7, 8. About the particulars of the Ritu Yaśya see Taittirīya Samhitā 1, 4, 14 and 6, 5, 5, with Śaṅkara’s commentary ed. Cowell, l. p. 643-46. The Yaśya mantras and the Praśhas for the Ritu offerings are essentially the same. All (12) Praśhas are given by the Maitrāvaruṇa. The first is addressed to the Hotar, and runs as follows :

May the Hotar repeat the Yaśya mantra for Indra! May he drink Soma from the cup of the Hotar with the Ritu! The Yaśya contains the same words, with the only difference that instead of yakṣaṇa the appropriate formula वेष्क्ष्णे is used.

In the second Rituyāja which is repeated by the Potar, the Marutis are invited to drink with the Ritu from the offering of the Potar. The third belongs to Prasāth and the wives of the gods. It is repeated by the Nashtar (गन्धर्ववन्येण गोविन्दविन्यासं वम्भितलोकपरिवर्धनं श्रेष्ठं स्वप्नः)

The fourth which is repeated by the Agrahāya belongs to Agrah. The fifth belongs to Indra-Brahmā, and is repeated by the Brāhma-
The Ritu Yājās are the vital airs. (Thence) the Hotar ought not to repeat the Anuvashṭākara. For the Ritus have no end; one (always) follows the other. Were the Hotar to repeat this formula (the anuvashṭākara) when making the offerings to the Ritus, he would bring the endless seasons (their endless succession) to a stand still. For this formula is a stand still. Who (therefore) should repeat it would bring the Ritus to a stand still, and difficulty would be created (for the sacrifice). This always happens. Thence he ought not to repeat that formula, when repeating the mantras for the offerings to the Ritus.

30.

(The Hotar eats the Pudus'a and drinks from the Grahas.)

The Soma jars belonging to two deities, are the vital airs, and cattle is food (ilā). (Thence) after having drunk from the Soma jars belonging to two deities, he calls Ḫā (food). The Ḫā is cattle. He thus calls cattle, and (consequently) provides the sacrificer with cattle.

They ask, Should the Hotar first eat the food (remainder of the Pudus’a offering previous to the Soma offering) which he has in his hand, or should he drink first from his Soma cup (chamasa)? (The same speculations on the nature of the Rituvaṃśa, viz. that they are the vital airs, we find in the Kausitaki Brāhmaṇa, 3, 9, and in the Gopāth Brāhmaṇa, 8, 7.)

16. The term used for “drinking” is bhākṣhayati, which is also the common word for eating. That bhāṣa must have been used already in very ancient times for “drinking” the Soma juice, is shown in a passage in the Homa Yajñat of the Zend-Avesta (see Yeans, 10, 12.) yaeva te bhadra homa sāh hada pautavat ādīnā bahāiteit, i.e. who enjoys thee O Homemaker, (Soma) when being dead (by bruising and squeezing) in the yellow milk. (The Homemaker of the Parsee is of yellow colour, and actually mixed with a little fresh milk.)

18. The formula for calling Ḫā is to be found in the Ṛgveda, Brāhmaṇa 1, 7: Ṛṣaḥṣāya, 11.
answer is) he should first eat the food which he has in his hand, then he may drink Soma from his cup. In consequence of the circumstance that he first drinks from the Soma jars (grahas) belonging to two deities, the Soma draught is first (before he takes any other food) enjoyed by him. Therefore (after having tasted already the Soma juice by drinking from the Grahas belonging to two deities) he ought to eat the food (Purodása) which he has in his hand, and then drink from his own cup (chamasa). In this way he takes (for himself) nourishment of both kinds (food and drink).

By taking both Soma draughts (from the graha and the chamasa) he obtains (for himself) nourishment (of all kinds).

(The Hotar pours some drops of Soma from the Graha into his Chamasa; the meaning of this proceeding is given in the following:)

The Soma jars belonging to two deities are the vital airs; the Chamasa of the Hotar is the soul. By pouring drops from the Soma jars belonging to two deities in the Chamasa of the Hotar, the Hotar puts in his own body) the vital airs for obtaining his full age. He who has such a knowledge attains to his full age (100 years).

31.

(See about this particular part of the Soma service, Asavāl. Sr. P. 4, 6, which passage is quoted by Sāyāṇa in his commentary on the Algaya Brāhmaṇam. The three formulas which constitute the Silent Praise (as mentioned here) form also with the exception of the pāthas (the three great words bhūr, bhuvar, svāhā) a chant called the Jyotirlinga, which is sung by the Udghaṭā when holding the cloth through which the Soma juice is strained (it is called dūdapaśa) in his hand. The metre of the three formulas (if all are taken together) is Gadjatī. The Rishi to whom it was revealed is said to be Purushottama (Śāma prajñapa).)

17 Mantras, sacred formulas and words, are always regarded as personages.

18 The term in the original is: pratyaḥparā pāta, Sāyāṇa explains it by pratiyohārā karmiṇī, they retaliate, take revenge.
of the midday libation. Shrya jyotir, &c. are the two eyes of the evening libation. He who has such a knowledge prospers by means of the three libations which are provided with eyes, and goes by means of such libations to the celestial world.

This "silent praise" is the eye of the sacrifice (the sacrificial man). There being only one of the "great words" (bhūr, bhrvah, var), (in the "silent praise" of every libation) it must be repeated twice, for though the eye is (according to its substance) only one, it is double (in its appearance).

The "silent praise" is the root of the sacrifice. Should a Hotar wish to deprive any sacrificer of his standing place, then he must not at his sacrifice repeat the "silent praise;" the sacrificer then perishes along with his sacrifice (the sacrificer personage) which thus has become rootless.

About this they say: the Hotar ought to recite (it at any rate); for it is for the priest's own benefit when the Hotar repeats the "silent praise." In the priest rests the whole sacrifice, and the sacrificer in the sacrifice. Thence the "silent praise," ought to be repeated.

FIFTH CHAPTER.

(The different parts of the Aṣṭāya Shastra: Āhāva, Nivāl, Sūktu.)

The call, sūṃsāvom (called āhāva) is the Brahma;
the Nivid the hymn. By doing so, he deprives him of his Khatram.

Should the Hotar wish to deprive the sacrificer of his subjects (his income, etc.) he has only to put in the midst of the hymn the Nivid. By doing so he deprives the sacrificer of his subjects.

But should he wish to perform the sacrifice in such a way as to keep the sacrificer in the proper possession of all he had (Brahma, Khatram, or Vis) then he must first repeat the āhāra, (sūkṣma), then the nivid, and (lastly) the sūkṣma (hymn). This is the proper performance for all (the three castes).

Prajapati was in the beginning only one (not distinguished from the world). He felt a desire of creating (beings) and (thus) multiplying himself. (Therefore) he underwent austerities, and remained silent. After a year had elapsed, he uttered twelve times (words) which constitute the Nivid of twelve sentences. After this Nivid had been pronounced, all creatures were produced.

(That the world had been created by means of the Nivid) this saw (also) a Rishi (Kuta by name) when repeating the following verse in which there is an allusion to it: mūphyā nividāh (1, 96, 2), i.e., “he (Agni) “created through the first Nivid, through the praise “of life in songs, all the creatures of the Manus, “(regents of large periods of time); through his lustre “shining everywhere (he made) the heavens and “water; the gods (priests) kept Agni (back on “earth), the giver of treasures.”

This is the reason that the Hotar gets offspring, when he puts the Nivid before the hymn (sūkṣma). He who has such a knowledge is blessed with children and cattle.

\[\text{That is to say, if he does not wish to deprive one of the royal castes}
\]
He repeats: *rathir adhrarāṇām*, i.e. proprietor of the carriage laden with offerings. The proprietor of the carriage laden with offerings is that one (Agni in heaven, Aditya). For he moves to his place (to which he wishes to go) just as one who has a carriage. Thus the Hotar has command over him (Agni) in this world.

He repeats: *atūtā hotā*, i.e. the Hotar who is not to be overcome. This Agni (the Agni on earth) is the Hotar who is not to be overcome. None can come across his way. Thus the Hotar has command over Agni in this world (on earth).

He repeats: *tūmār havyārat*, i.e. the runner who carries the offerings. Vāyu is the runner who carries the offerings. For Vāyu runs in an instant through the whole universe; he carries the offerings to the gods. Thus he has command over Vāyu in the airy region.

He repeats: *ā dṛvo dṛvā vahṣhat*, i.e. may the god bring hither the gods. That god (Agni in heaven) is the one who brings hither the gods. Thus he has command over that (Agni) in that world.

He repeats: *yukṣaḥ ad nirv devo derān*, i.e. may Agni the god repeat the sacrificial mantras addressed to the gods. This Agni is the one who repeats the sacrificial mantras addressed to the gods. Thus he has command over Agni in this world.

He repeats: *so adhrāvā karati jātvedāh*, i.e. may Jātvedās (Agni) prepare the sacred food. Vāyu is Jātvedās. Vāyu makes the whole universe. Thus he has command over Vāyu in the airy region.

(On the recitation of the Śūkta of the Ajya Śastra. The peculiar recitation of the first verse represents copulation.)

(When the Hotar repeats) the (seven) Anushthubh verses: *pravā vo devāya agnaya* (3, 13), he repeats.
the first pada (from the second one). For a female
diviricates her thighs (at the time of coitus). He
joins the two last padas (when repeating the
hymn). For a male contracts his thighs (at the time of coitus).
This (represents) copulation. Thus he performs the
act of copulation (in a mystical way) at the very
beginning of the recitation of the Ajya Shastra) in
order to produce (offspring and cattle for the sacrificer).
He who has such a knowledge is blessed
with the production of offspring and cattle.

By separating the two first padas when repeating
(this hymn) he thus makes the hindpart of the
weapon (represented by the Ajya Shastra) very thick,
and by joining the two latter padas (of the hymn)
he makes its forepart thin. (The same is the case
with) an iron club or with an axe (that is to say, the
forepart, the shaft is thin, and the (iron) part of them
thick). Thus he strikes a blow with the weapon at
his enemy and adversary. Whatever (enemy) of his
is to be put down, this weapon will accomplish it.

36.

(Why the Hotri priests repair to the Dhishnya or fire
places, stretching a straight line from the Agnidhra
hearth. On the name of the Ajya Shastra. The
Shastra of the Achhavika belongs to Indra Agni.)

The Devas and the Asuras were fighting in these
worlds. The Devas had made the Sadas (sitting
place) of the priests (on the right side of the Uttarä
Vedi) their residence. But the Asuras turned them
out of it. They then repaired to the Agnidhra hearth
(on the left of the Uttarä Vedi). Thence they were
not conquered by the Asuras. Therefore the priests
take their seats near the Agnidhra, and not in
the Sadas. For when sitting near the Agnidhra,
they are held (from dhir to hold). Thence that
hearth is called Agnidhra.

The Asuras extinguished the fires of the sitting
place of the Devas. But the Devas took the fires
(which they required) for their sitting places from
the Agnidhra. By means of them they defeated the
Asuras and Rakshas, and drove them out. Thence
the sacrificers, by taking out the different fires
(required) from the Agnidhra, defeat the Asuras and
Rakshas and turn them out.

They conquered (ajayuna) by means of the (four)
Ajya Shastras at the morning libation and entered
the place which they had conquered. Thence the
name ajya (from ji to conquer, and u-yā to come
near, enter).

Among the bodies of the minor Hotri priests
(Maitrāvaruṇa, Brūhmaṇaṭhaṇa, and Achhavāka)
that of the Achhavāka was missing when they
conquered and entered (the place); for in his body
Agni and Indra had taken up their abode. Agni
and Indra are of all the gods the strongest, mightiest,
defeating best (the enemies), the most excellent,
saving best (their friends). Thence the Shastra of the
Achhavāka at the morning libation belongs to

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4 The places to which the Brūhmaṇaṇa alludes are the so-called
Dhishnyas, extending in a straight line from the Mārgāli to the
Agnidhra fire. They are eight in number, all occupied by the so-
called Hotri priests in the following order, commencing from the
Mārgāli fire: Mātrāvaruṇa, Hotar, Brūhmaṇaṭhaṇa, Potar, Nēkāvar,
Achhavāka, and Agnidhra. Before each of these priests there is a small
earthen ring, in which sand, dust, etc., is thrown and a little fire lighted
on it for the protection of the Hotri priest who stands near it. See
Weber, and the Kālyā Sūtras 8, 0, 10-83. (p. 708-10 ed. Weber).

7 The Shastra of the Achhavāka consists of a hymn addressed to
Indrāgati, viz. Indrāgati āpatam (9, 10).
Indra and Agni (whilst in those of the other Hotri priests Agni alone is praised). For Indra and Agni took their abode in his (the Achháváka’s) body. Thence the other Hotri priests walk first to their sitting places, and last comes the Achháváka. For he who is behind, is missing; he will join (the others) at a later time.

Thence the sacrificer should have a very strong Brāhmaṇa to repeat the Achháváka Shastras, for only then (if he be strong) his (the priest’s) body will not be missing.

37.

(On the meaning of the Ajya and Pra-uga Shastras. How they correspond with their respective Stotras. On the Yájyá of the Hotar.)

The sacrifice is the carriage of the gods. The Ajya and Pra-uga Shastras are the two reins between (the carriage and the horses). By repeating the Ajya Shastra after the Pavamánah Stotra (has been sung by the Sáma singers), and the Pra-uga after the Ajya Stotra, the Hotar holds asunder the reins of the carriage of the gods in order to prevent it from being broken to pieces. In imitation thereof charioteers hold asunder the reins of human carriages. Neither the divine nor the human carriage of him who has such a knowledge will be broken.

They (the theologians) ask: how does the Ajya Shastras of the Hotar, which belongs to Agni, correspond with the Pavamánya verses (for the fermentation of the Soma juice) which are chanted by the Sáma singers, (the rule being) that the Shastras should be just like the Stotra? (The answer is:) Agni is pavamánah, i.e. purifying, as even a Itishi (already) said: Agnir itish pavamánah (9, 66, 20). The Ajya Shastra which begins with verses addressed to Agni, thus corresponds with the Pavamánya verses of the Stotra (for Agni is also pavamánah).

They ask: Why is the Stotram of the Sáma singers in the Gáyatri, and the Ajya Shastra of the Hotar in the Anushtubh metre, (the rule being) that the Stotram must be like the Shastram (i.e. both must be of the same metre)? He ought to answer: one ought to look only to the total. There are seven verses, (i.e. the hymn of the Ajya Shastra) in the Anushtubh metre; by repeating the first and last verses thrice, the number is brought to eleven; as the twelfth verse the Yájyá in the Virát metre is to be counted, for the metres are not changed by an excess of one or two syllables. These twelve (Anushtubhs) are equal to sixteen Gáyatrí. The Shastra being in the Anushtubh metre corresponds with the Gáyatrí of the Stotram (the metres thus being equalized).

The Yájyá mantra (belonging to the Ajya Shastra of the Hotar) is, agna indra’s cha dái’usho (3, 25, 4.) (Instead of the regular order indrógni there is agna indras’cha in the Yájyá, Agni thus being first; but this must be so, for these two (deities) did not conquer, as Indrágni, but they conquered, when being made, Agnendrānu. The reason that the Hotar repeats a Yájyá verse addressed to Agni-Indra is that he might be victorious. This verse is in the Virát metre, which consists of thirty-three syllables.

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10 There appeared to be an exception to the rule in the fact that the Shastras and the Stotra have not the same deity, the first being addressed to Agni, and the latter to Indra, whilst according to the rule, both Shastras and Stotra ought to refer to one and the same deity.

11 The Anushtubh has thirty-two syllables, but the Virá, thirty-three.
There are thirty-three gods, viz.: eight Vasus, eleven Rudras, twelve Adityas, one Prajāpati, and one Vashaṭkāra. Thus he makes the deities participate in the syllables at the very first recitation (the Ajya Shastra being the first among the twelve recitations of the Soma-day). According to the order of the (thirty-three) syllables, the gods severally (one after the other) drink (the Soma). Thus the deities are satisfied by the vessel holding the gods. They ask, Why is the Yājñā verse addressed to Agni-Indra, whilst the Ajya Shastra of the Hotar belongs to Agni alone (the rule being) that the Yājñā verse is to correspond with the Shastra (to which it belongs)? (The answer is) The Agni-Indra-Yājñā is the same with the Indra-Agni one; and this Shastra belongs to Indra-Agni, as may be seen from the (Aindrāṇa) Graha ( mantra), and the "silent praise" (used at this occasion). For the Adhvaryu takes the Graha under the recital of the following mantra: indrāṇī āgātāṃ sūtāṃ (3, 12, 1. Vājāsaneyya-Saṁhitā 7, 31), i.e. "Come ye, Indra and Agni! to the Soma juice, (which is like a) fine cloud. Drink of it, driven by your mind." The "silent praise" is, bhūr āgnī jyotir jyotir agnir, indro jyotir bhūvo jyotir indraḥ; sūrya jyotir jyotih svakāh sūryāh. Thus the Yājñā verse is in accordance with the Shastras.

38.

(The Japa which is repeated before the libations from the Dvideratya Grahas are given. Its several sentences explained.)

The Japa which the Hotar mutters, is the seed.

The effusion of seed is inaudible; so is the Japa. It is, as it were, the effusion of the seed.

He mutters the Japa before the call, d'ōṁsāvom. For all that is repeated after the call, d'ōṁsāvom, forms part of the Shastra. The Hotar addresses this call (d'ōṁsāvom) to the Adhvaryu when the latter with his face turned away is lying prostrate on the earth (using the two hands as his two forelegs like beasts). For four-footed beings (animals) emit their sperms (at the time of copulation) having turned their faces away from one another. He (the Adhvaryu) then stands upright on his two legs. For two-footed beings (men) emit their sperms when facing one another in a straight line.

(The several sentences of the Japa are now explained.)

He mutters, pitā mātārisvā. The breath is pitā (father), and the breath is mātārisvā; the breath is seed.

First the Adhvaryu is called upon by the Hotar to turn away his face with the words: d'ōṁ Jápah i.e. Away, Adhvaryu! Then he commences the Japa with the words: su-maṭ, &c. (see 34).

We here give the whole of it:

दुष्पिताय विषा तत्समविचारिता पदा वािः पाविराजिका वास्म: अन्

विश्वासियजयिती नेत्रकदातिधिस्पिती सदाचिप्रतिद्वा

খুব পরিচালিত বিস্মিলানাম ভবানন্দে নিনাদভবনে নিনাদভবনে

विनादाने ब्रह्मादाने रेतादाने रेतादाने

The Japa is repeated without a breach! May the Vâch repeat the recitations without a breach! May Soma, the all possessing, guide our performances! May Brähmati repeat the recitations (and) the joyful choruses! Vâch (speech) is life, she has the whole life. She is life. Who will repeat this (Shastra)? He (i.e. I, the Hotar, representing Vâch) will repeat it." From the contents of this Japa it is evident, that the Hotar invokes the deities presiding over breath, speech, and literary skill, for a successful recitation of the whole Shastra, to accomplish which is regarded as an arduous task. In one of the sentences of this Japa the repeaters are called hūrei, which appears to have been the more ancient name of the Hotri priests. It is mentioned as signifying a class of priests in the Zend-Avesta also.
By repeating these words, he (the Hotar) emits the seed (for a spiritual birth).

Achhidrá paulá dhá. Achhidrá, i.e. without breach, is seed. Thence a being which is unbroken (a whole) rises out of the seed.

Achhidrá ukhá havayaň śaṁśuñna. Those who have learnt by heart (the mantras) are called havis. The sentence means: "they produced this unbroken (matter), i.e. the seed."

Somo vis'cari'ñ—suśi'shat. Brihaspati is Brahma; the Soma who is praised by the singers, is the Kashtram. The nitháni and ukhá madáni are the Shastras. By repeating this sentence the Hotar recites his Shastras, instigated (prasuta) by the divine Brahma and by the divine Kashtra. Both these (Brihaspati and Soma) preside over the whole creation, whatever exists. For all that the Hotar is doing without being incited by these two (deities) is not done. (Just as) they reproach one (in common life, when something is done without order, saying) he has done what was not done (not to be done). Of him who has such a knowledge all that is done will be done, and nothing that is done be undone.

Vág-áyur. Ayuk (life) is breath; seed is breath; the womb is vách. By repeating this sentence he pours the seed into the womb.

Kaidam-saṁśishyati. Kaḥ (who?) is Prajápati. The meaning of the sentence is, Prajápati will generate.

39.

(On the meaning of the six members of the "silent praise," and the twelve members of the Purukr. Why Játavedás is mentioned in the Purukr. The meaning of the Aśya-súkta.)

Having called sōnaśram he recites the "silent praise." This transforms the seed (represented by the Japa). First the effusion of the seed takes place; then follows its transformation.

He repeats the "silent praise" without proper articulation of the voice (in order to make its proper words unintelligible even to those who stand nearest). For in the same way the seeds are transformed (going across one another).

He repeats the "silent praise" in six padas (i.e. stopping six times). For man is six-fold, having six limbs. Thus he produces by transformation the soul as six-fold, consisting of six parts.

After having repeated the "silent praise" he repeats the Purukr (Nivid 2, 34). Thus he brings forth (as a birth) the seed which had been transformed. The transformation (of the seed) occurs first; then follows birth.

He repeats the Purukr with a loud voice. Thus he brings him (the mystical body of the sacrificer) forth with a loud voice (crying).

He repeats it in twelve padas. The year has twelve months; Prajápati is the year; he is the producer of the whole universe. He who is the producer of the whole universe produces also him (the sacrificer) and (provides him) with offspring and cattle for propagation. He who has such a knowledge prospers in offspring and cattle.

He repeats a Purukr addressed to Játavedás (Agni), the word Játavedás occurring in the last (twelfth) part (of it).

16 This is called: śīra śrva, i.e. across as it were.
17 Its six parts are as follows: 1) ध्रुवजीवित 2) अन्तरपिष्ट 3) वेदेन्द्रस्वप्न 4) ऋग्रिष्टेन 5) जेवाण जैविक 6) भाग।
18 This refers to the last pada of the Purukr or Nivid, where Agni is mentioned by the name of Játavedás, See Sa'val. Sr. 3, 5, 8. Properly speaking, the "silent praise" consists only of three padas. See Alt. Br. 2, 81.
They ask, Why do they repeat at the morning libation a Purusha addressed to Játavedás, whereas this deity has its proper place at the evening libation? (The answer is) Játavedás is life. For he knows (veda) all that are born. As many as he knows of are born, (játánām) so many (only) exist. How could those exist of whom he does not know (that they are born?) Whosoever (what sacrificer) knows that he himself is made a new man (by means of the Ajya Shastra), he has a good knowledge.

He repeats (the hymn), pra vo derĀyān Agyān (3, 13). (The word) pra means prāya (life). For all these beings move only after having been endowed with prāya. Thus the Hotar produces the prāya (for the sacrificer), and makes it ready (for use).

He repeats, didirāṁs apārnyām (3, 13, 5). For the mind has become shining (didāyā), and nothing exists anterior (apārnyām) to the mind. Thus he produces the mind (of the sacrificer), and makes it ready (for use).

He repeats, sa naḥ s'armāni vitaye (4). Vāch is s'arma (refuge). For they say about one who is repeating with his speech (the words of another) “I have stopped his talkativeness (s'armavat).” By repeating this verse the Hotar produces speech (in the sacrificer), and makes it ready (for use).

He repeats, uña no brahmam (6). Brahma is the sense of hearing. For by means of the ear one hears the Brahma; Brahma is placed in the ear. By repeating this verse he produces (in the sacrificer) the sense of hearing, and makes it ready (for use).

He repeats, sa yantā vipra (3). The air exhaled is Yantā, i.e. restrainer. For the air inhaled (prāya) is held back by the air exhaled (apāna), and does (consequently) not turn away. By repeating this verse he produces the apāna (in the sacrificer), and makes it ready (for use).

He repeats, ritāvā yusya rādaśi (2). Ritā i.e. true is the eye. For if two men have a dispute with one another (about anything), they believe him who says, “I have seen it by the exertion of (my own) eyes.” By repeating this verse he produces the eye (in the sacrificer), and makes it ready (for use).

With the verse, nā no rāṣṭa (7), he concludes. The whole (man) “endowed with thousand-fold gifts, with offspring, and thriving well,” is the dimā (soul). By repeating this verse he thus produces the soul as the aggregate man, and makes it ready (for use).

He repeats a Yajñyā mantra. The Yajñyā is a gift, meritorious, and fortune. By repeating it, he makes him (the sacrificer) a pure (goddess) of fortune and prepares her for assisting him.

He who has such a knowledge merges into the deities, after having been identified with the metres.
the deities, the Brahms, and immortality. He who thus knows how to become identified with metres, &c. has (certainly) a good knowledge; it is beyond the soul and beyond any deity, (i.e. this knowledge is of higher value than the soul, or any god).

41.

(The meaning of the several verses of the Ajya Sūkta.)

He repeats the “silent praise” in six padas. There are six seasons. By doing so he makes the seasons and enters them.

He repeats the Puroruk in twelve padas. There are twelve months. By doing so he makes the months and enters them.

He repeats, pra vo devāya (3, 13). Pra is the air. For all beings go after air. By repeating this verse he makes the air and enters it.

He repeats, didivāṃsām. The sun is didāya, nothing is earlier than the sun. By repeating this verse he makes the sun and enters it.

He repeats, sa nih s'armāyi vitaya. S'armāni (places of refuge) means Agni. He gives nourishment. By repeating this verse he makes Agni and enters Agni.

He repeats, uta na brahman. The moon is Brahma. By repeating this verse he makes the moon and enters her.

He repeats, sa yantā. Vāyu is yantā (the restrainer); for by Vāyu (wind) the universe is kept up, who prevents the air from gathering in the atmosphere only. By repeating this verse he makes Vāyu and enters him.

He repeats, ritāvā yanya rodas. Heaven and earth are the two rodas. Thus he makes heaven and earth and enters them.

He concludes with the verse, nā no rāśra. The year is a whole with thousand-fold gifts, produces, and well-being. Thus he makes the year as a whole and enters it.

He repeats a Yājyā mantra. The Yājyā is rain, (and rain is) lightning. For lightning (produces) rain, and rain gives food. Thus he makes lightning and enters it. He who has such a knowledge becomes identified with (all) these things and with the deities.

8 Such as the seasons, months, Agni, &c., which are severally mentioned in this paragraph.

88 The Ajya-sūkta (3, 15), which has been explained in the preceding chapter, is here explained again.

87 This is an explanation of the term apāryam in the verse in question.
verses forming the Bahish-pavamāna chant, they are praised by singers. After the singers have finished

Pururuk of the third triplet, which is addressed to Mitra-Varuṇa (1, 3, 7–10):

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| श्रीमति काश्य राजामा कुमा दशबा उँचे। बिहारचवस नवीन ।
| विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन। |
| श्रीमति काश्य राजामा कुमा दशबा उँचे। बिहारचवस नवीन। |
| विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन। |

Pururuk of the fourth triplet, which is addressed to As'vina, (1, 3, 1–9):

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<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
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<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
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</table>

Pururuk of the fifth triplet, which is addressed to Indra (1, 3, 4–9):

<table>
<thead>
<tr>
<th>1.</th>
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<tbody>
<tr>
<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
<tr>
<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
</tbody>
</table>

Pururuk of the sixth triplet, which is addressed to Svarṇa (1, 3, 5–9):

<table>
<thead>
<tr>
<th>1.</th>
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<tbody>
<tr>
<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
<tr>
<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
</tbody>
</table>

Pururuk of the seventh triplet, which is addressed to Svarṇa (1, 3, 10–13):

<table>
<thead>
<tr>
<th>1.</th>
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<tbody>
<tr>
<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
<tr>
<td>श्रीमति रौष्ट्र अखिल्य राजेन दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
</tbody>
</table>

Pururuk of the third triplet, which is addressed to Sūnu (1, 3, 7–10):

<table>
<thead>
<tr>
<th>1.</th>
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<tbody>
<tr>
<td>श्रीमति काश्य राजामा कुमा दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
<tr>
<td>श्रीमति काश्य राजामा कुमा दशबा उँचे। बिहारचवस नवीन।</td>
</tr>
<tr>
<td>विप्रकृति पालि निविधे। दोन्हन वालीयन दोन्हन वालीयन।</td>
</tr>
</tbody>
</table>

The nine Grahas here alluded to are the Uparāṇa, Antaryūma, Vāyana, Aindrāyana, Maṭrīvaruṇa, As'vina, Sūkra, Maṅgala, Agraṇya. The litanies from these nine Grahas belong to the Bahish-pavamāna Sutra, and the Pra-uga Shastra.

* See page 180.
their chant, the Adhvaryu takes the tenth Graha (for the Asvins); the sound "hiṅ" uttered by singers when chanting the other verses, counts as the tenth part. Thus, an equality of the Grahas and verses of the chant is obtained.

The Hotar repeats a triplet addressed to Vāyu (1, 2, 1-3). By this the Vāyu graha is celebrated. He repeats a triplet addressed to Indra-Vāyu (1, 2, 4-6). By this the Indra-Vāyu graha is celebrated. He repeats a triplet addressed to Mitra-Varuṇa. By this the Mitra-Varuṇa graha is celebrated. He repeats a triplet addressed to the Asvins (1, 3, 1-3). By this the Asvin graha is celebrated. He repeats a triplet addressed to Indra (1, 3, 4-6). By this the Sūkra and Manthi grahas are celebrated. He repeats a triplet addressed to the Vis'vē Devāh (1, 3, 7-9). By this the Agrayan graha is celebrated. He repeats a triplet addressed to Sarasvati (1, 3, 10-12), though there is no Sarasvati graha (no such vessel as in the other cases). Sarasvati is Speech. Whatever grahas are taken by means of Speech (under recital of a mantra), all these are celebrated by means of Shastras. He who has such a knowledge gets (thus) celebrated (all his Grahas).

2.

(On the meaning of the several parts of the Pra-uga Shastra.)

By means of the Pra-uga Shastra one obtains food. In (each part of) the Pra-uga Shastra, there is always another deity praised, and (thus) always another being celebrated. He who has such a knowledge keeps different kinds of food in his Grahas.4 The Pra-uga Shastra is, as it were, most intimately connected with the sacrificer. Thence they say, the greatest attention is to be paid to it by the sacrificer. For by means of it the Hotar makes him (his new body) ready.

He repeats a triplet addressed to Vāyu, because they say, life is Vāyu, seed is life. Seed is first produced (in the body) before a man is produced (out of it). By repeating a triplet addressed to Vāyu, the Hotar makes the práśa (air inhaled) of the sacrificer.

He repeats a triplet, addressed to Indra and Vāyu. Where there is práśa (air inhaled), there is upāna (air exhaled). By repeating a triplet, addressed to Indra and Vāyu, he thus makes the práśa and upāna of the sacrificer.

He repeats a triplet, addressed to Mitra-Varuṇa. That is done, because they say, the eye is first produced when a human being is being called into existence. By repeating a triplet, addressed to Mitra-Varuṇa, he thus makes eyes to the sacrificer.

He repeats a triplet, addressed to the Asvins. Because parents say in their conversations about a child when it is born, "it has the desire of listening (to us); it is very attentive." By repeating a triplet, addressed to the Asvins, he makes to the sacrificer the sense of hearing.

He repeats a triplet, addressed to Indra. Because parents say in their conversations about a child when it is born, "it endeavours to raise its neck, then its head." By repeating a triplet, addressed to Indra, he makes to the sacrificer, strength.

He repeats a triplet, addressed to Vis'vē Devāh. Because a child when it is born, uses hands and feet

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4 The expression in the original is, so called, no doubt an idiosyncratic expression, implying "this and that is the same."
after (it has been able to use the eye, ear, and to raise its neck). The limbs (for they are many) belong to the Vis'Ve Devāḥ, i.e. All Gods. By repeating a triplet, addressed to the Vis'Ve Devāḥ, he thus makes the limbs to the sacrificer.

He repeats a triplet, addressed to Sarasvati. Because speech enters the child, when it is born, last. Sarasvati is speech. By repeating a triplet, addressed to Sarasvati, he thus makes speech to the sacrificer.

The Hotar who has such a knowledge, as well as the sacrificer for whom the Hotrī priests repeat the recitations (Shastras) are, though already born (from their mother), born again from all these deities, from all the recitations (Shastras), from all the metres, from all the triplets of the Pra-uga Shastra, from all the (three) libations.

3.

(The Hotar has it in his power to deprive the sacrificer of his life, &c. by not repeating the several parts of the Pra-uga Shastra in the proper way.)

This Pra-uga Shastra represents the vital airs. The Hotar addresses this recitation to seven deities. For there are seven vital airs in the head. By doing so the Hotar places the vital airs in the head (of the sacrificer).

There is the question asked, Whether the Hotar might be able to produce woe as well as happiness to the sacrificer? (The answer is) He who might be the Hotar of the sacrificer at that time (when the Prauga Shastra is to be repeated) can do with him what he pleases. If he think, “I will separate him from his vital airs,” he need only repeat the triplet addressed to Vāyu confusedly, or forego a pada, by which means the (several parts of the) triplet become confused. In this manner he separates him (the sacrificer) whom he wishes so to separate, from his vital airs.

Should he think, “I will separate him from his prāya and apāna,” he need only repeat the triplet addressed to Indra-Vāyu confusedly or forego a pada. In this way the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his prāya and apāna.

Should he think, “I will separate the sacrificer from his eye,” he need only repeat the triplet addressed to Mitra-Varuṇa confusedly, or forego a pada. In this way the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his eye.

Should he think, “I will separate him from the sense of hearing,” he need only repeat the triplet addressed to the As'vins confusedly, or forego a pada. In this way the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from the sense of hearing.

Should he think, “I will separate him from his strength,” he need only repeat the triplet addressed to Indra confusedly, or forego a pada. In this way the triplet becomes confused, and he separates him whom he wishes so to separate, from his strength.

Should he think, “I will separate him from his limbs,” he need only repeat the triplet addressed to the Vis'Ve Devāḥ confusedly, or forego a pada. In this way the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from his limbs.

Should he think, “I will separate him from his speech,” he need only repeat the triplet addressed to Sarasvati confusedly or forego a pada. In this way the triplet becomes confused, and he separates the
sacrificer, whom he wishes so to separate, from his speech.

Should he think, “I will keep him joined with all his limbs and his soul,” he ought to repeat the triplet, as it was first told (to him by his master) in the right way. Thus he keeps him joined with all his limbs and his whole soul. He who has such a knowledge remains joined with all his limbs and the whole soul.

4.

(All the dieties of the Pra-uga Shastra are said to be forms of Agni.)

They ask, How (can it be accounted for) that the verses addressed to Agni which the Sāma singers chant, are celebrated by a recitation of the Hotar commencing with a verse addressed to Viṣṇu, (the rule being) that the Shastra exactly corresponds to the Stotra? (The answer is) Those deities are only the bodies of Agni. When Agni is blazing up, as it were, that is his Viṣṇu (wind) form. Thus he celebrates by means of this (Viṣṇu form) that (Agni form).

Divided into two halves, the fire burns. Indra and Viṣṇu are two. That is his Indra-Viṣṇu form. Thus he celebrates by means of this (Indra-Viṣṇu form) that (Agni form).

It moves up and down (when being lighted or extinguished); this is his Mitra-Varuna form. Thus he celebrates by means of this (Mitra-Varuna form) that (Agni form).

The dangerous touch of Agni is his Varuna form. His Mitra form is (shown in the fact) that men who make friends with him may sit near him though his touch be dangerous. Thus he celebrates by means of these (Mitra and Varuna forms) that (Agni form).

His Asvīna form is that they produce him by friction through two arms and two wooden sticks, the Asvīna being two. Thus he celebrates by means of this (Asvīna form) that (Agni form).

That he burns with a loud crackling voice, imitating the sound babhā as it were, on account of which all beings flee trembling from him, this is his Indra form. Thus the Hotar celebrates by means of the (Indra form) that (Agni form).

That they divide him into many parts (when taking fire from the hearth) though he is only one, this is his Visve Devā form. Thus the Hotar celebrates by means of this (Visve Devā form) that (Agni form).

That he burns with a roaring noise, uttering speech, as it were, this is his Sarasvatī form. Thus the Hotar celebrates by means of this (Sarasvatī form) that (Agni form).

In this way the triplet of the Sāma singers becomes celebrated, notwithstanding these (different) deities in the several triplets, for him who thus has commenced (the Shastra) with a verse addressed to Viṣṇu.

Having repeated the Shastra addressed to all the gods (Pra-uga), he recites a Yājñya mantra addressed

* Ghoṣa-vaṁsa parta. See the Kaushitaki Brāhmaṇa 1, 1, where Agni says: अया च चारसूक्तिस्मितेः।
* The Ajya Stotra, see note 1. It consists of three verses.
* The Pra-uga Shastra is here called nēttratreṇa, i.e. belonging to all the gods, on account of the large number of deities, comprising the Visve Devā contained in it.
to the Vis'va Devāh (all gods): vis'vēbhīḥ somyan medtviga (1, 14, 10). Thus he satisfies all deities, giving to each his due share.

5.

(On the Vashaṭkāra and Anuvashaṭkāra.)

The Vashaṭkāra (the formula vaushat!?) is the drinking vessel of the gods. By making the Vashaṭkāra the Hotar satisfies the deities with (presenting) a drinking vessel.

He makes the Anuvashaṭkāra (the formula "Agni, eat!"). In this way he satisfies the deities by repeatedly placing before them the Vashaṭkāra (representing the drinking vessel), just as men place before their horses or cows repeatedly grass, water, &c.

They ask, Why do they sacrifice in the same Agni (the Agni of the Uttarā Vedi) where they did it before, and make the Vashaṭkāra there, when sitting near the Dhishnyas fires (after having left the place near the Uttarā Vedi)? (The answer is) By making the Anuvashaṭkāra "Agni, taste the Soma!!" he makes there the Vashaṭkāra and pleases the Dhishnyas.

They ask, Which is the Svishṭakrit portion of the Soma at those offerings, of which the priest tastes without having finished them, and without making the Anuvashaṭkāra? (The answer is) By repeating the Anuvashaṭkāra (when repeating the Yājñīs for the Šastras), "Agni, taste the Soma!!" they (complete

the ceremony and) drink from the Soma juice after the completion of the ceremony. This very (Anuvashaṭkāra) is the Svishṭakrit portion of the Soma. (Thence) he makes the Vashaṭkāra (and Anuvashaṭkāra).

6.

(On the meaning of the Vashaṭkāra and its different parts).

The Vashaṭkāra is a weapon. If one has an enemy (and wishes to destroy him) one has only to think of him when making the Vashaṭkāra in order to strike him a blow with a weapon (in the form of the Vashaṭkāra).

The word shat (six) is contained in the formula vaushat (the so-called Vashaṭkāra). There are six seasons. Thus he makes the seasons and establishes them. To him who is established in the seasons becomes afterwards (also) established in all other things. He who has such a knowledge obtains a firm footing.

Hiranyadan, the son of Beda, said about this (the Vashaṭkāra) as follows: By this part shat (six) of the formula vaushat the Hotar establishes these six (things). The sky rests on the air; the air on the earth; the earth on the waters; the waters

11 The priests are not allowed to eat from the sacrificial food, or drink of the Soma, before all the ceremonies pertaining to the offerings to the gods are completed. The Svishṭakrit ceremony is regarded as the completion of the principal rites attending any oblation given to the gods. At this ceremony the Anuvashaṭkāra does not take place. After it is completed the priests are allowed to eat the remainder of the food or drink the remaining juice.

12 The etymology which is here given of the word vaushat is of course quite fanciful. It is only as very much lengthened pronunciation of a conjunctive form vaushat of the root vaush, meaning, may be (Agni) carry it (the offering) up. Instead of the original shat, six was substituted.
on the reality (satya); the reality on the Brahma; the Brahma on the concentrated heat of meditation (tropas). If these places are established, then all things are consequently established. He who has such a knowledge has a firm footing.

The part vās of the formula vanahṛt means the six seasons. By repeating the Vashaṭkāra the Hotar places the sacrificer in the seasons, gives him a footing in them. Just as he does unto the gods, the gods do unto him.

7.
(The three kinds of the Vashaṭkāra: vajra, damachkha, and rikta. In what tone the Vashaṭkāra is to be repeated. The Hotar can, by not repeating it properly, injure the sacrificer.)

There are three (kinds of the) Vashaṭkāra, vajra (weapon), damachkha (who covers beings), and rikta (empty, void).

It is a vajra (weapon) in consequence of its being pronounced with a loud and strong voice by the Hotar. With it he strikes, whenever he pleases, a blow to his enemy and adversary who is to be put down by him, in order to put him down. Thence is this weapon, in the form of the Vashaṭkāra, to be used by the sacrificer who has enemies.

It is dhāmachkha, i.e. protecting the beings, on account of its being pronounced as an integral part of the verse to which it belongs without omitting any part of it.11 Children and cattle stand near (this part of the Vashaṭkāra) and follow it. Thence ought he who desires children and cattle to make this Vashaṭkāra.

It is rikta, i.e. void, the syllable ṣat being pronounced with a low accent. He thus makes void (rikta) the soul, and the sacrificer. He who makes such a Vashaṭkāra becomes a great sinner, and also he for whom such a Vashaṭkāra is made. Thence he should not wish to make it.

As regards the question whether the Hotar might make the sacrificer happy or unhappy, the answer is, that he who might be the Hotar of any sacrificer can do so. At this (occasion, i.e. at the sacrifice) the Hotar may just do with the sacrificer as he pleases.

Should he wish to deprive the sacrificer of the fruit of his sacrifice, he has only to repeat the (Yūjya) verse, and the Vashaṭkāra in the same tone17 (i.e. monotonously). If he do so, he deprives the sacrificer of the fruit of his sacrifice.

Should he wish to make the sacrificer liable to the consequences of a great guilt, he has only to repeat the (Yūjya) verse with a very loud voice, and the Vashaṭkāra with a very low one. (If he do so) he makes the sacrificer liable to the consequences of a great guilt.

Should he wish to make the sacrificer very happy, he has to repeat the (Yūjya) verse with a very low, and the Vashaṭkāra with a very loud voice. (That is done) for obtaining fortune. By doing so, he puts the sacrificer in (the possession of) fortune.

The Vashaṭkāra is to form an integral part of the (Yūjya) verse (no stopping between the end of the verse pronounced in this manner).

11 The term in the original is mṛdgaḥpṛcchā, i.e. without losing any part of the Rik. This means, that no vowel is to be dropped at the end of the Yūjya verse when Vanahṛt is joined to it as an integral part. The remark is made on account of the way in which the syllable on (when pārā is made) is joined to the last syllable of a verse. In that case the last vowel disappears and ē is substi-

17 The Yūjya is repeated monotonously, and at the morning libation in a low tone, whilst the Vashaṭkāra is pronounced with a loud voice.
verse and vanṣhat being allowed) in order to have an uninterrupted whole. He who has such a knowledge becomes possessed of children and cattle.

8.

(The danger which might be imminent upon the Hotar and sacrificer, in consequence of the Vashṭākāra weapon, is to be averted by certain formulas.)

The Hotar ought to think of the deity to whom the oblation is given when he is about to repeat the Vashṭākāra. Thus he pleases the deity personally, and addresses the Yājñya mantra direct to it.

The Vashṭākāra is a weapon. The weapon is like a flash when one strikes with it without having conjured its evil effects. Not every one knows how to conjure it, nor its (proper) place. Therefore the mantra, rāg ojah (Asv. S'r. S. 1, 5) is at such occasions, when even many are killed (as is the case in a battle), the propitiation, and the assignation of the proper place (after the Vashṭākāra). For this reason the Hotar has, after every Vashṭākāra, to repeat the Anumanthanā formula, rāg ojah. If thus propitiated the Vashṭākāra does not hurt the sacrificer.

The sacrificer ought to repeat this Anumanthanā formula: “O Vashṭākāra, do not sweep me away, “I will not sweep thee away. I call hither (thy) mind with great effort, thou art a shelter (having “joined thy) body with the air circulating (in my “body). Go to (thy) place, let me go to (my) place.”

Some one (a theologian) has said: this (just mentioned anumanthanā) is too long and has no effect. (Instead of it) the sacrificer ought to repeat after the Vashṭākāra the words, ojah saka ojah. Ojah (vigour) and sakaḥ (strength) are the two most beloved bodies (forms) of the Vashṭākāra. By making him repeat this Anumanthanā formula he thus makes the sacrificer prosperous through (the Vashṭākāra’s) own nature. He who has such a knowledge prospers through (the Vashṭākāra’s) own nature.

The Vashṭākāra is speech, and práṇa (air inhaled) and apāṇa (air exhaled). These (three) leave as often as a Vashṭākāra is repeated. (But that ought to be prevented; hence) he ought to include them (their names) in the Anumanthanā formula. (This is done by repeating the following formula) rāg ojah saka ojo mayi práṇāpāṇān, i.e. May speech, vigour, strength (and) the práṇa and apāṇa (be) in me! Thus the Hotar puts speech, práṇa and apāṇa in himself (he prevents them from going), reaches his full age. He who has such a knowledge reaches his full age.

9.

(Etymology of the words práṇa, puroruk, vedi, nivid, graha.)

The sacrifice went away from the gods. They wished it (to return) by means of the Praśāyas. The Praśāyas here alluded to are those used at the animal sacrifice. They correspond to the Pratīṣṭha (Āṣā) mantras. See the White Yajurveda 21, 30-40.
That is the reason that the Praishas (orders to repeat a mantra given by the Adhvaryu or Mitra Varuna to the Hotar) are called so (from pra + ish “to wish”). They made it shine forth (prárochayanti) by means of the Purukṣus. Thence the Purukṣu is called so (from prárochayanti). They found it on the Vedi. Thence this place is called Vedi (from vid to find). After having found it, they caught it with the Grahas; thence they are called so (from grīh to catch, seize). Having found it they announced it to the gods by means of the Nividis. Thence they are called Nividis (from niredayati he announces).

A person who wishes to recover something lost wants either much (of it) or little. Among two, the elder (most experienced) wishes for the best (portion). He who knows that the Praishas are exceedingly strong (give most power), knows (at the same time) that they are the best portion. The Praishas being the desire to recover something lost, he (the Mitra-Varuna) repeats them with his head lowered (prahvas) (just as supplicants do).

10

(On the proper place of the Nividis in the three libations.)

The Nividis are the embryos of the Shastras (uḍhhas). At the morning libation they are put before the Shastras (uḍhhas), because the embryos are lying in the womb with their heads turned downward, and thus they are born (the head coming first out of the womb). At the midday libation, the Nividis are put in the midst (of the Shastras). This is done because the embryos have their hold in the middle of the womb. At the evening libation, the Nividis are repeated at the end (of the Shastras), because the embryos are coming down from thence (the womb)

when they are brought forth. He who has such a knowledge is blessed with children and cattle.

The Nividis are the decorations of the Shastras. They are put, at the morning libation, before the Shastras, just as a weaver weaves decorations in the beginning of a cloth.

At the midday libation they are put in the midst (of the Shastras), just as a weaver weaves decorations in the midst (of a cloth).

At the evening libation they are put at the end (of the Shastras) just as the weaver weaves decorations in the end of a cloth (avapraṇajana). He who has such a knowledge is ornamented on all parts with the decoration of the sacrifice.

II.

(How the Nividis should be repeated. How to correct mistakes arising from confusion.)

The Nividis are deities connected with the sun. When they are put at the morning libation at the beginning (of the Shastras), at the midday libation in the midst, and at the evening libation at the end, then they follow the regular course of the sun.

The gods had obtained (once) one portion of the sacrifice after the other (pach-chhas). Thence the Nividis are repeated pada by pada. When the gods had obtained the (whole of the) sacrifice, a horse came out of it. Thence they say, the sacrificer ought to give a horse to the reciter of the Nividis. By doing so (presenting a horse) they present really the most exquisite gift (to the reciter).

The reciter (of the Nivid) ought not to forego any of its padas. Should he do so, he would make a rupture in the sacrifice; if this (rupture) increases, the sacrificer then becomes guilty of the consequences
of a great sin. Thence the reciter ought not to forego any of the padas of the Nivid.

He ought not to invert the order of two padas of the Nivid. Should he do so, he would confound the sacrifice, and the sacrificer would become confounded. Thence he ought not to invert the order of two padas.

He ought not to take together two padas of the Nivid. Should he do so, he would confound the sacrifice, which would prove fatal to the sacrificer. Thence he ought not to take together two padas of the Nivid when repeating it.

He ought to take together only the two padas, *pradhem brahma* and *pradham kshatram.* If he do so, it is (done) for joining together the Brahma and the Kshatra. Thence the Brahma and Kshatra become joined.

He ought, for the insertion of the Nivid, to select hymns consisting of more than a triplet, or stanza of four verses; 44 for the several padas of the Nivid ought to correspond, each to the several verses in the hymn. 43 Thence he ought for the insertion of the Nivid to select hymns consisting of more than of stanzas with three or four verses. Through the Nivid the celebration of the Sāman is made excessive.

At the evening libation he ought to put the Nivid when only one verse (of the Shastra) remains (to be recited). Should he recite the Nivid when two verses (of the Shastra) are still remaining, he would thus destroy the faculty of generation, and deprive the offspring of their embryos. Thence he ought to repeat the Nivid at the evening libation when only one verse (of the Shastra) remains (to be recited).

He ought not to let fall the Nivid beyond the hymn (to which it belongs). 47 Should he, however, do it, he ought not to revert to it again (not to use the hymn), the place (where the Nivid is to be put) being destroyed. He ought (in such a case) to select another hymn which is addressed to the same deity and in the same metre, to put the Nivid into it.

(In such a case) he ought before (repeating the new) Nivid hymn, to recite the hymn: *mā pragāma*

43 These two sentences form part of every Nivid, used at the midday or evening libation. They occur in the following connections: प्रदेह प्रदेहेष्व श्रवमयाय देवाचिष्ठे। प्रदेह प्रदेहेष्व प्रदेहेष्व प्रदेहेष्व प्रदेहेष्वः।

44 This refers to the *sākta* or hymn which stands in connection with the Nivid.

45 The expression *picham sākts prati* is evidently a Hendiadys; for the distributive meaning of *prati* can only refer to *pitchi,* but not to *sākts* because there are not as many *sākts* as there are padas of the Nivid. The sentence *पिचम प्रति प्रति* प्रति* विपिनमैविल निष्पादितम्* can easily be misunderstood. At the first glance it appears to mean 46 he ought not to think of selecting any other hymn for inserting the Nivid save such ones as consist of three or four verses. 45 Shy, followed this explanation which most naturally suggests itself to every reader. But in consideration that all the Nivid hypmans, actually in use, and mentioned in the Altareya Br. exceed in number four verses (some contain eleven, others even fifteen verses), that explanation cannot be correct. The passage can only have the sense given to it in my translation.

46 The Shastra thus obtains more verses than are properly required.

47 The meaning is: he should not repeat the Nivid, after he might have repeated the whole of the hymn in which it ought to have been inserted. Should he, however, have committed such a mistake, then he must select another hymn, and put the Nivid in its proper place, *i.e.* before the last verse of the hymn. The Hotar is more liable to commit such a mistake at the evening libation, than at the two preceding ones. For at the evening libation there are seven Nvidas (to Savitar, Dyuvinpiridivi, Ribhuv, Vasvvanara, Visvedevah, Marutna, and Jitavedha) required, whilst we find at the morning libation only one (which is rather a Purukrit than a Nivid), and at the midday libation two (to the Marutnas and Indra).
patho varaṁ (10, 57), i. e., let us not go astray. For he loses his way who gets confounded at a sacrifice. (By repeating the second pada) ma yajnād indra somināh (10, 57, 1) i. e., (let us not lose) O Indra, the Soma sacrifice, he prevents the sacrificer from falling out of the sacrifice. (By repeating the third pada) ma antah sthur no arātayaḥ, i. e., “May no wicked men stand among us!” he turns away all who have wicked designs and defeats them.

In the second verse (of this hymn) yo yajnasya prasiddhaṁas tantur, i. e., “Let us recover the same thread which serves for the performance of sacrifice, and is spread among the gods by means of which was (hitherto) sacrificed (by us),” the expression tantu (thread) means offspring. By repeating it the Hotar spreads (saṁtanoti) offspring for the sacrificer.

(The words of the third verse are) mano nu á kurūmahe nārāśaṁena somenn, i. e., “Now we bring an offering to the mind (manas) by pouring water in the Soma cups (devoting them thus to Narāśaṁsa).” By means of the mind the sacrifice is spread; by means of the mind it is performed. This is verily the atonement at that occasion (for the mistake pointed out above).

SECOND CHAPTER.

(The Marutvatiya and Nishkevalya Shastras.)

12

(On the Ahāvañ and Pratigarna.)

They (the theologians) say: the subjects of the gods\(^1\) are to be procured. (To achieve this end) one metre is to be put in another metre. (This is done when) the Hotar calls (the Adhvaryu) by sōṁsāvom “Let us both repeat, yes!” which (formula) consists of three syllables. At the morning libation the Adhvaryu responds (prati-grināti) (to this formula of three syllables) with one consisting of five: sāṁsāno duivṛum.\(^2\) This makes eight on the whole, The Gāyatrī has eight syllables (i. e. each of its three padas). Thus these two (formulas) make the Gāyatrī at the commencement of the recitation at the morning libation. After the Hotar has finished his recitation, he uses this (formula of) four syllables: uktham váchī,\(^3\) i. e., the recitation has been

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\(^1\) See 1, 9.

\(^2\) See about the Pratigarna, i. e. response by the Adhvaryu to the recitations of the Hotar, Ār. Br. S. 5, 9. The most common protigarena repeated by the Adhvaryu is ukthām duivṛum; but at the time of the ābha (the call sōṁsāvom) it is sāṁsāno duivṛum. At the end of the Pratigarna the prapāra (incorporation of the syllable om) is required, duivṛum.

\(^3\) The formula uktham váchī, with some additional words always concludes a Śastra. In the Kaushitaki Brāhmaṇam (14, 1), and in the Sāṅkhyā. Śrūta Sātras (6, 10, 17-20) this formula is called a-khe viryaṁ. In the Āśval. Sātras no particular name is given to it. The Kaushitaki and Sāṅkhyā. Sākas differ here a little from that of Āśvalāyana. According to the former, uktham váchī is always preceded by a few sentences which are not to be found in Āśval. Thus, we have, for instance there, at the end of the Marutvatiya Śastra, the following formulae: āṃvakulaṅg pratiśrī puruṣāvalī śira dhṛitvā oṣha-mukal āṃvakulaṅg bhūṣanāṁ. In the Āśval. Sātras (5, 14)
read, to which the Adhvaryu (responds) in four syllables: *om ukhtha’a*, i.e. thou hast repeated the recitation ("uktham, shastraum"). This makes eight syllables. The Gayatri consists of eight syllables. Thus the two (formulas) make at the morning libation

there is instead of it only: पुष्करीग्राम द्रूपने मा. At every Shastra repeated by the Hotar there is a little difference in the appendages to this formula. The rules as given here in this paragraph refer only to the conclusion of the Shastras of the minor Hotri priests; they alone conclude in the way here stated without any other appendage (see Asval. 5, 10). The concluding formulas for the Hotar are, according to Asval. 57, 8, as follows:

(5) For the Ajya Shastra: सच्चिद वाचि जिजाधाम मा (6, 9).
(6) For the Pra-uga Shastra: सच्चिद वाचि दोषाधाम मा (6, 10).
(7) For the Naratvatiya Shastra, (see above).
(8) For the Nishkruvyana Shastra: सच्चिद वाचि दोषाधाम पङ्क्त्या मा (6, 18).
(9) For the Vats’veda Shastra: सच्चिद वाचि दोषाधाम श्रवण्या आ- पुर्वे मा (6, 18).
(10) For the Agnimārūga Shastra: सच्चिद वाचि दोषाधाम श्रवण्या आ- पुर्वायुगां मा (3, 20).

All these appendages express the idea that the god to whom the recitation is addressed should hear it, and take notice of it. So श्रवण् is not rendered “that it (the recitation) might be sounded to thee;” upāsचरन् is not “that it might be for thy hearing.” The active participle in the present tense must here have something like the meaning of an abstract noun, corresponding with श्रवण and आ-पुर्व. Literally upāsचर has been explained by माननेच अप्रवाहिक, i.e. “those who know that the Gayatri at both ends (at the commencement and the end).

At the midday libation the Hotar calls: *adhvarya śaṁśu-sūryām*, i.e. “Adhvaryu, let us two repeat! Om!” with six syllables! to which the Adhvaryu responds with five syllables: *śaṁśu daivorn*. This makes eleven syllables. The Trishṭubh has eleven syllables. Thus he makes the Trishṭubh at the beginning of the Shastras at the midday libation. After having repeated it, he says, *ukthum rāchित indrāya, i.e. the Shastra has been read for Indra, in seven syllables; to which the Adhvaryu responds in four syllables: *om ukhtha’a*. This makes (also) eleven syllables. The Trishṭubh has eleven syllables. Thus the two (formulas) make the Trishṭubh at both ends of the Shastras at the midday libation.

At the evening libation the Hotar calls: *adhvarya śaṁśu-sūryām*, in seven syllables, to which the Adhvaryu responds in five syllables: *śaṁśu daivorn*. This makes twelve syllables. The Jagati has twelve syllables. Thus (with these two formulas taken together) he makes the Jagati at the beginning of the Shastras at the evening libation. After having repeated the Shastras, he says, in eleven syllables: *ukthum rāchित indrāya devahya, i.e. “the Shastra has been repeated for Indra,” for the Devas, to which the Adhvaryu responds in one syllable: *om! This makes twelve syllables. The Jagati has twelve syllables. Thus the two (formulas) make the Jagati at both ends at the evening libation.

This (the mutual relation of the three chief metres to one another and to the sacrificer) saw a Rishi, and expressed (his opinion) in the mantra: *pad gāyatre adhi (1, 164, 23), i.e. “those who know that*
the Gāyatrī is put over a Gāyatrī, and that out of a
Trishtubh a (another) Trishtubh is formed, and a
Jagat (Jagati) is put in a Jagat, obtain immortality."
In this way he who has such a knowledge puts
metre in metre, and procures "the subjects of the
gods."

13.

On the distribution of the metres among the gods.

Anushṭubh Prajāpati's metre.

Prajāpati allotted to the deities their (different)
parts in the sacrifice and metres. He allotted to
Agni and the Vasus at the morning libation the
Gāyatrī, to Indra and the Rudras the Trishtubh at
the midday libation, and to the Vis'Ve Devaḥ and
Adityas the Jagati at the evening libation.

His (Prajāpati's) own metre was Anushṭubh. He
pushed it to the end (of the Shastra), to the verse
repeated by the Achhāvāka (which is the last).
Anushṭubh said to him: "Thou art the most wicked
of all gods; for thou hast me who am thy metre,
pushed to the end (of the Shastra), to the verse
repeated by the Achhāvāka." He acknowledged
(that he had wronged her). (In order to give re-
dress) he took his own Soma (sacrifice) and put at
the beginning, at the very mouth of it, Anushṭubh.
Thence Anushṭubh is joined (to the Shastras) as the
first metre, as the very mouth-piece at all libations.

He who has such a knowledge becomes the first, the
very mouth (of the others), and attains to supremacy. Prajāpati having thus made (the beginning

of all libations) at his own Soma sacrifice (with An-
ushtubh), the sacrificer (who does the same) becomes
master of the sacrifice, and the latter becomes (pro-
perly) performed. Wherever a sacrificer has a sacrifice
performed so that he remains master of it, it is
performed for this (the whole) assemblage of men
(who might be with the sacrificer).

14

(How Agni, as Hotar of the gods, escaped the meshes of
Death.)

When Agni was the Hotar of the Gods, Death sitting
in the Balishpavamana Stotra lurked for him. By
commencing the Ajya Shastra with the Anushṭubh
metre he overcame Death. Death repaired to the Ajya
Shastra lurking for Agni. By beginning (to repeat)
the Pra-uga Shastra, he overcame Death (again).

At the midday libation Death sat in the Pava-
māna Stotra lurking for Agni. By commencing the
Marutvaṭiya Shastra with Anushṭubh, he overcame
Death. Death could not sit, at that libation, in the
Bṛihati verses (repeated by the Hotar at the com-
 mencement of the Nishkevalya Shastra). For the
Bṛihatis are life. Thus Death could not take away
the life. This is the reason that the Hotar begins (the
Nishkevalya Shastra) with the Stotriya triplet (cor-
responding to the Sāman which is sung) in the
Bṛihati metre. The Bṛihatis are life. By commencing

7 The sacrificer is to make the sacrifice, i.e. the sacrificial man;
his own, i.e. he must subject it to his own will, just as Prajāpati
did. Thus he makes it beneficial to others, just as Prajāpati bene-
 fited gods and men by it.
8 See page 180.
9 See the hymn: pra va dvīya gnyaye, 2, 33, which is in the
Anushṭubh metre and which is meant here.

Uchchā to jālam anākhaṃ. Sāmaveda Śākh: 2, 33-35.
his second Shastra (with Brīhatis) he has the preservation of (his) life in view.

At the evening libation Death sat in the Pavanāma Sotra lurking for Agni. By commencing the Vaisvadēva Shastra with Anushtubh, Agni overcame Death. Death repaired to the Yajna yajniya Sāman. By commencing the Agni-Māruta Shastra with a hymn addressed to Vaiśvānarā, he overcame Death. For the hymn addressed to Vaiśvānarā is a weapon; the Yajna yajniya Sāman is the place. By repeating the Vaiśvānarā hymn he thus turns Death out of his place.

Having escaped all the meshes of Death, and his clubs, Agni came off in safety. The Hotar who has such knowledge comes off in safety, preserving his life to its full extent, and attains to his full age (of a hundred years).

15.

(Marutvatiya Shastra. Indra conceals himself. How he was found.)

Indra after having killed Vṛtra, thought, I might perhaps not have subdued him (apprehending his revival), and went to very distant regions. He (ultimately) arrived at the most distant place. This place is Anushtubh, and Anushtubh is Speech. He having entered Speech, lay down in her. All beings scattering themselves here and there went in search of him. The Pitaras (manes) found him one day earlier than the gods. This is the reason that ceremonies are performed in honour of the Pitaras previous to the day on which they sacrifice for the gods. They (the gods) said, “Let us squeeze the

Soma juice; (then) Indra will come to us very quickly.” So they did. They squeezed the Soma juice. By repeating the verse, ī tva ratham (8, 57, 1), they made him (Indra) turn (towards the Soma juice). By the mantra, idam vaso sūtan (8, 2, 1), he became visible to the gods on account of the term (sūta) i.e. squeezed (contained in it). By the mantra indra nediya ed thi (8, 53, 5), they made him (Indra) come into the middle (of the sacrificial place).

He who has such a knowledge gets his sacrifice performed in the presence of Indra, and becomes (consequently) successful by means of the sacrifice having Indra (being honoured by his presence).

16.

(Indra-Nihava Pragātha.)

As Indra had killed Vṛtra, all deities thinking that he had not conquered him, left him. The Maruts alone who are his own relations did not leave him. The “maruto svāpayah” (in the verse, indra nediya) are the vital airs. The vital airs did not leave him

11 These two first are called the pratiṣṭap and anukhara of the Marutvatiya Shastra, the beginning verse and the sequel.
12 This mantra is called, indra-nihava pragātha, i.e. pragātha for calling Indra near.
13 Svāp, which term occurs in the Indra-Nihava Pragātha (8, 56, 5), is explained by Sāy. But this interpretation, which is founded on Vedic ideas strange to the poets of the Vedic hymns, is certainly wrong; for “being in profound sleep” does not suit the sense of the passage at all. How could the Maruts assist Indra when they were in “profound sleep” (śukhri)? In order to countenance his interpretation, Sāy. refers to the meaning “priya life,” attributed to the word by the author of the Ait. Dr. itself in this passage. The word is however to be traceable only to su-dāpi or su-dāpi. That dāpi means “friend, associate” follows from several passages of the Sanskrit. See Bechtlingk and Roth’s Sanscrit Dictionary, I, p. 600.
(Indra). Thence this Pragātha which contains the term śrāṇi (in the pada) śvāpe śrāṇibhīr is constantly repeated (at the midday libation of all Soma sacrifices). When after this (Pragātha) a mantra addressed to Indra is repeated, then all this (is termed) Marutvatiya (Shastra). If this unchangeable Pragātha, containing the term śrāṇi is repeated (then always the Marutvatya Shastra is made).

27.

(Brahmaṇāsakta Pragātha. To what Stotras the Indra-Nīvara and Brahmāṇasakta Pragātha belong. The Dhīyaṇa.)

He repeats the Pragātha addressed to Brahmāṇasakta. Led by Bṛhaṇasakta as Purohitā (spiritual guide) the gods conquered the celestial world, and were (also) victorious everywhere in this world. Thus the sacrificer who is led by Bṛhaṇasakta as his Purohitā, conquers the celestial world, and is (also) victorious everywhere in this world.

These two Pragāthas not being accompanied by a chant, are recited with repetition (of the last pada of each verse). They ask, “How is it that these two Pragāthas, which are not accompanied by a chant, are recited with repetition (of the last pada of each verse), the rule being that no Shastra verse can be recited with such a repetition if it be not accompanied by a chant?” (The answer is) The Marutvatya (Shastra).

is the recitation for the Pavamana Stotra; they perform this Stotra (in singing) with six verses in the Gāyatrī, with six in the Bṛhaṇi, and with three in the Tristhūṭbha metres. Thus the Pavamana (Stoma) of the midday libation comprises three metres, and is fifteen-fold. They ask, “How becomes this Pavamana Stoma celebrated (by a Shastra)?” The two last verses of the Pratipad triplet (8, 57, 1-3, ā tvā ratukum)

18 The Pavamana Stotra or the performance of the Sāma singers at the beginning of the midday libation consists only of three verses in the Gāyatrī (scherā to jīta, Sāmaveda 2, 23-24), of two in the Bṛhaṇi (puṇḍārāk stoma, R. 2, 23, 20) and three in the Tristhūṭbha metre (prasni dvara pari kamām k. V. 2, 27-29). The three Gāyatrīs are sung twice, thus six are obtained, and the two Bṛhaṇis are twice repeated in such a manner as to produce each time three verses (by repeating thrice the last pada of each verse), which makes also six. Sāma Prayoga.

20 For the explanation of this and similar terms Śāyana refers always to the Brahmaṇas of the Sāmaveda. The explanatory phrase of the paṇichāndaoṣṭa stoma of the Sāmaveda theologians is constantly the following: papekṣā stisāma uṣṭa e dyuta e tām e kāh. These enigmatical words are utterly unintelligible without oral information, which I was happy enough to obtain. They refer to the number of verses obtained by repetition of the triplet which forms the text of a Sāman. The Sāma consists of two verses only, it is first to be made to consist of three, by repetition of some feet of the two principal verses, before it can be used as a chant at the Soma sacrificia. After a triplet of verses has been thus obtained, it is to be chanted in three turns, each turn containing in three subdivisions a certain number of repetitions. This number of repetitions is indicated by three rows of wooden sticks of the Udumbara tree, called hād, each row comprising five (if the Stoma is the paṇichāndaoṣṭa the fifteen-fold), which the three Sāma singers must arrange according to a certain order before they can chant the Sāman. Each row is called a parṣāya. The several sticks in each row are placed in the following order: 1st row—3 in a straight, 1 across, 1 in a straight line; 2nd row—1 in a straight, 3 across, 1 in a straight line; 3rd row—1 in a straight, 1 across, 3 in a straight line. As often as the sticks of one row are laid, the Sāma singer utters the sound Hā. This apparatus is regarded as quite essential for the successful chanting of the Sāmana. See more on this subject in the notes to 8, 42.
are in the Gāyatrī metre (the first being Anuṣṭubh),
and also the triplet which forms the sequel (of the
Pratipad) is in the Gāyatrī metre. Thus the Gāyatrī
verses (of the Pavamāna Stotra) become celebrated.
By means of these two Pragāthas (the Indra-Nīhava
and Brāhmaṇapati Pragātha, which are in the
Bṛhatī metre) the Bṛhatī verses (of the Pavamāna
Stotra) become celebrated.

The Sāma singers perform this chant with these
verses in the Bṛhatī metre by means of the Raurava
and Yaudhhaja Sāmans (tunes) repeating thrice (the
last pada of each verse). This is the reason that the
two Pragāthas, though they have no Stoma belonging
to them, are recited with repeating thrice (the last
pada of each verse). Thus the Stotra is in accord-
ance with the Shāstra.

Two Dhāyyās are in the Trishtubh metre, and
also the hymn in which the Nivid is inserted. By
these verses (in the Trishtubh metre) are the Trishtubhs
of the Stotra celebrated. In this way the Pavamāna Stoma, comprising three metres, being
fifteen-fold, becomes celebrated for him who has such
a knowledge.

18.

(On the origin of the Dhāyyās, their nature and
meaning.)

He recites the Dhāyyās. Prajāpati had (once)
sucked up from these worlds everything he desired

by means of the Dhāyyās (from dhe to suck). Thus
the sacrificer who has such a knowledge sucks up from
these worlds everything he desires. The nature of
the Dhāyyās, is, that the gods at a sacrifice wherever
they discovered a breach, covered it with a Dhāyyā;
thence they are so called (from dḥā to put). The
sacrifice of him who has such a knowledge becomes
performed without any breach in it.

As to the Dhāyyās we sew up with them (every
rent in the) sacrifice, just as we sew up (a rent in) a
cloth with a pin that it might become mended. A
breach in the sacrifice of him who has such a know-
ledge becomes thus mended.

As to the Dhāyyās, they are the recitations for the
Upasads. The verse Agnir netā (3, 20, 4), which
is addressed to Agni, is the recitation for the first
Upasad; the verse twitch Soma krtubhiḥ, which is
addressed to Soma (1, 91, 2), is the recitation for
the second Upasad; the verse pinvanty apo (1, 64,
6), which is addressed to Vishnū, is the recitation for
the third Upasad. Whatever place one may con-
quar by means of the Soma sacrifice, he who having
such a knowledge recites the Dhāyyās, conquers (it
only) by the several Upasads.

About this last Dhāyyā some say, the Hotar
ought (instead of pinvanty apo) to repeat tān vo
maho (2, 34, 11), asserting, “we distinctly know that
this verse is repeated (as the third Dhāyyā) among
the Bharatas.” But this advice is not to be cared
for. Should the Hotar repeat that verse (tān vo maho),
he would prevent the rain from coming, for Parjanya
has power over the rain (but there is no allusion to
him in that verse). But if he repeat the verse
pinvanty apo where there is a pada referring to rain (the
third atyam na mihe), and one referring to the Marutas

(the storms accompanying the rain, in the first pada), and the word viniyānti, "they carry off," which refers to Vishnu, whose characteristic feature is said to be vīchākramasamskāra, i.e. he strode (thrice through the universe), which meaning is (also) implied in the term viniyānti, and (where is further in it) the word vīchāstra "being laden with booty" referring to Indra (then the rain would come). This verse has four padas, and (as we have seen) refers to rain, the Marut, Vishnu, and Indra, and though (on account of these allusions just mentioned, and its being in the Jagati metre) properly belonging to the evening libation, it is repeated at the midday libation. Therefore the cattle of the Bharatas which are at their stables at evening (for being milked) repair at noon to a shed erected for giving all the cows shelter (against heat). That verse (viniyānti apram) is in the Jagati metre; cattle are of the Jagati nature; the soul of the sacrificer is the midday. Thus the priest provides cattle for the sacrificer (when he recites this verse as a Dhāraya at the midday libation).

19.

(The Marutvatiya Pragātha. The Nivid hymn of the Marutvatiya Shastra. How the Hotar can injure the sacrificer by misplacing the Nivid.)

He repeats the Marutvatiya Pragātha (pra ra indrāya brīhate, 8, 78, 3). The Marutas are cattle, cattle are the Pragātha (that is to say, the Pragātha is used) for obtaining cattle.

He repeats the hymn janiṣṭhā vgraḥ (10, 73). This hymn serves for producing the sacrificer. For by means of it the Hotar brings forth the sacrificer from the sacrifice as the womb of the gods. By this (hymn) victory is obtained; with it the sacrificer remains victor, without it he is defeated.
the ascent to heaven; it is the ladder for climbing up to heaven. (Therefore) he ought to recite it (stopping at regular intervals) as if he were climbing up (a height) by means of a ladder. Thus he can take along with him (up to the celestial world) that sacrificer to whom he is friendly. Now he who desires heaven, avails himself of this opportunity of going thither.

Should the Hotar intend to do any harm (to the sacrificer) thinking, “may I slay the Vis’ through the Kshatra,” he need only recite the Nivid in three different places of the hymn (in the commencement, middle, and end). For the Nivid is the Kshatram (commanding power), and the hymn the Vis’ (prototype of the Vais’yas); thus he slays the Vis’ of any one whom he wishes through his Kshatra. Thus he slays the Vis’ through the Kshatram.

Should he think, “may I slay the Kshatram through the Vis’,” he need only thrice dissect the Nivid through the hymn (by repeating the hymn at the commencement, in the middle, and at the end of the Nivid). The Nivid is the Kshatram, and the hymn is Vis’. He thus slays whosoever Kshatra he wishes by means of the Vis’.

Should he think, “I will cut off from the sacrificer the Vis’ (relation, subject, offspring) on both sides,” he need only dissect (at the beginning and end) the Nivid by the call somarom. Thus he cuts the sacrificer off from his Vis’ on both sides (from father and mother, as well as from his children). Thus he should do who has sinister designs towards the sacrificer. But otherwise (in the manner first described) he should do to him who desires for heaven (if he be friendly to him).

He concludes with the verse, anyah suparnā uposedur (10, 73, 11), i.e. “the poets with good thoughts have approached Indra, begging like birds with beautiful wings; uncover him who is ensnared in darkness; fill the eye (with light); release us who are bound (by darkness), as it were, with a rope (nichā).” When he repeats the words “uncover him,” &c., then he should think that the darkness in which he is ensnared, might go by means of his mind. Thus he rids himself of darkness. By repeating the words “fill the eye,” he should repeatedly rub both his eyes. He who has such a knowledge keeps the use of his eyes up to his old age. In the words “release us,” &c. the word nichā means rope. The meaning is, release us who are tied with a rope, as it were.

20

(Why the Marutas are honoured with a separate Shuāstra.)

Indra when he was about to kill Vṛitra, said to all the gods, “stand near me, help me.” So they did. They rushed upon Vṛitra to kill him. He perceived they were rushing upon him for the purpose of
killing him. He thought, "I will frighten them." He breathed at them, upon which all the gods were flung away and took to flight; only the Marutas did not leave him (Indra); they exhorted him by saying, "Strike, O Bhagavann! kill (Vritra)! show thy prowess!" This saw a Rishi, and recorded it in the verse viitravan trya' satashad (8, 85, 7), i.e. "all the gods who were associated (with Indra) left him when flung away by the breathing of Vritra. If thou keepest friendship with the Marutas, thou wilt conquer in all these battles (with Vritra)."

He (Indra) perceived, "the Marutas are certainly my friends; these (men) love me! well, I shall give them a share in this (my own) celebration (Shastra)." He gave them a share in this celebration. Formerly both (Indra as well as the Marutas) had a place in the Nishkevalya Shastra. (But to reward their great services he granted them more, viz: a separate Marutvatiya Shastra, &c.). The share of the Marutas (in the midday libation) is, that the Adhvaryu takes the Marutvatiya Graha, and the Hotar repeats the Marutvatiya Pragitha, the Marutvatiya hymn, and the Marutvatiya Nivid. After having repeated the Marutvatiya Shastra, he recites the Marutvatiya Yajya. Thus he satisfies the deities by giving them their shares. (The Marutvatiya Yajya is) ye trakhatye magharat (3, 47, 4), i.e. "drink Indra, the Soma juice, surrounded by thy host, the Marutas who assisted thee, O Maghavann, in the battles with the huge serpent (Ahi)," &c. Wherever Indra remained victor in his various engagements, through their assistance, wherever he displayed his prowess, there (in the feast given in his honour) he announced (the Marutas) as his associates, and made them share in the Soma juice along with him.

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22 Of the words चहन ने माहरास्य साय्यना gives the following explanation: पुस्तिकाग्रामिणेन विषयं चतुष्पदे श्वेतं व स्वासः-चहन बंबारं चतुष्पदोपन यो प्रसन्तीति.

23 Prishtha is a combination of two Soma triplets for singing. Here the principal chant of the Nishkevalya Shastra, which is the centre of the whole Soma feast, is to be understood. At the Agniástoma this chant is the Rathantarum. The four Stotras at the midday libation, which follow the Payamäna Stotras, are called Prishtha Stotras. For they are capable of entering into the combination, called Prishtha, by putting in the midst of them another Šaman. At the Agniástoma the actual Prishtha is, however, not required. The four Prishtha Stotras of the midday libation are, the Rathantarum, Vāmādevyam, Nau- dhassam, and Kaileâyam.
The gods said to him, "thou hast chosen for thyself all; let some of these things (just mentioned) be ours also." He said, "No, why should anything belong to you?" They answered, "let it belong to us, Maughavan." He only looked at them (as if conniving).

(Story of Prásahā the wife of Indra. On the origin of the Dhyāyā verse of the Nishkevalya Shastra. How a king can defeat a hostile army. All gods have a share in the Yāgyā in the Virāt metre. On the importance of the Virāt metre at this occasion.)

The gods said, "there is a beloved wife of Indra, of the Vāvāta order, Prásahā by name. Let us inquire of her (what Indra's intention is)." So they did. They inquired of her (what Indra's intention was). She said to them, "I shall give you the answer tomorrow." For women ask their husbands; they do so during the night. On the morning the gods went to her (to inquire). She addressed the following (verses) to them: yad vārāṇa purutamam²¹ (10, 7, 6), i.e., what Indra, the slayer of Vṛitra, the conqueror in many battles of old has gained, filling (the world) with his name (fame), by what he showed himself as master in conquering (prānahuspati), as a powerful (hero), that is what we beseech him to do (now); may he do it!" Indra is the mighty husband of Prásahā.

²² (The last pada) "that is what we beseech him," &c. means, he will do what we have told him.

Thus she (Prásahā) told them. The gods said, "let her have a share here (in this Nishkevalya Shastra) who has not yet obtained one in it (an tvā vidat)."²³ So they did. They gave her (a share) in it; thence this verse, yad vārāṇa, &c. forms part of the (Nishkevalya) Shastra.

The army (senā) is Indra's beloved wife, Vāvāta, Prásahā by name. Prājapati is by the name of kah (who?) his father-in-law. If one wish that his army might be victorious, then he should go beyond the battle line (occupied by his own army), cut a stalk of grass at the top and end, and throw it against the other (hostile) army by the words, prāsāhe kah tvā pāṣayati? i.e., "O Prásahā, who sevs thee?" If one who has such a knowledge cuts a stalk of grass at the top and end, and throws (the parts cut) against the other (hostile) army, saying prāsāhe kah tvā pāṣayati? it becomes split and dissolved, just as a daughter-in-law becomes abashed and faints, when seeing her father-in-law (for the first time).
Indra said to them (the gods), "you also shall have (a share) in this (Shastra)." The gods said, "let it be the Yâjyâ verse in the Virât metre of the Nishkevalya Shastra." The Virât has thirty-three syllables. There are thirty-three gods, viz., eight Vasus, eleven Rudras, twelve Adityas, (one) Prajâpati, and (one) Vasåñkâra. He (thus) makes the deities participate in the syllables; and according to the order of the syllables they drink, and become thus satisfied by (this) divine dish.

Should the Hotar wish to deprive the sacrificer of his house and estate, he ought to use for his Yâjyâ along with the Vâstikâra a verse which is not in the Virât metre, but in the Gâyatri or Trishtubh, or any other metre (save the Virât); thus he deprives him of his house and estate.

Should he wish to procure a house and estate for the sacrificer, he ought to repeat his Yâjyâ in the Virât metre: pîkā somam indra mandate, (7, 22, 1). By this verse he procures for the sacrificer a house and estate.

23.

(On the close relationship between Sámâna and Rik.
Why the Sámâna singers require three rîchas. The five-fold division of both. Both are contained in the Virât. The five parts of the Nishkevalya Shastra.)

First there existed the Rik and the Sámâna (separate from one another); sá was the Rik, and the name amâha was the Sámâna. Sá, which was Rik, said to the Sámâna, "let us copulate for begetting children." The Sámâna answered, "No; for my greatness exceeds (yours)." (Thereupon) the Rik became two; both spoke (to the Sámânas to the same effect); but it did not comply with their request. The Rik became three (divided into three); all three spoke (to the Sámâna to the same effect). Thus the Sámâna joined the three Richas. Thence the Sámâna singers use for their chant three Itichas, (that is) they perform their work of chanting with three Richas. (This is so also in worldly affairs.) For one man has many wives (represented by the Richas), but one wife has not many husbands at the same time. From sá and amâha having joined, sámâna was produced. Thence it is called sámâna. He who has such a knowledge becomes sámâna, i.e. equal, equitious. He who exists and attains to the highest rank, is a sámâna, whilst they use the word ásámânya, i.e. inequitous, partial, as a term of reproach.

Both, the Rik as well as the Sámâna, were prepared (for sacrificial use) by dividing either into five

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27 The Sámâna, to which the Nishkevalya Shastra of the Hotar refers, is the Nâthantaram. It consists only of two rîchas (verses), viz., nîkhi tri sâra and na trikara (Sûnandâ Sûn. 7, 30, 31), but by the repetition of certain parts of these two verses, three are produced. See about this process, called pumarrid lyum, above.

24 The same etymology is given in the (Chûndolaya Upanishad, 3, 6, 1-11, p. 58 in the Calcutta edition of the Bibliotheca Indica):

The Sámâna is the feminine of the demonstrative pronoun, and said to mean Rik, for Rik is a masculine. But such monstrous formations of words are utterly strange to the Sanskrit language and sanctioned by no rules of the grammarians. In all probability we have to trace the word Rik to the root sî, i.e. "to bind," whence the word caryadina, i.e. pause, is derived. It thus means "what is bound, strung together," referring to the peculiar way of chanting the Sámânas. All sounds and syllables of one of the parts of a Sámâna are so chanted, that they appear to be strung together, and to form only one long sound.
five-fold (is a pentad). Animals are five-fold (consist of five parts, four feet and a mouth).

(Both, the Rik and the Sāman, either of which is divided into five parts, are contained in the Virāṭ, which consists of ten syllables). Hence they say, the sacrifice is put in the Virāṭ, which consists of ten parts.

(The whole Nishkevalya Shastra also consists of five parts, analogous to the five parts of the Sāman and the Rik at this Shastra.) The stotriya is the soul; the anurūpa is offspring, the dhāyūṣa is the wife, animals are the pragātha, the sūktam is the house.

He who has such a knowledge lives in his premises in this world, and in the other, with children and cattle.

24.

(The Stotriya, Anurūpa, Dhāyūṣa, Sāma-Pragātha and Nivid Sūktam of the Nishkevalya Shastra.)

He repeats the Stotriya. He recites it with a half loud voice. By doing so he makes his own soul (the Stotriya representing the soul).

He repeats the Anurūpa. The Anurūpa is offspring. It is to be repeated with a very loud voice.

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23. This statement is not very accurate. In other passages it is said, that it consists of thirty-three syllables, see 3, 32. The metre is divided into three padas, each consisting of nine, ten, or eleven syllables.

41. Here are the five parts of the Nishkevalya Shastra severally enumerated. The stotriya are the two verses which the Rikatara consists, but so repeated by the Hotar as to make three of them, just as the Sāma singers do. The substantive to be supplied to stotriya is pragātha, i.e. that pragātha, which contains the same text as the stotra or performance of the Sāma singers. The anurūpa pragātha follows the form of the Stotriya; it consists of two verses which are made three. It must have the same commencing words as the Stotriya. The anurūpa is: abhi tva Paramārtha (6, 3, 7-8). The Dhāyūṣa is already mentioned (3, 22). The Sāma pragātha is: pīthi suṣṭhyā (6, 3, 19). The sūktam or hymn is mentioned in the following (24) paragraph.
By doing so he makes his children more happy than he himself is (for the Stotriya representing his own self was repeated by him with a half loud voice only).

He repeats the Dháyyá. The Dháyyá is the wife. It is to be repeated with a very low voice. When he who has such a knowledge repeats the Dháyyá with a very low voice, then his wife does not quarrel with him in his house.

He repeats the (Súma) Pragátha. It is to be repeated with the proper modulation of the voice (i.e., with the pronunciation of the four accents). The accents are the animals, the Pragátha are the animals. (This is done) for obtaining cattle.

He repeats the Súktu (hymn): indrasya nu viryáu

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The mantras which form part of the Shástras are nearly throughout monotonously (chaottiyá) repeated. Only in the recital of the Súma pragátha an exception takes place. It is to be repeated with all the four accents: aññattá, aññattáta, aññattá, and aññattá, just as is always done when the Rigveda is repeated in the temple, or in private houses, without any religious ceremony being performed.

In this hymn the Nívid of the Níshkevalya Shástra is to be inserted after its eighth verse. The Nívid is as follows:

|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|---
by the knowers of stories sanparyām (i.e. this very story is called so). The metres went to fetch the king Soma. They consisted (at that time) of four syllables only; for (at that time) there were only such metres as consisted of four syllables. The Jagati with her four syllables, flew first up. In flying up she became tired, after having completed only half the way. She lost three syllables, and being reduced to one syllable, she took (from heaven) with her (only) the Dikshā and Tapas, and flew back (to the earth). He who has cattle is possessed of Dikshā and possessed of Tapas. For cattle belong to Jagati. Jagati took them.

Then the Triṣṭubh flew up. After having completed more than half the way, she became fatigued, and throwing off one syllable, became reduced to three syllables, and taking (with her) the Dakshiṇā, flew back (to the earth). Thence the Dakshiṇā gifts (sacrificial rewards) are carried away (by the priests) at the midday libation (which is) the place of the Triṣṭubh; for Triṣṭubh alone had taken them (the Dakshiṇā gifts).

26.

(Gāyatrī successful; wounded when robbing the Soma. What became of her nail cut off, &c.)

The gods said to the Gāyatrī, "fetch thou the king Soma." She consented, but said, "during the whole of my journey (up to the celestial world) you must repeat the formula for wishing a safe passage for me." The gods consented. She flew up. The gods

repeated throughout her passage the formula for wishing a safe passage, viz. pru चा चा, go, and come back, and come back. For the words pru चा चा signify, that the whole journey will be made in safety. He who has a friend (who sets out on a journey) ought to repeat this formula; he then makes his passage in safety, and returns in safety.

The Gāyatrī, when flying up, frightened the guardians of Soma, and seized him with her feet and bill, and (along with him) she also seized the syllables which the two other metres (Jagati and Triṣṭubh) had lost. Kṛṣṇā, (one of) the guardians of the Soma, discharged an arrow after her, which cut off the nail of her left leg. This became a porcupine.

(The porcupine having thus sprung from the nail which was cut off) the Vasā (a kind of goat) sprang from the marrow (caśa) which dripped from the nail (cut off). Thence this goat is a (suitable) offering. The shaft of the arrow with the point (discharged by Kṛṣṇā) became a serpent which does not bite (dundubha by name). From the vehemence with which the arrow was discharged, the snake svaṣa was produced; from the feathers, the shaking branches which hang down (the airy roots of the Asvāṭtha); from the sinews (with which the feathers were fastened on the shaft) the worms called gandāpada, from the fulmination (of the steel) the serpent anāhāti. Into such objects was the arrow (of Kṛṣṇā) transformed.

1 These gifts are to be bestowed upon the sacrificer at the Dikshā ceremony. See I, 1-5.
2 The words विषयःविनतिः रिति चाः विषयः are to be parsed as follows: विषय विनतिः रिति चाः.

3 This formula is used for wishing to a friend who is setting out on a journey a safe passage and return in safety.
4 Śāyana here quotes an Adhyāvat mantras containing the names of the guardians of the Soma, among whose one is Kṛṣṇā; बालप्रायारं जलं विक्रयं वर्षद नावं न विद। श्रेयस्यक्षाते रक्षकम् भवेद द्वादशम्। See Vṛṣasaṅskāra, 6, 77, with Nathdhara's commentary on it (p. 117 in Weber's edition).
27.

(Origin of the three libations. They all are of equal strength.)

What Gāyatri had seized with her right foot, that became the morning libation; she made it her own place. Thence they think the morning libation to be the most auspicious (of all). He who has such a knowledge becomes the first and most prominent (among his people) and attains to the leadership.

What she had seized with her left foot, became the midday libation. This (portion) slipped down, and after having slipped down, did not attain to the same (strength) as the first libation (held with the right foot). The gods got aware of it, and wished (that this portion should not be lost). They put (therefore) in it, of the metres, the Trishtubh, and of the deities, Indra. Therefore it (the midday libation) became endowed with the same strength as the first libation. He who has such a knowledge prospers through both the libations which are of equal strength, and of the same quality.

What Gāyatri had seized with her bill, became the evening libation. When flying down, she sucked in the juice of this (portion of Soma, held in her bill), and after its juice had gone, it did not equal (in strength) the two first libations. The gods got aware of that and wished (that the juice of this portion should be kept). They discovered it (the remedy) in cattle. That is the reason that the priests pour sour milk (in the Soma at the evening libation), and bring oblations of melted butter and of flesh (things coming from the cattle). In this way the evening libation obtained equal strength with the two first libations.

He who has such a knowledge prospers through all the libations which are of equal strength and of the same quality.

28.

(How Trishtubh and Gāyatri obtained their proper number of syllables.)

The two other metres said to the Gāyatri, “That which thou hast obtained of us, viz. our syllables, should be restored to us.” The Gāyatri answered, “No.” (They said) “As far as the right of possession is concerned, they (those syllables) are ours.” They went to ask the gods. The gods said, “as far as the right of possession is concerned, they are yours.” Thence it comes, that even here (in affairs of daily life), people say when they quarrel, “as far as the right of possession is concerned, this is ours.”

Hence the Gāyatri became possessed of eight syllables (for she did not return the four which she had taken from the others), the Trishtubh had three, and the Jagāti only one syllable.

The Gāyatri lifted the morning libation up (to the gods); but the Trishtubh was unable to lift up the midday libation. The Gāyatri said to her, “I will go up (with the midday libation); let me have a share in it. The Trishtubh consented, and said, “put upon me (who consists of three syllables), these eight syllables.” The Gāyatri consented and put upon her (eight syllables). That is the reason that at the midday libation the two last verses of the triplet at the beginning of the Marutvatiya Shastra (the first verse being in the Anushubh metre), and its sequel (the anuchara triplet) belong to the Gāyatri. After having obtained thus eleven syllables, she lifted the midday libation up (to heaven).

The Jagāti which had only one syllable, was unable to lift the third libation (up). The Gāyatri said

*This remark here is only made to illustrate a phrase which seems to have been very common in the Vedic Sanskrit.
to her, "I will also go up (with thee); let me have a share in this (libation)." The Jagati consented (and said), "put upon me those eleven syllables (of the Gāyatri and Trishtubh joined). She consented and put (those eleven syllables) upon the Jagati. That is the reason, that, at the evening libation, the two latter verses of the triplet with which the Vaisvādeva Shastra commences (pratipad), and its sequel (anuchāra) belong to the Gāyatri. Jagati, after having obtained twelve syllables, was able to lift the evening libation up (to heaven). Thence it comes that the Gāyatri obtained eight, the Trishtubh eleven, and the Jagati twelve syllables.

He who has such a knowledge, prospers through all metres which are of equal strength and of the same quality. What was one, that became threefold. Thence they say, only he who has this knowledge, that what was one, became threefold, should receive presents.

29.

(Why the Adityas and Savitar have a share in the evening libation. On Vāyu's and Dyavāprithivi's share in it.)

The gods said to the Adityas, "let us lift up this (the evening) libation through thee." They consented. Thence the evening libation commences with the Adityas. At the commencement of it there is (the

libation from) the Aditya graha. Its Yājñya mantra is, adityasvo aditar madayanāṁ (7, 51, 2), which contains the term mad "to be drunk" which is complete in form (equal to the occasion). For the characteristic feature of the evening libation is, "to be drunk." He does not repeat the Anuvashaṭkāra, nor does he taste the Soma (as is usual, after the libation has been poured into the fire); for the Anuvashaṭkāra is the completion, and the tasting (of the offering by the priests) is also the completion (of the ceremony). The Adityas are the vital airs. (When the Hotar, therefore, does not repeat the Anuvashaṭkāra, nor taste the Aditya libation, he thinks), I will certainly put no end to the life (of the sacrificer).

The Adityas said to Savitar, "let us lift up this (the evening) libation through thee." He consented. Thence the beginning (pratipad of the Vaisvādeva Shastra at the evening libation) is made with a triplet of verses addressed to Savitar. To the Vaisvādeva Shastra belongs the Savitri graha. Before the commencement (of this Shastra) he repeats the Yājñya for the libation (from the Savitri graha), damunā devaḥ saviṣṭ vareṇyaṁ (Asv. Sr. S. 5, 18). This verse is

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* See page 139.

7 This remark refers to the fact that the Gāyatri, which consisted originally only of eight syllables, consists of three times eight, i.e. twenty-four.

7 The very commencement of the evening libation is the pouring of Soma juice from the so-called Aditya graha (a wooden jar). Then follows the chanting of the Ārōhams; then the offering of an animal, and that of Parvātha to the manes, after which a libation is poured from the Savitri graha, and the Vaisvādeva Shastra repeated. (Asv. Sr. S. 5, 17.)
contains the term *mad* "to be drunk" which is complete in form. The term *mad* "to be drunk" is a characteristic of the evening libation. He does not repeat the Anuvashaštakāra, nor does he taste (from the Soma juice in the Savitri graha). For the Anuvashaštakāra is completion, the tasting (of the Soma by the priest) is completion. Savitar is the life. (He should do neither, thinking) I will certainly put no end to the life (of the sacrificer). Savitar drinks largely from both the morning and evening libations. For there is the term *pība* "drink," at the commencement of the Nivid addressed to Savitar at the evening libation), and at the end the term *mad* "to be drunk." Thus he makes Savitar share in both the morning and evening libations.

At the morning and evening libations verses addressed to Vāyu are repeated, many at the morning, one only at the evening libation. That is done because the vital airs (represented by Vāyu, the wind) in the upper parts (represented by the morning libation) of the human body are more numerous than those in the lower parts (represented by the evening libation).

He repeats a hymn addressed to Heaven and Earth. For Heaven and Earth are stand-points.

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18

18 In the words, *sāvita dēvah somasya pibatu*. The hymn, in which the Nivid for Savitar is inserted, is, *abhaḥ dēvah sāvitaḥ* (4, 64). The whole Nivid is as follows:

14 This remark refers to the last words which are appended to the Nivid hymn for Savitar, viz., *niyadhār vāyavāhi*. The whole appendage, which is to be found in the Śvet. 8r. 3, 5, 18, and in the seven Sātras.

15 It is said that the last verse of the Śiva-vidyāhī hymn is:

16 This is *prodyāte yajāḥ* (1, 150). The Nivid to be inserted before the last verse of the Śiva-vidyāhī hymn is:

May Heaven and Earth enjoy the Soma which are the father and mother, the son and generation, the cow and the bull, the grain and the wood, the well-provided with seed, and the well-provided with milk, the happy and the beneficent, the juicy and milky, the giver of seed, and (holder) of seed. May both Heaven and Earth here bear (me) May they here enjoy the Soma, &c.
Earth is the stand-point here, and Heaven is the stand-point there (in the other world). By thus repeating a hymn addressed to Heaven and Earth, the Hotar establishes the sacrificer in both places (in earth and heaven).

30.

(Story of the Ribhus. On their share in the evening libation.)

He repeats the Ribhu hymn (taksan ratham, 1, 111). The (beings called) Ribhus among the gods, had, by means of austerities, obtained the right to a share in the Soma beverage. They (the gods) wished to make room for them in the recitations at the morning libation; but Agni with the Vasus, (to whom this libation belongs), turned them out of the morning libation. They (the gods) then wished to make room for them in the recitations at the midday libation; but Indra with the Rudras, (to whom this libation belongs), turned them out of this libation. They then wished to make room for them in the

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7 The Nirda inserted before the last verse of the Ribhu hymn is: 

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10 This whole story is invented for explaining the position assigned to certain verses and hymns in the Vais'vadeva Shastra. After the hymn addressed to Savitar, abhid devah savit (4, 54), there follows the verse surupakritum, which is called a Dhayya; then comes the hymn addressed to the Ribhus, taksan ratham; and then the verse ayam venas', which is also a Dhayya. See A's. Br. 8. 5, 6.

12 They are said to have been men, and raised themselves to an equal rank with the gods by means of sacrifices and austerities.

13 These two verses immediately follow: ayam venas' chodayat. A's Br. 8. 5, 18.
31. (The Nivid hymn for the Viśve Devāḥ. On the Dhāvyās of the Vaisvadeva Shastra. To what deities it belongs. -On the concluding verse of this Shastra.)

He repeats the Vaisvadeva hymn. The Vaisvadeva Shastra shows the relationship of subjects (to their king). Just as people represent the interior part

This is d no bhadrāda śrāntaś (1, 80). The Nivid inserted before the last verse of this Vaisvadeva hymn is:

विष इत्यः | विष इत्यः | विष इत्यः | विष इत्यः | विष इत्यः | विष इत्यः | विष इत्यः | विष इत्यः |

The text as given in the Sankhyā, Sū. 8, 81, differs in several passages. Instead of शास्त्र it has शास्त्रविष which is, no doubt, more correct. The words शास्त्र विष are transposed; they follow after शास्त्रविष: after which शास्त्रविष and शास्त्रविष शास्त्रविष are put. Instead of अविनेश्वरता there is अविनेश्वरता विष which is, however, highly interesting, as perhaps one of the most ancient accounts we have of the number of Hindu deities. They are here stated at 3 times 11; then at 83, then at 308, then at 903. It appears from this statement, that only the number 5 remained unchanged, whilst the number 30 was multiplied by 10 or 100. Similarly the number of gods is stated at 3330 in a hymn ascribed to the Rishi Viśvāmitra Rigveda, 5, 9, 9. This statement appears to rely on the Vaisvadeva Nivid. For if we add 33 + 308 + 308 together, we obtain exactly the number 3330. This coincidence can hardly be fortuitous, and we have strong reasons to believe, that Viśvāmitra perfectly knew this Viśve Devāḥ Nivid. That it contains one of the most authoritative

(of a kingdom), so do also the hymns (represent the interior, the kernel, of the Shastras). The Dhāvyās, then, are like what is in the desert (beasts, &c.) That is the reason that the Hotar must repeat before and after every Dhāvyā the call sōṁśvavom (for every Dhāvyā is considered as a separate recitation distinct from the body of the Shastra). (Some one might object) how can verses, like the Dhāvyās, which are life, be compared to a desert? Regarding this he (the Aitareya Rishi) has told, that the deserts (aranyās) are properly speaking no deserts on account of the deers and birds to be found there.

The Vaisvadeva Shastra is to be likened to man. Its hymns are like his internal parts; its Dhāvyās are like the links (of his body). That is the reason that the Hotar calls sōṁśvavom before and after every Dhāvyā (to represent motion and flexibility). For the links of the human body are loose; these are, however, fastened and held together by the Brahman. The Dhāvyās 22 and Yūyā verses are the root of the passages for fixing the number of Hindu deities follows from quotations in other Vedic books. So we read in the Bṛhaspati Upanishad (page 84-40, edited by Roer, Calcutta 1940) a discussion by Vaiṣṇavalkya on the number of gods, where he appeals to the Nivid of the Vaisvadeva hymn as the most authoritative passage for settling this question. Perhaps the oldest authority we have for fixing the number of the Hindu deities, on the first instance, at thirty-three, is Rigveda, 8, 23, 1. The hymn to which this verse belongs is said to have descended from Manu, the progenitor of the human race. Its style shows traces of high antiquity, and there can be hardly any doubt, that it is one of the earliest Vedic hymns we have. The division of these thirty-three deities into three acts, each of eleven, equally distributed among the three worlds, heaven, air, and earth, (see 1, 130, 11) appears to be the result of later speculations. According to the Nivid in question, the gods are not distributed among the three worlds, but they are in heaven, and earth, water, and sky, in the Brahman and Kṣetra, in the Vēdi, in the sacrifice, and in the air.

22 Here the regular Dhāvyās (see 3, 18), are to be understood, not those extraordinary additions which we have in the Vaisvadeva Shastra.
sacrifice. When they use Dháyyás and Yájyás different from those which are prescribed, then they uproot the sacrifice. Therefore they (the Dháyyás and Yájyás) should be only of the same nature (they should not use other ones than those mentioned).

The Vais'vadeva Shastra belongs to five classes of beings. It belongs to all five classes of beings, viz.: Gods and Men, Gandharvas (and) Apsaras, Serpents and Manes. To all these five classes of beings belongs the Vais'vadeva Shastra. All beings of these five classes know him (the Hotar who repeats the Vais'vadeva Shastra). To that Hotar who has such a knowledge come those individuals of these five classes of beings who understand the art of recitation (to assist him). The Hotar who repeats the Vais'vadeva Shastra belongs to all deities. When he is about to repeat his Shastra, he ought to think of all directions (have them before his mind), by which means he provides all these directions with liquid (rasa). But he ought not to think of that direction in which his enemy lives. By doing so he consequently deprives him of his strength.

He concludes (the Vais'vadeva Shastra) with the verse aditir dyáur aditir antariksham (1, 69, 10), i.e. Aditi is heaven, Aditi is the air, Aditi is mother, father and son; Aditi is all gods; Aditi is the five classes of creatures; Aditi is what is born; Aditi is what is to be born." She (Aditi) is mother, she is father, she is son. In her are the Vais'vedevas, in her the five classes of creatures. She is what is born, she is what is to be born.

(When reciting this concluding verse which is to be repeated thrice), he recites it twice (for the second and third times) so as to stop at each (of the four) paddas. (He does so) for obtaining cattle, which are

four-footed. Once (the first time) he repeats the concluding verse, stopping at the end of each half of the verse only. (That is done) for establishing a firm footing. Man has two feet, but animals have four. (By repeating the concluding verse twice in the said manner) the Hotar places the two-legged sacrificer among the four-legged animals.

He ought always to conclude (the Vais'vadeva Shastra) with a verse addressed to the five classes of beings (as is the case in aditir dyáur); and, when concluding, touch the earth. Thus he finally establishes the sacrifice in the same place in which he acquires the means of his performance.

After having repeated the Vais'vadeva Shastra, he recites the Yiṣyá verse addressed to the Vais'vadeva Deviś: visv'e deváh s'rúñjata imam haram me (6, 52, 13). Thus he pleases the deities according to their shares (in the libation).

32.

(The offerings of Ghee to Agni and Vishnu, and the offering of a Churu to Soma.)

The first Yiṣyá verse for the offering of hot butter is addressed to Agni, that for the offering of Churu is addressed to Soma, and another for the offering of hot butter is addressed to Vishnu.

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22 Chandarvas and Apsaras are counted as one class only.
The Yajñya verse for the offering of Charu to Soma is tvam soma pitribhih (8, 48, 13); it contains the word "pitaras," i.e., manes. (This Charu is an oblation to the dead Soma). The priests kill the Soma, when they extract its juice. This (oblation of Charu) is therefore the cow which they use to kill (when the body of a sacrificer is laid on the funeral pile). For this Charu oblation has, for the Soma, the same significance as the cow sacrificed at the funeral pile for the manes. This is the reason that the Hotar repeats (at this occasion) a Yajñya verse, containing the term "pitaras," i.e., manes. Those who have extracted the Soma juice, have killed the Soma. (By making this oblation) they produce him anew.

They make him fat in the form of a siege (by putting him between Agni and Vishnu); for the order

with hot butter, by whom hot butter abides, whose very house is hot butter. May thy butter drop, sputtering horses, carry thee! Thou, O God! offerest up the sacrifice to the gods, by drinking the hot butter.

The Yajñya verse addressed to Vishnu is: तथा विश्वास्य क्रमायम् भवाय सक्षाय।

The term is anuṣṭaraṇa (pauk) i.e., a cow put down after, i.e., accompanying the dead to the other world. See Āśv. Gṛhya Sūtra, 6, 3.

The term is dhyayam. This is generally done by sprinkling water over him before the juice is squeezed, for the purpose of making the Soma (mysteriously) grow. When he is already squeezed and even sacrificed, water itself cannot be sprinkled over him. But this is mystically done, by addressing the verses just mentioned to the deities Agni, Soma, and Vishnu, so as to put Soma in the midst of them just as a town invested on all sides. When they perform the ceremony of dhyayam, the Soma plant is on all sides to be sprinkled with water. This is done here symbolically by offering first ghee, and giving ghee again after the Charu for Soma is sacrificed. So he is surrounded everywhere by ghee, and the two gods, Agni and Vishnu.

of the deities Agni, Soma, and Vishnu, has the form of a siege.

After having received (from the Adhvaryu) the Charu for Soma for being eaten by him, the Hotar should first look at himself and then (offer it) to the Sāma singers. Some Hotri-priests offer first this Charu (after the oblation to the gods is over) to the Sāma singers. But he ought not to do that; for he (the Hotar) who pronounces the (powerful) call rauṣṭṛ eat all the remains of the food (offered to the gods). So it has been said by him (the Aitareya Rishi). Therefore the Hotar who pronounces the (powerful) formula rauṣṭṛ should, when acting upon that injunction (to offer first the Charu remains to the Sāma singers), certainly first look upon himself. Afterwards the Hotars offer it to the Sāma singers.

33.

(Prajāpati's illegal intercourse with his daughter, and the consequences of it. The origin of Bhūtavān.)

Prajāpati thought of cohabiting with his own daughter, whom some call "Heaven," others "Dawn," (Ushā). He transformed himself into a buck of a kind of deer (ris'ya), whilst his daughter assumed the shape of a female deer (rohit). He approached her.

The remark about the dhyayam is made in the Brāhmaṇa as the sole purpose of accounting for the fact, that the first Yajñya is addressed to Agni, the second to Soma, and the third to Vishnu; that this was a sacrificial rule, see Āśv. Sūtra 8, 5, 10.

77 The mantra which the Hotar has to repeat at this occasion, are given in full by Asvalayana Sūtra 8, 5, 10. After having repeated them, he besmears his eyes with melted butter, and gives the Charu over which butter is dripped, to the Sāma singers, who are called here and in Asvalayana Chandasūtra.

88 Skyaṇa gives another explanation. He takes rohit as the name of a female deer, but as an adjective, meaning red. But then we had to expect rohitā. The crude form is rohit, not rohitā. He explains the supposed rohitā as pitausātī.
The gods saw it (crying) "Prajápati commits an act never done (before)." (In order to avert the evil consequences of this incestuous act) the gods inquired for some one who might destroy the evil consequences (of it). Among themselves they did not find any one who might do that (alone for Prajápati's crime). They then put the most fearful bodies (for the gods have many bodies) of theirs in one. This aggregate of the most fearful bodies of the gods became a god Bhútaván by name. For he who knows this name only, is born. The gods said to him, "Prajápati has committed an act which he ought not to have committed. Pierce this (the incarnation of his evil deed)." So he did. He then said, "I will choose a boon from you." They said, "Choose." He then chose as his boon sovereignty over cattle. That is the reason that his name is pos'umán, i.e. having cattle. He who knows on this earth only this name (pos'umán), becomes rich in cattle.

He (Bhútaván) attacked him (the incarnation of Prajápati's evil deed) and pierced him (with an arrow). After having pierced him he sprang up (and became a constellation). They call him mriga, i.e. deer (stars in the Orion), and him who killed that being (which sprang from Prajápati's misdeeds), mriga vyádha, i.e. hunter of the deer (name of star). The female deer Rohit (into which Prajápati's daughter had been transformed) became (the constellation) Rohini. The arrow (by which the phantom of Prajápati's sin was pierced) which had three parts (shaft, steel, and point) became such an arrow (in the sky). The sperm which had been poured forth from Prajápati, flew down on the earth and became a lake. The gods said, "May this sperm of Prajápati not be spoiled (má dushāta)." This became the madushan. This name madusha is the same as mánusha, i.e. man. For the word mánusha, i.e. man, means "one who should not be spoiled" (mádushan). This (madusha) is a (commonly) unknown word. For the gods like to express themselves in such terms unknown (to men).

(How different creatures originated from Prajápati's sperm. On the verse addressed to Rudra. Propitiation of Rudra.)

The gods surrounded this sperm with Agni (in order to make it flow); the Marutas agitated it; but Agni did not make it (the pool formed of Prajápati's sperm) move. They (then) surrounded it with Agni Vais'vānara; the Marutas agitated it; Agni Vais'vānara (then) made it move. That spark which first blazed up from Prajápati's sperm became that Aditya (the older parts of the Vedas he appears as the Supreme Being, to whom all are subject. The noun to be supplied was pāpam. But the author of the Brāhmaṇa substituted the idea of a pāpam or incarnation of sin of Prajápati, the Lord of the Universe, the Creator. Thence he was only hinted at by this demonstrative pronoun. The mentioning of the word pāpam in connection with Prajápati, was, no doubt, regarded by the author, as very insidious. Even the incestuous act committed by Prajápati, he does not call pāpam, or deha fault, but only abhiman, 'what ought not to be done,' which is the very mildest term by which a crime can be mentioned.
sun); the second which blazed up became Bhṛigu. Varuṇa him adopted as his son. "Thence Bhṛigu is called Varuṇa, i.e., descendant of Varuṇa. The third which blazed up (adideśitvā) became the Adityas (a class of gods). Those parts (of Prajāpati's seed after it was heated) which were coals (aṅgūra) became the Aṅgiras. Those coals whose fire was not extinguished, and which blazed up again, became Bṛhaspati. Those parts which remained as coal dust (parikshāṇāṇi) became black animals, and the earth burnt red (by the fire) became red animals. The ashes which remained became a being full of links, which went in all directions (and sent forth) a stag, buffalo, antelope, camel, ass, and wild beasts.

This god (the Bhūtavān), addressed them (these animals), "This is mine; mine is what was left on the place." They made him resign his share by the verse which is addressed to Rudra: a te phā marutām (2, 33, 1), i.e., "may it please thee, father of the Marutas, not to cut us off from beholding the sun (i.e. from living); may'st thou, powerful hero (Rudra)! spare our cattle and children, that we, O master of the Rudras! might be propagated by our progeny."

The Hotar ought to repeat (in the third pada of the verse) tvam no vīro and not abhi no vīro (as is the reading of another Śākha). For if he do not repeat the words abhi naḥ, i.e., towards us, then this god (Rudra) does not entertain any designs against (abhi) our children and cattle (i.e. he does not kill them). In the fourth half verse he ought to use the word rudriya instead of rudra, for diminishing the terror (and danger) arising from (the pronunciation of) the real name Rudra. 34

34 This strange intensive form of the root dī to shine, is here chosen only for explaining the origin of the name "adityā." 35

35 In the Rigveda Śāhīta which is extant at present, the mantra has in the third pada the word abhi no, and not tvam no, and in the fourth pada, rudra, and not rudriya. The readings of the verse as they are in our copies of the Śāhīta, seem to have been current already at the time of the author of the Alārca Bṛahmaṇam. But he objects to using the verse so, as it was handed down, for sacrificial purposes, on account of the danger which might arise from the use of such terms as abhi, i.e., turned towards, and rudra, the proper name of the fearful god of destruction. He proposes two things, either to change these dangerous terms, or to leave out the verse altogether, and use another one instead of it.

This is vaisvānaraḥ prāthu (3, 3). The Nīdī for the Vaisvānara hymn is:—

35 This is vaisvānaraḥ prāthu (3, 3). The Nīdī for the Vaisvānara hymn is:—
Vais'vānara is the seed which was poured forth. Thence the Hotar commences the Agni-mārūta Shastra with a hymn addressed to Vais'vānara. The first verse is to be repeated without stopping. He who repeats the Agni-mārūta Shastra extinguishes the fearful flames of the fires. By (suppressing) his breath (when repeating the first verse) he crosses the fires. Lest he might (possibly) forego some sound (of the mantra) when repeating it, it is desirable that he should appoint some one to correct such a mistake (which might arise). By thus making him (the other man) the bridge, he crosses (the fires, even if he should commit some mistake in repeating). Because of no mistake in repeating being allowed in this, there ought to be some one appointed to correct the mistakes, when the Hotar repeats it.

The Marutas are the sperm which was poured forth. By shaking it they made it flow. Thence he repeats a hymn addressed to the Marutas.  

In the midst (of the Shastra, after having repeated the two hymns mentioned) he repeats the Stotriya and Anurūpa Pragūthas, yajñā yajñā vo agnaye (1, 168, 1-2), and devo vo draivinādā (7, 16, 11-12). The reason that he repeats the “womb” (the Stotriya) in the midst (of the Shastra), is because women have their wombs in the middle (of their bodies). By repeating it, after having already recited two hymns (the Vais'vānara and Agni-mārūta), he puts the organ of generation between the two legs in their upper part for producing offspring. He who has such a knowledge will be blessed with offspring and cattle.

36.

(The Jātavedās Nirid hymn).

He repeats the hymn addressed to Jātavedās. All beings after having been created by Prajāpati

May the divine Marutas enjoy the Soma, who chant well and have fine songs, who chant their songs, who have large stores (of wealth), who have good gifts, and whose chariots are irresistible, who are glittering, the sons of Priśā, whose armour shines with the brilliancy of gold, who are powerful, who receive the offerings (to carry them up), who make the clouds drop the rain. May the divine Marutas hear (my invocation). May they enjoy the Soma, etc."

The Stotriya is here mentioned by the term of yajñā womb. It is called so on account of its containing the very words of the Sāman in which praise the whole Shastra is recited, and forming thus the centre of the whole recitation. The name of the Sāman in question is yajñā yajñā (Sāmanveda Sāñkhi, 2, 53, 54.)

This is: pra tvapāmin, 1, 145. The Nirid for Jātavedās is:

This is the 26th: pra tvapāmin, 1, 145. The Nirid of the hymn for the Marutas at the evening libation, is:

This is the 26th: pra tvapāmin, 1, 145. The Nirid of the hymn for the Marutas at the evening libation, is:
walked having their faces turned aside, and did not turn (their backs). He (Prajápati) then encircled them with fire, whereupon they turned to Agni. After they had turned to Agni, Prajápati said, “The creatures which are born (játa), I obtained (avidadam) through this one (Agni).” From these words came forth the Já타vedás hymn. That is the reason that Agni is called Já타vedás.40

The creatures being encircled by fire were hemmed in walking. They stood in flames and blazing. Prajápati sprinkled them with water. That is the reason that the Hotar, after having recited the Já타vedás hymn, repeats a hymn addressed to the waters: ápó hi śthā mayobhuruḥ (10, 9). Thence it is to be recited by him as if he were extinguishing fire (i.e. slowly).

Prajápati after having sprinkled the creatures with water, thought that they (the creatures) were his own. He provided them with an invisible lustre through Ahir budhnya.44 This Ahir budhnya (lit. the serpent of the depth) is the Agni Gārhapatya (the household fire). By repeating therefore a verse addressed to Ahir budhnya, the Hotar puts the invisible lustre in the

offspring (of the sacrificer). Thence they say, “one who brings oblations is more shining than one who does not bring them.”43

37.

(The offerings to the wives of the gods and to Yama and the Kāvyas, a class of manes.)

After having addressed (in the Ahir budhnya verse) Agni, the house-father, he recites the verses addressed to the wives of the gods.43 For the wife (of the sacrificer) sits behind the Gārhapatya fire.

They say: he should first address Rākā44 with a verse, for the honour of drinking first from the Soma belongs (among the divine women) to the sister (of the gods). But this precept should not be cared for. He should first address the wives of the gods. By doing so, Agni, the house-father, provides the wives with seed. By means of the Gārhapatya, Agni the Hotar, thus actually provides the wives with seed for production. He who has such a knowledge will be blessed with offspring (and) cattle. (That the wives have precedence to a sister is apparent in worldly things.) For a sister who has come from the same womb is provided with food, &c. after the wife who has come from another womb has been cared for.

He repeats the Rākā verse.44 She sews that seam (in the womb) which is on the penis, so as to form a man. He who has such a knowledge obtains male children.

43 This, no doubt, refers to the so-called Agni-bhotias, to whom daily oblations to the fire, in the morning and evening, are enjoined.
44 These are two in number, dvādanás pātair us'atir avastā (5, 46, 7, 8).
45 See the note to 7, 11.
46 This is rākā śāstra 2, 32, 4.
He repeats the Pāḍīrāṇa verse. Speech is Svavatī páḍīrāṇa. By repeating this verse he provides the sacrificer with speech.

They ask, Should he first repeat the verse addressed to Yama, or that one which is devoted to the Manes? He should first repeat the verse addressed to Yama: imam yama prostrā (10, 14, 4). For a king (Yama being a ruler) has the honour of drinking first.

Immediately after it he repeats the verse for the Kāyās: maṅgali kavyāir yamo (10, 14, 3). The Kāyās are beings inferior to the gods, and superior to the manes. Thence he repeats the verses for the manes, adiratāṃ avara utparāsaḥ (10, 15, 1-3), after that one addressed to the Kāyās. By the words (of the first verse) "May the Soma-loving manes who are of low as well as those who are of a middling and superior character, rise," he pleases them all, the lowest as well the middling and highest ones, without foregoing any one. In the second verse, the term barhishado, "sitting on the sacred grass," implies, that they have a beloved house. By repeating it, he makes them prosper through their beloved house. He who has such a knowledge prospers through his beloved house. The verse (out of three) which contains the term "adoration," "this adoration be to the manes," he repeats at the end (though it be second in order). That is the reason, that at the end (of funeral ceremonies), the manes are adored (by the words) "adoration to you, O manes!"

They ask, Should he, when repeating the verses to the manes, use at each verse the call sōṁśāvom, or should he repeat them without that call? He should repeat it. What ceremony is not finished in the Pitrī yajña (offering to the manes), that is to be completed. The Hotar who repeats the call sōṁśāvom at each verse, completes the incomplete sacrifice. Thence the call sōṁśāvom ought to be repeated.

38.

(On Indra's share in the evening libation, On the verses addressed to Vishnu and Varuna, to Vishnu alone, and to Prajāpati. The concluding verse and the Yājya of the Agnimārta Sāstra.)

The Hotar repeats the anu-pāṇīya verses addressed to Indra and his drinking of the Soma juice after (the other deities have been satisfied), śvālṣaḥ kīlāyām madhukā (6, 47, 1-4). By their means Indra drank from the Soma after the third libation (anupibot). Thence the verses are called anu-pāṇīya "referring to drinking after." The deities are drunk, as it were, at this (third libation) when the Hotar repeats those verses. Thence has the Adhvaryu, when they are repeated, to respond to the Hotar (when calling sōṁśāvom) with a word derived from the root mud "to be drunk." 50

He repeats a verse referring to Vishnu and Varuna, yayor ojasā. Vishnu protects the defects in the

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44 This refers to the two phrases, madāmā deva, "we are drunk, O God!" and madāmā dhiitum, "we rejoice, O divine! Om!" which are the responses of the Adhvaryu to the Hotar's call sōṁśāvom in the midst of the four Anu-pāṇīya verses above mentioned. See Aṣv. Sr. 8. 5. 20. The usual response of the Adhvaryu to the Hotar's dhītu, sōṁśāvom is sōṁśāvom dhiitum, see Aṣv. Sr. 8. 5. 9.

45 It is not found in the Rgveda, but in the Aṣv. Sr. 8. 5. 20, and in the Atharva-veda 8. 7. 25, 1. Both texts differ a little. Aṣvālāyana reads:

चेरोरवस चायिता चायिति चतुर्थी चार्ववन्धु विश्वास्या प्रथमे
अपचिते चर्चिति चित्तू अवस्थमानं धुर्मण्ये. (i.e. "The two
sacrifices (from producing any evil consequences), and
Varuna protects the fruits arising from its successful
performance. (This verse is repeated) to propitiate
both of them.

He repeats a verse addressed to Vishnu: vishnur
sva kram vipyati (1, 154, 1). Vishnu is in the sacrifice
the same as deliberation in (worldly things). Just
(as an agriculturist) is going to make good the mistakes
in ploughing, (and a king) in making good a bad judg-
ment by devising a good one, so the Hotar is going
to make well recited what was badly recited, and
well chanted what was badly chanted, by repeating
this verse addressed to Vishnu.

He repeats a verse addressed to Prajapati, tantum
tancon ravaso (10, 53, 6). Tantu, i.e. thread means
offspring. By repeating this verse the Hotar
spreads (santosâ) for him (the sacrificer) offspring.
By the words of this verse, jyotishmatah patha
rakhia dhiva kriyam, i.e. “protect the paths which
are provided with lights, and made by absorption in
meditation” wherein the term “the paths provided
with lights” means the roads of the gods (to heaven),
the Hotar paves these roads (for the sacrificer to go
on them on his way to heaven).

By the words anubhavam vayata, i.e. “weave ye
the work of the chanters and repeaters” so as to rid

it from all defects: become a Manu, produce a
divine race,” the Hotar propagates him through human offspring. (That is done) for production. He
who has such a knowledge will be blessed with
offspring and cattle.

He concludes with the verse eva na indro maghavâ
virapsi (4, 17, 20). This earth is Indra maghavâ
pirap, i.e. Indra, the strong, of manifold crafts.
She is (also) satyâ the true, charshansdhrit, i.e. holding
men, snarva safe. She is (also) the râjâ. In the
words, s’ravo mâhinum yaj jaritam, mâhinam means
the earth, s’ravo the sacrifice, and jurtam the sacrificer.
By repeating them he asks for a blessing for the
sacrificer. When he thus concludes, he ought to
touch the earth on which he employs the sacrificial
agency. On this earth he finally establishes the
sacrifice.

After having repeated the Agni-Mâruta Shastra,
he recites the Yajyâ: ayne marudbhik (6, 60, 8).
Thus he satisfies (all) the deities, giving to each
its due.

In his commentary on the Rigveda Saunhita (10, 53, 0, page 8 of
my manuscript copy of the commentary on the 8th Aaitaka), he
explains it simply by श्राब्ध्य. But I think the first definition
is too comprehensive, the latter too restricted. For strictly speaking
the term stoter is only applicable to the chanters of the Sâmanas.
But the recital of the Rik mantras by the Hotars, and the formulas
of the Yajurveda by the Adhvaryu and his assistants is about as
important for the success of the sacrifice. All that is in excess
(uhabhavam), above what is required, is a hindrance in the sacrifice.
Thence all mistakes by whatever priest they might have been com-
mitted, are to be propitiated. The word jogyu being a derivative of
the root go “to sound” cannot mean “a sacrificial performer” in
general, as Sâky supposed in his commentary on the Ait. Br., but
such performers only require principally the aid of their voices.

through whose power the atmosphere was framed, the two who
are the strongest in power and most vigorous, who rule unconquer-
able through their strength; may these two, Vishnu and Varuna,
emerge on being called first.” There is a grammatical difficulty in
this translation: agam, which can be only explained as a 3rd person
plural of the soror in the conjunctive, is here joined to nouns in the
dual. The Aitareyaveda shows the same form. Here is an evident
incorrectness which perhaps was the reason for its being excluded
from the Saunhita.

The word translated by “chanters and repeaters” is jogyu.
Sâky explains it in his commentary on this passage of the Ait. Br., in
the following manner:

In [his commentary on the Rigveda Saunhita (10, 53, 0, page 8 of
my manuscript copy of the commentary on the 8th Aaitaka), he
explains it simply by श्राब्ध्य. But I think the first definition
is too comprehensive, the latter too restricted. For strictly speaking
the term stoter is only applicable to the chanters of the Sâmanas.
But the recital of the Rik mantras by the Hotars, and the formulas
of the Yajurveda by the Adhvaryu and his assistants is about as
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(uhabhavam), above what is required, is a hindrance in the sacrifice.
Thence all mistakes by whatever priest they might have been com-
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the root go “to sound” cannot mean “a sacrificial performer” in
general, as Sâky supposed in his commentary on the Ait. Br., but
such performers only require principally the aid of their voices.

20s
FOURTH CHAPTER.

(On the origin, meaning, and universal nature of the Agniiṣṭoma as the model of other sacrifices. On the Chatusṭoma and Jyotisṭoma.)

39.

(On the origin of the name "Agniiṣṭoma," and its meaning.)

The Devas went to war with the Asuras, in order to defeat them. Agni was not willing to follow them. The Devas then said to him, "Go thou also, for thou art one of us." He said, "I shall not go unless a ceremony of praise is performed for me. Do ye that now." So they did. They all rose up (from their places), turned towards Agni, and performed the ceremony of praising him. After having been praised, he followed them. He having assumed the shape of three rows, attacked in three battle lines the Asuras in order to defeat them. The three rows were made only of the metres (Gāyatri, Trishtubh, Jagati). The three battle lines are, only the three libations. He defeated them beyond expectation. Thence the Devas put down the Asuras. The enemy, the incarnate sin (yāpman), the adversary of him who has such a knowledge, perishes by himself.

The Agniiṣṭoma is just as the Gāyatri. The latter has twenty-four syllables (if all its three padas are counted) and the Agniiṣṭoma has twenty-four Stotras and Shastras.¹

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¹ That is to say, twelve Stotras or performances of the Sāma singer, and twelve Shastras or recitations of the Holy priests. To each Stotra a Shastra corresponds. The twelve Shastras are as follows:—(4) At the morning libation—1) the Ajya and 2) Prā-ugya to be repeated by the Hotar, 3) the Shastra of the Maitrāvana, 4) of the Brāhmanāchārī, and 5) of the Achhāvāka. (B) At the midday libation—6) the Maṇḍāvayya and 7) Nishkevalya Shastras to be recited by the Hotar, 8) the Shastras of the Maitrāvana, 9) of the Brāhmanāchārī, and 10) that of the Achhāvāka. (C) At the evening libation—11) the Vaiśvadeva, and 12) Agnīmārūta Shastras to be repeated by the Hotar alone.

The meaning is, the Dikṣaṇṭya Ishṭā is the model Ishṭā or pravṛttis, of all the other Ishṭā required at the Agniiṣṭoma, such as the Frāṇya, &c. and is besides exactly of the same nature as other independent Ishṭā, such as the Darṣapūrṇima Ishṭā.

² This is always done at every occasion of the Agniiṣṭoma sacrifice, as often as the priests and the sacrificer eat of the sacrificial food, after having first given an oblation to the gods, by the words: lipskātā somā divā brike dādiye, &c. (Asv. 8, 8, 1, 7).

³ This is the general name of the oblations offered in the so-called śmaṛta or domestic fire of every Brāhman, which are always distinguished from the sacrifices performed with the Vāstāṇa fires (Garbhapatya, Dakshina, and Ahavaniya). They are said to be seven in number. According to oral information founded on Nakṛyapusa Bhaṭṭī's practical manual for the performance of all the domestic
One brings the Agnihotram in the morning and evening. They (the sacrificers when being initiated) perform in the morning and evening the religious vow (of drinking milk only), and do that with the formula svāhā. With the same formula one offers the Agnihotram. Thus the Agnihotram is comprised in the Agnishtoma.

At the Prāṇayīya Ishṭi the Hotar repeats fifteen

vides for the wooden sticks thrown into the fire (śāndhra),. The same number is required at the New and Full Moon offerings. Thus the New and Full Moon offerings are comprised in the Prāṇayīya Ishṭi.

They buy the king Soma (the ceremony of Somahṛdaya is meant). The king Soma belongs to the herbs. They cure (a sick person) by means of medicaments taken from the vegetable kingdom. All vegetable medicaments following the king Soma when being bought, they are thus comprised in the Agnishtoma.

At the Atithya Ishṭi they produce fire by friction, and at the Chāturmsāya Ishṭi (they do the same). The Chāturmsāya Ishṭis thus following the Atithya Ishṭi, are comprised in the Agnishtoma.

At the Pravargya ceremony they use fresh milk, the same is the case at the Dākhāyaṇa yajna. Thus the general number at most Ishṭis. This number is therefore to be regarded as the prakṛiti, i.e. standard, model, whilst any other number is a vṛtti, i.e. modification.

† On the buying of the Soma, see 1, 12-13.

† On the producing of fire by friction at the Atithya Ishṭi, see 1, 16-17. The same is done at the Chāturmsāya Ishṭi, see Kātyāyaṇa, Sūrya, 5, 3, 1.

The Dākhāyaṇa yajna belongs to that peculiar class of Ishṭis which are called śāndhrayāṇam, i.e. oblations to be brought regularly during a certain period. They are, as to their nature, only modifications of the Darśaprahānamānas. It can be performed either on every Full and Full Moon during the life-time of the sacrificer, or during a period of fifteen years, or the whole course of oblations can be completed in one year. The rule is, that the number of oblations given must amount to at least 720. This number is obtained either by performing it every day during a whole year, or by making at every Full Moon day two oblations, and two others on every New Moon day during a space of fifteen years. The deities are, Agni-Soma at the New Moon, and Indra-Agna and Mitra-Vārapa at the Full Moon oblations. The offerings consist of Purōda, sour milk (dadbhi), and fresh milk (puṣaya). On every day on which this sacrifice is performed, it must be performed twice. See Kātyāyaṇa, Sūrya, 5, 4, 1-50 and Aśvamedhika, Sūrya, 2, 14.
the Dākshāyana sacrifice is comprised in the Agniṣṭoma.

The animal sacrifice takes place the day previous to the Soma feast. All animal sacrifices which follow it are thus comprised in the Agniṣṭoma.

Ilādadhā by name is a sacrificial rite. They perform it with thick milk (dadhi), and they also take thick milk at the time of making the Dadhigharma rite (in the Agniṣṭoma). Thus the Ilādadhā is, on account of its following the Dadhigharma rite, comprised in the Agniṣṭoma.

41.

(The other parts of Jyotisṭoma, such as Utkhyā, Atirātra, comprised in the Agniṣṭoma.)

Now the first part (of the Agniṣṭoma) has been explained. After that has been performed, the fifteen Stotras and Shastras of the Utkhyā ceremony

10 On the animal sacrifice, see 2, 1-14. The animal sacrifices are called here, pāśubandha. Some such as the Nīrūkṣha Pāśubandha can precede the Agniṣṭoma.
11 Ilādadhā is another modification of the Daraśāpū rpmāsa Īhśa. Its principal part is sour milk. See As'v. 2, 14.
12 On the Dadhigharma, the draught of sour milk, see As'v. 6, 12, and Hiranyakai's Sūtr. 6, 2. It is prepared and drunk by the priests after an oblation of it has been thrown into the fire, at the midday libation of the Soma feast just before the recital of the Naratvam Adelaide. The ceremony is chiefly performed by the Pradāpapratakā, who after having taken sour milk with a spoon of Udumbara wood, makes hot under the recital of the mantra, māyē vād maṇḍayā śīvīthām, &c. in which Speech and Mind, the two vital airs (prāṇa and apana), eye and ear, Wisdom and Strength, Power and Quickness in action, are invoked to cook it. After having repeated this mantra and made hot the offering, he says to the Hotar, “The offering is cooked, repeat the Yajya for the Dadhigharma.” The latter repeats, “The offering is cooked; I think it cooked in theudder (of the cow) and cooked in the fire. Vamahā! Agni, eat the Dadhigharma, Vamahā!” Then the Hotar repeats another mantra, māyē tyād āndālayam brihād (Asv. 8, 12), whereupon the priests eat it.

follow. If they (the fifteen Stotras and fifteen Shastras are taken together) they represent the year as divided into months (each consisting of thirty days). Agni Vaisvānara is the year; Agniṣṭoma is Agni. The Utkhyā by following (also) the order of the year is thus comprised in the Agniṣṭoma.

After the Utkhyā has entered the Agniṣṭoma, the Vājapeya follows it; for it exceeds (the number of the Stotras of) the Utkhyā (by two only).

The twelve turns of the Soma cups at night (at the Atirātra Soma feast) are on the whole joined to the fifteen verses by means of which the Stotras are performed. Two of those turns belonging always together, the number of the Stotras verses to which they (the turns) belong, is brought to thirty (by multiplying the number fifteen with these two). (But the number thirty is to be obtained in another way also for the Atirātra). The Shojaśi Śāman is twenty-one-fold, and the Sandhi (a Śāman at the end of Atirātra) is triyātī, i.e. nine-fold, which amounts in all to thirty. There are thirty nights in every month all the year round. Agni Vaisvānara is the year, and Agni is the Agniṣṭoma. The Atirātra is, by thus following (the order of) the year, comprised

13 This is a particular Soma sacrifice, generally taken as part of Jyotisṭoma, which is said to be sarva-sāṁśā, i.e. consisting of seven parts
14 This refers to the arrangement for the great Soma banquets held at night when celebrating the Atirātra. In the evening, after a Soma libation has been given to the fire from the Shojaśi Gruha, the Soma cups are passed in a certain order. There are four such orders called gāma. At the first the cup of the Hotar takes the lead, at the second that of the Maltravaraṇa, at the third that of the Bhrāmanāchāhundi, and at the fourth that of the Achiśāvā. This is thrice repeated, which makes twelve turns in all—Śty.
15 Always two turns are presided over by one priest, the first two by the Adhvaryu, the following two by the Pradāpapratakā.
in the Agniśțoma, and the Aptyāma sacrifice follows the track of the Atirātra when entering the Agniśțoma. For it becomes also an Atirātra. Thus all sacrificial rites which precede the Agniśțoma, as well as those which come after it, are comprised in it.

All the Stotra verses of the Agniśțoma amount, if counted, to one hundred and ninety. For ninety are the ten trīrītas (three times three = nine). (The number hundred is obtained thus) ninety are ten (trīrīti s), but of the number ten one Stotriyā verse is in excess; the rest is the Trivrīt (nine), which is taken twenty-one-fold16 (this makes 189) and represents by this number that one (the sun) which is put over (the others), and burns. This is the Vishuran17 (equator), which has ten Trivrīt Stomas before it and ten after it, and being placed in the midst of both turns above them, and burns (like the sun). The one Stotriyā verse which is in excess, is put in that (Vishuvan which is the twenty-first) and placed over it (like a cover). This is the sacrificer. This (the twenty-one-fold Trivrīt Stoma) is the divine Kṣatram (sovereign power), which has the power of defying any attack.

He who has such a knowledge obtains the divine Kṣatram, which has the power for defying any attack, and becomes assimilated to it, assumes its shape, and takes the same place with it.

42.

(Why four Stomas are required at the Agniśțoma.)

The Devas after having (once upon a time) been defeated by the Asuras, started for the celestial world.

Agni touching the sky (from his place on earth), entered the upper region (with his flames), and closed the gate of the celestial world; for Agni is its master. The Vasus first approached him and said: “Mayest thou allow us to pass over (thy flames) to enter (heaven); give us an opportunity (āhāśā).” Agni said, “Being not praised (by you), I shall not allow you to pass (through the gate). Praise me now.” So they did. They praised him with nine verses (the Trivrīt Stoma).18 After they had done, he allowed

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16 The 100 Stotriyā verses of the Agniśțoma comprise the number 91 nine times taken, one being only in excess.
17 See about it in the Alt. Br. 4, 18-22.
they are put is called vishādra. Their making is minutely described in the Lādyāma Śūtras, 2, 6. 

The Rudras approached him and said to him, “Mayest thou allow us to pass on; give us an opportunity (by moderating thy flames).” He answered, “If I be not praised, I shall not allow you to pass. Praise me now.” They consented. They praised him with fifteen verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The Adityas approached and said to him, “Mayest thou allow us to pass on; give us an opportunity.” He answered, “If I be not praised, I shall not allow you to pass. Praise me now!” They consented. They praised him with seventeen verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The Vīśevē Devās approached and said to him, “Mayest thou allow us to pass on; give us an opportunity.” He answered: “If I be not praised, I shall not allow you to pass. Praise me now!” They consented. They praised him with twenty-one verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The gods having praised Agni each with another Stoma (combination of verses), he allowed them to pass.

The sacrificer who praises Agni with all (four) Stomas, as well as he (the priest) who knows it (the Agniśtoṭa) will pass on beyond him (Agni, who watches with his flames the entrance to heaven).

To him who has such a knowledge he (Agni) allows to pass and enter the celestial world.

43.

(On the names “Agniśtoṭa, Chaturśtoṭa, Jyo-

tishoṭa.” The Agniśtoṭa is endless.)

The Agniśtoṭa is Agni. It is called so, because they (the gods) praised him with this Stoma. They called it so to hide the proper meaning of the word;

10 In this sentence we have two peculiar forms: ati, instead of ati beyond, and arjītāi, 3d pers. conjunct. middle voice in the sense of a future.
for the gods like to hide the proper meaning of words.

On account of four classes of gods having praised Agni with four Stomas, the whole was called Chutuhstoma (containing four Stomas). They called it so to hide the proper meaning of the word; for the gods like to hide the proper meaning of words.

It (the Agnishoma) is called Jyotishtoma, for they praised Agni when he had risen up (to the sky) in the shape of a light (jyotis). They called it so to hide the proper meaning of the word; for the gods like to hide the proper meaning of words.

This (Agnishoma) is a sacrificial performance which has no beginning and no end. The Agnishoma is like the endless wheel of a carriage. The beginning (prayaniya) and the conclusion (udayaniya) of it are alike (just as the two wheels of a carriage).

About this there is a sacrificial stanza sung “what is its (of the Agnishoma) beginning, that is its end, and what is its end, that is its beginning; just as the Sakala serpent it moves in a circle, that none can distinguish its first part from its last part.” For its opening (the prayaniya) was (also) its conclusion.41

But to this some raise objections, saying, “they make the beginning (of the Stotras of the Soma day) with the Trivrit Stoma, and conclude with the twenty-one-fold Stoma (at the evening libation); how are they (the beginning and conclusion) then alike?” To this one should answer, “they are alike as far as the twenty-one-fold Stoma is also a Trivrit Stoma, for both contain triplets of verses, and have their nature.” 42

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41 This refers to the Chalu oblation to be given to Aditi at the Prayanyasa well as at the Udayaniya Isha. See 1, 7.
42 For performing the Trivrit Stoma at the commencement of the morning libation, the nine Bakhsh-pavana verses are required

(How the Shastras should be repeated at each of the three libations. The sun never rises nor sets. How the phenomena of sunrise and sunset are to be explained.)

The Agnishoma is that one who burns (the sun). The sun shines during the day, and the Agnishoma 43 should be completed along with the day. It being a sāhna, i.e. going with the day, they should not perform it hurriedly (in order to finish it before the day is over), neither at the morning, nor midday, nor evening libations. (Should they do so) the sacrificer would suddenly die.

When they do not perform hurriedly (only) the rites of the morning and midday libations, but hurry over the rites of the evening libation, then this, viz. the villages lying in the eastern direction become largely populated, whilst all that is in the western direction becomes a long tract of deserts, and the sacrificer dies suddenly. Thence they ought to perform without any hurry the rites of the morning and midday, as well as those of the evening libation. (If they do so) the sacrificer will not suddenly die.

In repeating the Shastras, the Hotar ought to be guided by the (daily) course (of the sun). In the

which consists of three triplets (trichas). For performing the twenty-one-fold Stoma at the evening libation, the Yasadiyagya Sāman is used, which consists only of two verses, but by repeating some parts of them twice, the number of three verses is obtained. The same triplet being chanted in three turns (paryadana) the twenty-one-fold Stoma appears to be like the Trivrit.

43 Agnishoma is here taken in the strictest sense, as meaning only a Soma festival, lasting for one day, and completed by means of the four Stomas mentioned. Therefore Agnishoma is often called the model (prakriti) of the Aśvānik Soma sacrifices, or such ones which last for one day only. But in a more comprehensive sense all the rites which precede it, such as the Diksha or other Iaśita, and the animal sacrifice, are regarded as part of the Agnishoma. For without these rites nobody is allowed to perform any Soma sacrifice.

21 s
morning time, at sunrise, it burns but slowly. Thence the Hotar should repeat the Shastras at the morning libation with a feeble voice.

When the sun is rising higher up (on the horizon) it burns with greater force. Thence the Hotar should repeat the Shastras at the midday libation with a strong voice.

When the sun faces men most (after having passed the meridian), it burns with the greatest force. Thence the Hotar should repeat the Shastras at the third (evening) libation with an extremely strong voice. He should (only) then (commence to) repeat it so (with the greatest force of his voice), when he should be complete master of his full voice. For the Shastra is Speech. Should he continue to repeat (the Shastras of the third libation) with the same strength of voice with which he commenced the repetition, up to the end, then his recitation will be admirably well accomplished.

The sun does never set nor rise. When people think the sun is setting (it is not so). For after having arrived at the end of the day it makes itself produce two opposite effects, making night to what is below and day to what is on the other side.

When they believe it rises in the morning (this supposed rising is thus to be accounted for). Having reached the end of the night, it makes itself produce two opposite effects, making day to what is below and night to what is on the other side. In fact the sun never sets. Nor does it set for him who has such a knowledge. Such a one becomes united with the sun, assumes its form, and enters its place.

FIFTH CHAPTER.

(On the gradual recovery of the sacrifice. What men are unfit to officiate as sacrificial priests. The offerings to the Devīs and Devīkās. The Ughtyā sacrifice.)

(How the gods recovered the sacrifice which had gone from them. How they performed different rites. Under what conditions the sacrifice is effectual.)

The sacrifice once left the gods and went to nourishing substances. The gods said, "the sacrifice has gone from us to nourishing substances, let us seek both the sacrifice and the nourishment by means of a Brāhmaṇa and the metres." So they did. They initiated a Brāhmaṇa by means of the metres. They performed all the rites of the Dikshaniya Ishti up to the end, including even the Patni-saṁyājas. On account of the gods having at that occasion performed all the rites at the Dikshaniya Ishti up to the end, including even the Patni-saṁyājas, men followed afterwards the same practice. The gods (in their search for the sacrifice) came very near it by means of the Prāyaṇiya Ishti. They performed the ceremonies with great haste and finished the Ishti already with the Sāṁyuvāka. This is the reason that the Prāyaṇiya Ishti ends with Sāṁyuvāka; for men followed (afterwards) this practice.

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84 This passage is of considerable interest, containing the denial of the existence of sunrise and sunset. The author ascribes a daily course to the sun, but supposes it to remain always in its high position on the sky, making sunrise and sunset by means of its own contrarieties.
The gods performed the rites of the Atithya Ishti, and came by means of it very near the sacrifice. They concluded hastily the ceremonies with the Ilà (the eating of the sacrificial food). This is the reason that the Atithya Ishti is finished with the Ilà; for men followed (afterwards) this practice.

The gods performed the rites of the Upasads and came by means of them very near the sacrifice. They performed hastily the ceremonies, repeating only three Sāmikheni verses, and the Yājyā for three deities. This is the reason that at the Upasad Ishti only three Sāmikhenis are repeated, and Yājyā verses to three deities; for men followed (afterwards) this practice.

The gods performed the rites of the upavasatha (the eve of the Soma festival). On the upavasatha day they reached the sacrifice. After having reached the sacrifice (Yajna), they performed all its rites severally, even including the Patni-sānyājjas. This is the reason that they perform at the day previous to the Soma festival all rites to the end, even including the Patni-sānyājjas.

This is the reason that the Hotar should repeat the mantras at all ceremonies preceding the Upavasatha day (at which the animal sacrifice is offered) with a very slow voice. For the gods came at it (the sacrifice) by performing the several rites in such a manner as if they were searching (after something, i.e. slowly).

This is the reason that the Hotar may repeat on the Upavasatha day (after having reached the sacrifice) the mantras in whatever tone he might like to recite them. For at that occasion the sacrifice is already reached (and the “searching” tone of repeating not required).

The gods, after having reached the sacrifice, said to him, “Stand still to be our food.” He answered, “No. How should I stand still for you (to be your food)?” He then only looked at them. They said to him, “Because of thy having become united with a Bhrāhmaṇa and the metres, thou shalt stand still.” He consented.

That is the reason that the sacrifice (only) when joined to a Bhrāhmaṇa and metres carries the oblations to the gods.

(On three mistakes which might be made in the appointment of priests. How they are to be remedied.)

Three things occur at the sacrifice: offals, devoured food, and vomited food. Offals (jawdha) occur when one appoints to the office of a sacrificial priest who offers his services, thinking he (the sacrificer) should give me something, or he should choose me (for the performance of his sacrifice). This (to appoint such a man to the office of a priest) is as perverse as (to eat) the offals of a meal (which are generally not touched by others). For the acts of such a one do not benefit the sacrificer.

* See page 41. This rite precedes the Sānyāvacaka.
* See 41, 59-60. At the Upasad Ishti only three Sāmikheni verses are required, whilst their number in other Ishti amounts to fifteen, and now and then to seventeen. See page 56.
* This is the day for the animal sacrifice, called Agnabhamiya. See 2, 1-14.
Devoured (gīrṇam) is that when a sacrificer appoints some one to the office of a priest out of fear, thinking, "he might kill me (at some future occasion), or disturb my sacrifice (if I do not choose him for the office of a priest)." This is as perverse as if food is devoured (not eaten in the proper way). For the acts of such a one do not benefit the sacrificer (as little as the devouring of food with greediness benefits the body).

Vomited (rūnta) is that, when a sacrificer appoints to the office of a priest a man who is ill spoken of. Just as men take disgust at anything that is vomited, so the gods take also disgust at such a man. This (to appoint such a man) is as disgusting as something vomited. For the acts of such a man do not benefit the sacrificer.

The sacrificer ought not to cherish the thought of appointing any one belonging to these three classes (just described). Should he, however, involuntarily (by mistake) appoint one of these three, then the penance (for this fault) is, the chanting of the Vāmadevya Śāman. For this Vāmadevya is the whole universe, the world of the sacrificer (the earth), the world of the immortals, and the celestial world. This Śāman (which is in the Gāyatri metre) falls short of three syllables. When going to perform this chant, he should divide the word puruṣaḥ, denoting his own self, into three syllables, and insert one of them at the end of each pada (of the verse abhi aku ma). Thus he puts himself in these worlds, viz.

\[\text{[The Vāmadevya consists of the three verses, kāyād netīkātra, haśaṇaṇaḥ, and abhi aku ma (See Sāmaveda Samh. 2, 21-34). All three are in the Gāyatri metre. But the last abhi aku has instead of twenty-four only twenty-one syllables, wanting in every pada one syllable. To make it to consist of twenty-four also, the repeater has at this occasion, to add to the first pada pu, to the second ru, to the third su.]}\]

The world of the sacrificer, that of the immortals, and the celestial world. (By chanting this Śāman) the sacrificer overcomes all obstacles arising from mistakes in the performance of the sacrifice (and obtains nevertheless what he was sacrificing for).

He (the Rishi of the Aitareyins) moreover has told, that the sacrificer should mutter (as japa) the Vāmadevya in the way described (above) even if the performing priests were all of unexceptionable character.

47.

(The offerings to Dhātūr and the Devikās: Anumati, Rākā, Sinivālī, Kuhū.)

The metres (chhandāns) having carried the offerings to the gods became (once) tired, and stood still on the latter part of the sacrifice's tail, just as a horse or a mule after having carried a load (to a distant place) stands still.

(In order to refresh the fatigued deities of the metres) the priest ought, after the Purodāśa belonging to the animal slaughtered for Mitra-Varuṇa has been offered, portion out the rice for the devikā havīṇāḥ (offerings for the inferior deities).

For Dhātūr he should make a rice ball (the Purodāśa) to be put on twelve pashūḥ. Dhātūr is the Vasaṅkāra.

To Anumati (he should offer) a portion of boiled rice (chara); for Anumati is Gāyatri.

To Rākā (he should offer) a portion of boiled rice; for she is Trishtubh.

The same (he should offer) to Sinivālī and Kuhū; for Sinivālī is Jagati, and Kuhū Anushūḥ. These are all the metres. For all other metres (used at the sacrifice) follow the Gāyatri, Trishtubh, Jagati, and

\[\text{[This is done at the end of the Agnihutma sacrifice.]}\]
Anushṭubh, as their models. If, therefore, one sacrifices for these metres only, it has the same effect, as if he had sacrificed for all of them.

The (common) saying "the horse if well managed (sukhita) puts him (the rider) into ease," is applicable to the metres; for they put (if well treated) the sacrificer into ease (sudhā, comfort or happiness of any kind). He who has such a knowledge obtains such a world (of bliss) as he did not expect.

Regarding these (devikā) oblations some are of opinion that before each oblation to all (the several) goddesses, the priest ought to make an oblation of melted butter to Dhātar; for thus he would make all the goddesses (to whom oblations are given along with the Dhātar) cohabit with the Dhātar. About this they say: it is laziness ¹¹ (at a sacrifice) to repeat the same two verses (the Purūnavyāna and Yājyā for the Dhātar) on the same day (several times). ¹² (It is sufficient to repeat those two verses once only.) For even many wives cohabit with one and the same husband only. When the Hotar, therefore, repeats, before addressing the (four) goddesses, the Yājyā verse for the Dhātar, he thus cohabits with all goddesses. So much about the oblations to the minor goddesses (devikā).

48.

(The offerings for Sūrya and the Devīs, Dyāus, Ushās, Gāus, Prithivi, who are represented by the metres. When oblations should be given to both the Devikās and Devīs. Story of Vyṛddhāyumna.)

Now about the offerings to the goddesses (devi). The Adhvaryu ought to portion out for Sūrya (the sun) rice for a ball to be put on one potsherds (rakupāla). Sūrya is Dhātar (creator), and this is the Vāshaṭkāra.

To Dyāus (Heaven) he ought to offer boiled rice. For Dyāus is Anumati, and she is Gāyatri.

To Ushās (Dawn) he ought to offer boiled rice. For Ushās is Rākā, and she is Trishṭubh.

To Gāus (Cow) he ought to offer boiled rice. For Gāus is Sīṅvāli, and she is Jagati.

To Prithivi (Earth) he ought to offer boiled rice. For Prithivi is Kuhū, and she is Anuṣṭubh.

All other metres which are used at the sacrifice, follow the Gāyatri, Trishṭubh, Jagati and Anuṣṭubh as their models (which are most frequently used).

The sacrifice of him who, having such a knowledge, gives oblations to these metres, ¹⁴ includes (then) oblations to all metres.

The (common) saying "the horse if well managed, puts him (the rider) into ease," is applicable to the metres; for they put the sacrificer (if well treated)

¹¹ The word jāmi is explained by dārayam.

¹² Both the Anuvākyāya and Yājyā for the Dhātar are not in the Śaṣṭikā, but in the Anuvā. cf. B. 8. 6. 14. The Anuvākyāya is:

तां भरावं दर्जे वर्ण आद्यकुर्विनिनां च
वर्ण रविशः प्रविष्टिः सर्वत्र आदिभोजः।। (Atharvaveda 8, 7, 17, 9).

The Yājyā is:

तत्त्वं भावतातुर्वर्ण रेणे चालादिव्यायम् वर्णाय
तत्त्वं कस्त्विद्विदाविधापदेषं च दर्जं दवथवशवृहः।।

The oblations to the Dhātar who is the same as Tvaṣṭar, and the four goddesses mentioned, form part of the Udāyapa or concluding laha. The ceremony is called Mait rheśvānapa śaṣṭikā, (i.e. the śaṣṭikā dish for Mūrti-Varuṇa). Mūrti-Varuṇa are first invoked, then follow Dhātar and the goddesses.

¹³ Instead of the devikā offerings those for the deśī might be chosen. The effect is the same. The place of the Dhātar is occupied by Sūrya, who himself is regarded as a Dhātar, i. e. Creator.

¹⁴ The instrumental devāhāhoḍhābhāhiḥ must here be taken in the sense of a dative. For the whole refers to oblations given to the metres, not to those offered through them to the gods.
into ease (sudhá). He who has such a knowledge obtains such a world (of bliss) as he did not expect.

Regarding these (oblations to the Devis), some are of opinion, that before each oblation to all (the several) goddesses, one ought to offer melted butter to Súrya; for thus one would make all goddesses cohabit with Súrya.

About this they say, it is laziness at a sacrifice to repeat (several times) the same two verses (the Puronuvákyá and Yájyá for Súrya) on the same day. (It is sufficient to repeat those verses once only).

For even many wives cohabit with one (and the same) husband only. When the Hotar, therefore, repeats before addressing the (four) goddesses, the Yájyá verse for Súrya, he thus cohabits with all goddesses.

These (Súrya with Dyáus, &c.) deities are the same as those others (Dhátar with Anumati, &c). One obtains, therefore, through one of these (classes of deities), the gratification of any desire which is in the gift of both.

The priest ought to portion out a rice cake ball for both these classes (of deities) for him who desires the faculty of producing offspring, (to make him obtain) the blessings contained in both. But he ought not to do so for him who sacrifices for acquiring great wealth only. If he were to portion out a rice cake ball for both these classes (of deities) for him who sacrifices for acquiring wealth only, he has it in his power to make the gods displeased (jealous) with the wealth of the sacrificer (and deprive him of it); for such one might think (after having obtained the great wealth he is sacrificing for), I have enough (and do not require anything else from the gods).

Suchiriksha G nanoparticles had once portioned out the rice ball for both classes (of deities) at the sacri-

fice of Vṛiddhadyumna Pratáriña. As he (afterwards) saw a prince swim (in water), he said, “this is owing to the circumstance that I made the goddesses of the higher and lower ranks (devís and devikás) quite pleased at the sacrifice of that king; therefore the royal princes (in the water). (Moreover he saw not only him) but sixty-four (other) heroes always steel-clad, who were his sons and grandsons. 16

49.

(Origin of the Ukthya. The Sáhmasivam Sáman.
The Prámanáshíthi Sáman.) 16

The Devas took shelter in the Agnistóma, and the Asuras in the Ukthyas. Both being (thus) of

16 The king had performed the sacrifices for obtaining offspring, and became blessed with them.

16 The Ukthya is a slight modification of the Agnihóma sacrifice. The noun to be supplied to it is kratu. It is a soma sacrifice also, and one of the seven Sána-ishi or component parts of the Jyotisháma. Its name indicates its nature. For Ukthya means "what refers to the Uktha," which is an older name for Sástra, i.e. a recitation of one of the Hotrí priests at the time of the Sóma libations. Whilst the Agnihóma has twelve recitations, the Ukthya has fifteen. The first twelve recitations of the Ukthya are the same with those of the Agnihóma; to these, three are added, which are wanting in the Agnihóma. For at the evening libation of the latter sacrifice, there are only two Sástras, the Viśvádeva and Agni-Máruta, both to be repeated by the Hotá. The three Sástras of the so-called Hotréhas, i.e. minor Hotrí-priests, who are (according to Ásval. S. 8, 5, 10), the Práddarśin (another name of the Melárávaruna), the Bráhmapáthakáhi, and Achádrókha, are left out. But just these three Sástras which are briefly described by Ásvaláyana (S. 8, 6, 1) form a necessary part of the Ukthya. Thus this sacrifice is only a kind of supplement to the Agnihóma.

There is some more difference in the Sámanas than in the Rik verses required at the Ukthya. Of the three triplets which constitute the Balásháramáma Sótras (see page 150) at the morning libation of the Agnihóma, only the last two are employed: for the first another one is chosen, perára viçe açayúk (Sám. Sákh. 2, 125-17). The four remaining Sótras of the morning libation, the so-called Ájya-stórasí, are different. They are all together in the
equal strength, the gods could not turn them out. One of the Rishis, Bharadvája, saw them (and said), “these Asuras have entered the Utkhas (Shastras); but none (else) sees them.” He called out Agni with the mantra: eka ti shu hravāni (6, 16, 16). The itarā girāk, i.e. other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon and asked: “what is it then that the lean, long, pale has to tell me?” For Bharadvája was lean, of high stature, and pale. He answered, “These Asuras have entered the Utkhas (Shastras); but nobody is aware of them.”

Agni then turned a horse, ran against them and overtook them. This act of Agni became the Śukamasaṃ 20 Sūman. Thence it is called so (from as'va, a horse).

Sāmaveda Saṁh. (2, 140-1/2). At the midday libation there is the Śrīkṣit-Sūma (tūnā tiḍhī kavimhe, Sām. 8, 2, 160-100) used instead of the Bhaskaram; the Śyālśam (nabhi pra vah sārīkha- sem, Sām. 8, 2, 161-02) instead of the Vāmadvyāna. At the evening libation there are three Śtrīras required in addition to those of the Āgnihaṭoma. (See note 18 to this chapter).

In the Hiranyapravṛtipī Śtrīra (8, 18) the following description of the Utkha is given:

...pāṭha vṛaddheva bheṣaḥ। tvānaṇāpi bhotvā yājñasya। अस्मिनं किर यो तद्विवन्दनेन स्वामी। धन्यहर्षेन विन्यासः कथं द्विघड्डशतथेव भवति। दशोऽस्मिनं विज्ञानवश्ये भविष्यति। सर्वचक्रवर्तकं न भविष्यति। शमनं विविधानं तद्भवति। अव्यासः कथं द्विघड्डशतथेव भवति।

17 Sāy. reads upottādhān, but my MSS. have all upottādhān, being on mudita.

18 This Śūmā consists of the three verses, ekyā ti shu hravāni patra hrīkha te eva hi te pārtham (Sāmaveda Saṁh. 2, 60-67).

About this they say, the priest ought to lead the Utkhas by means of the Sākamas’vam. For if the Utkhas (Shastras) have another head save the Sākamas’vam, they are not led at all.

They say, the priest should lead (the Utkhas) with the Pramāṅkhaśṭha Sūman (Sām. Saṁh. 2, 228, 229=2, 2, 17, 1, 2); for by means of this Sūman the Devas had turned the Asuras from the Utkhas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty to lead (the Utkhas) by means of the Pramāṅkhaśṭha or the Sākamas’vam.

50.

(The Shastras of the three minor Hotri-priests at the evening libation of the Utkha sacrifice.)

The Asuras entered the Utkha (Shastra) of the Maitrāvaruṇa. Indra said, “Who will join me, that we both might turn these Asuras out from here (the Shastra of the Maitrāvaruṇa)?” “I,” said Varuṇa. Thence the Maitrāvaruṇa repeats a hymn for Indra-Varuṇa 41 at the evening libation. Indra and Varuṇa then turned them out from it (the Shastra of the Maitrāvaruṇa).

This Sūman is regarded as the leader of the whole Utkha ceremony, that is to say, as the principal Sūman. Thence the two other Sūmans, which follow it at this ceremony, the Śāhukram (rāyam u tvām, Sām. Saṁh. 2, 56-59), and the Nārādhaśrāmaṇa (adha śrīnra gīraṇa, 2, 60-62) are called in the Sāma prayogas the second and third Sākamaścāram.

At the Utkha ceremonies which were performed in the Ḍv-khan, more than ten years ago, only the Sākamaścāram Śūman was used.

This meaning is conveyed by the particle ake, which has here about the same sense as aśeṣa, as Sāy. justly remarks.

This is Indra-Varuṇa yatu= (1, 69).
equal strength, the gods could not turn them out. One of the Rishis, Bharadvaja, saw them (and said), "These Asuras have entered the Ukthas (Shastras); but none (else) sees them." He called out Agni with the mantra: *shu {shu brahmi (6, 16, 16). The *isa girah, i.e. other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon and said: "What is it then that the lean, long, pale has to tell me?" For Bharadvaja was lean, of high stature, and pale. He answered, "These Asuras have entered the Ukthas (Shastras); but nobody is aware of them."

Agni then turned a horse, ran against them and overtook them. This act of Agni became the Sākamas'vam Sūman. Thence it is called so (from *sīv, a horse).

Sāmaveda Saṃh. (2, 140-1/2). At the midday libation there is the Bṛhat-Saṃha (veda tādhā karvānke, Sūm. 8, 2, 160-100) used instead of the Rathamvaram; the Pratām (abhi pṛthaka surūthi-karvaṇe, Sūm. 8, 9, 101-02) instead of the Vāmadevyam. At the evening libation there are three Stotras required in addition to those of the Agniśekha. (See note 18 to this chapter).

In the Ṣrīnāyakai Sāstra (9, 18) the following description of the Uktya is given:

*Chhatī *

This is regarded as the leader of the whole Uktya ceremony, that is to say, as the principal Sūman. Thence the two other Sūmans, which follow it at this ceremony, the Sāmakaram (pratām a tīrthān, Sūm. Saṃh. 9, 58-60) and the Nāma-thās (etka ṛtra gīraṇe, 9, 60-62) are called in the Sūma prayas the second and third Sāmakaram. At the Uktya ceremonies which were performed in the Dvākhaṇ, more than ten years ago, only the Sākamas'vam Sūman was used.

This meaning is conveyed by the particle *aka, which has here about the same sense as athara, as Sāy. justly remarks.
The Asuras having been turned out from this place, entered the Shastra of the Brâhmañachāmañśī. Indra said, “Who will join me, that we both might turn the Asuras out from this place?” Bṛhaspati answered, “I (will join you.)” Thence the Brâhmañachāmañśī repeats at the evening libation an Aindrā-Bhraspatya hymn. Indra and Bṛhaspati turned the Asuras out from it.

The Asuras after having been turned out from it, entered the Shastra of the Achnāvāka. Indra said, “Who will join me, that we both might turn out the Asuras from here?” Vishnu answered, “I (will join you.)” Thence the Achnāvāka repeats at the evening libation an Aindrā-Vairāvā hymn. Indra and Vishnu turned the Asuras out from this place.

The deities who are (successively) praised along with Indra, form (each) a pair with (him). A pair is a couple consisting of a male and female. From this pair such a couple is produced for production. He who has such a knowledge is blessed with children and cattle.

The Ritiyājās of both the Potar and Neshtar amount to four. The (Yajyās to be recited by them along with the other Hotars) are six verses. This is a Virūḍh which contains the number ten. Thus they complete the sacrifice with a Virūḍh which contains the number ten (three times ten).

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FOURTH BOOK.
FIRST CHAPTER.
(On the Shośaśi and Aitāśtra Sacrifices.)

1.
(On the nature of the Shośaśi, and the origin of its name. On the Anušūbh nature of the Shośaśi Shastra.)

The gods prepared for Indra by means (of the Soma ceremony) of the first day the thunderbolt; by means (of the Soma ceremony) of the second day, they cooled it (after having forged it, to increase its sharpness); by means (of the Soma ceremony) of the third day, they presented it (to him); by means (of the Soma ceremony) of the fourth day, he struck with it (his enemies).

Thence the Hotar repeats on the fourth day the Shośaśi Shastra. The Shośaśi is the thunderbolt.
By reciting the Sholasi on the fourth day he strikes a blow at the enemy (and) adversary (of the sacrificer), in order to put down any one who is to be put down by him (the sacrificer).

The Sholasi is the thunderbolt; the Shastras (Ukhhas) are cattle. He repeats it as a cover over the Shastras (of the evening libation). By doing so he surrounds cattle with a weapon (in the form of) the Sholasi (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form of) the Sholasi.

Thence a horse, or a man, or a cow, or an elephant, after having been (once) tamed, return by themselves (to their owner), if they are only commanded (by the owner) with the voice (to return).

He who sees the weapon (in the form of) the Sholasi (Shastra), is subdued by means of this weapon only. For voice is a weapon, and the Sholasi is voice (being recited by means of the voice).

About this they ask, Whence comes the name “Sholasi” (sixteen)? (The answer is) There are sixteen Stotras, and sixteen Shastras. The Hotar stops after (having repeated the first) sixteen syllables (of the Anushṭubh verse required for the SholasiShastra), and pronounces the word om after (having repeated the latter) sixteen syllables (of the Anushṭubh). He puts in it (the hymn required for the SholasiShastra) a Nivid of sixteen padas (small sentences). This is the reason that it is called Sholasi. But two syllables are in excess (for in the second half there are eighteen, instead of sixteen) in the Anushṭubh.

Anushṭubh metre consisting of twice sixteen syllables, the whole Shastra has the Anushṭubh character. It commences with six verses in the Anushṭubh metre, called by Anv, though improperly, Stotrya and Anuvṛpa (for the Stotrya verse of the Shastra is always chanted by the Śāma singer, but this is not the case with the verse in question). There are: sadv soma indra te (1, 04, 1-6).

which forms a component part of the Sholasi Shastra. For Speech (represented by the Anushṭubh) has (as a female deity) two breasts; these are truth and untruth. Truth protects him who has such a knowledge, and untruth does no harm to such one.

(On the way of repeating the Sholasi Shastra. On the application of the Gauriviti or Nānada Sāman.)

He who desires beauty and the acquirement of sacred knowledge ought to use the Gaurivitam as (the proper) Sāman at the Sholasi (ceremony). For the Gaurivitam is beauty and acquirement of sacred knowledge. He who having such a knowledge uses the Gaurivitam as (the proper Sāman at the Sholasi ceremony) becomes beautiful and acquires sacred knowledge.

They say, the Nānadam4 ought to be used as (the proper) Sāman at the Sholasi (ceremony). Indra lifted his thunderbolt to strike Vṛitra; he struck him with it, and hitting him with it, killed him. He after having been struck down, made a fearful noise (vyānadda). Thence the Nānada Sāman took its origin, and therefore it is called so (from nād to scream). This Sāman is free from enemies; for it kills enemies. He who having such a knowledge uses the Nānada Sāman at the Sholasi (ceremony) gets rid of his enemies, (and) kills them.

If they use the Nānadam (Sāman), the several padas of verses in two metres at the Sholasi Shastra are not to be taken out of their natural connection to

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4 This is Indra jauṣṣatra pra ṛkha (Sām. Sāmhit. 2, 302-304). These verses are not to be found in the Rigveda Sāmhitā, but in Adv. Sūrya Sūtra 3, 1.

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4 This is prayu avadī pījātā (Sām. Sāmhit. 2, 6, 3, 2, 1-4).
join one pada of the one metre to one of the other (স্িহ্রিতা). For the Śāma singers do the same, using verses which are not joined in the স্িহ্রিতা way for singing the Nānada Śāman.

If they use the Gaurivitam, several padas of verses in two metres used at the Sholast are to be taken out of their natural connection, to join one pada of the one metre to one of the other (স্িহ্রিতা). For the Śāma singers do the same with the verses which they use for singing.

(3.
(The way in which the padas of two different metres are mixed in the Sholast's Shastra is shown.)

Then (when they use the Gauriviti Śāman) the Hotār changes the natural position of the several padas of two different metres, and mixes them (স্িত্যাবস্থাত). He mixes thus Gāyatrī and Paṅkti, a trā vañcant (1,16,1-3), and upa śu śriśri (1,82,1-3-4). Man has the nature of the Gāyatrī,

and cattle that of the Paṅktī. (By thus mixing together Gāyatrī and Paṅkti verses) the Hotār mixes man among cattle, and gives him a firm footing among them (in order to become possessed of them).

As regards the Gāyatri and Paṅkti, they both form two Anushtubhs (for they contain as many padas, viz. eight, as both Gāyatri and Paṅkti taken together). By this means the sacrificer becomes neither separated from the nature of Speech which exists in the form of the Anushtubh, nor from the nature of a weapon (Speech being regarded as such a one).

He mixes verses in the Uṣṇīṇ and Bṛihati metres, yad indra pritamjaya (8, 12, 25-27) and ayaṃ te astu haryata (3, 44, 1-3). Man has the nature of Uṣṇīṇ, and cattle that of Bṛihati. (By thus mixing together Uṣṇīṇ and Bṛihati verses) he mixes man among cattle, and gives him a firm footing among them.

As regards the Uṣṇīṇ and Bṛihati, they both form two Anushtubhs. By this means the sacrificer becomes neither separated, &c.

He mixes a Dvipād (verse of two padas only) and a Trishtubh, a dhūrske asmāi (7, 34, 4), and brahmaṇa vīra (7, 29, 2). Man is dvipa, i.e., has two feet, and strength is Trishtubh. (By thus mixing a Dvipād and Trishtubh), he mixes man with Strength (provides him with it) and makes him a footing in it. That is the reason that man, as having prepared for him a footing in Strength, is the strongest of all animals. The Dvipād verse consisting of twenty syllables, and the Trishtubh (of forty-four), make two Anushtubhs (sixty-four syllables). By this means the sacrificer becomes neither separated, &c.

He mixes Dvipadās and Jāgatis, viz. eka brahma ya ritiṣyam (Asv. Sū. S. 6, 2) & and pra te mahe

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* These verses are not to be found in the Rīveda Sāmhitā. I therefore write them out from my copies of the Asvāl. Sūtras:
Man is Dvipad, and animals have the nature of the Jagati. (By thus mixing Dvipad and Jagati verses) he mixes man among cattle, and makes him a footing among them. That is the reason, that man having obtained a footing among cattle eats (them) and rules over them, for they are at his disposal.

As regards the Dvipad verse consisting of sixteen syllables and the Jagati (consisting of forty-eight), they both (taken together) contain two Anushthubhs. By this means the sacrificer, &c.

He repeats verses in metres exceeding the number of padas of the principal metres, viz. trikadrushishu mahanisho (2, 22, 1-3), and proshramai puro ratham (10, 133, 1-3). The juice which was flowing from the metres, took its course to the atichhandas. Thence such metres are called atichhandas, (i.e. beyond the metre, what has gone beyond, is in excess).

This Sholas'i Shasta being formed out of all metres, he repeats verses in the Atichhandas metre.

Thus the Hotar makes (the spiritual body of) the sacrificer consist of all metres.

He who has such a knowledge prospers by means of the Sholas'i consisting of all metres.

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Dvipados (1) रघुराज य रघुराज | रघुराज य रघुराज य रघुराज।
(2) बिकुंठधा यथा यथा | रघुराज य रघुराज य रघुराज।
(3) मायमास्वस्वके शक्तिः विनेष यथार्थ यथार्थ।

That all he eats, put here without any object, refers to "pradaevat" animals, follows with certainty from the context. E.g. supplies lakshu, milk, &c., for he abhorred the idea that animal food should be thus explicitly allowed in a sacred text.

Thus I have translated the term atichhandas, i.e. having excess in the metre. The verses mentioned contain seven padas or feet, which exceeds the number of feet of all other metres.

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4.

(The Upasargas taken from the Mahanamnas. The proper Anushthubs. Consequences of repeating the Sholas'i Shasta in the vrihrta and avrihrta way. The Yajya of the Sholas'i Shasta.)

He makes the additions (upasarga) taking (certain parts) from the Mahanamnas verses.

The first Mahanamna (verse) is this world (the earth), the second the air, and the third that world (heaven). In this way the Sholas'i is made to consist of all worlds.

By adding parts from the Mahanamnas (to the Sholas'i), the Hotar makes the sacrificer participate in all worlds. He who has such a knowledge, prospers by means of the Sholas'i being made to consist of all the worlds.

He repeats (now) Anushthubs of the proper form, viz. pra pra vam trikhandham (8, 58, 1), archata prarchata (8, 58, 8-10), and yo vyatiir aphayayat (8, 58, 13-15).

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11 These additions are called upasargas. They are five in number, and mentioned by Asv. 6, 2. They are all taken from different verses of the so-called Mahanamnas, commencing with vrikhta mahanamnasa jataye which make up the fourth Aranyakas of the Aitareya Brham. These five upasargas make together one Anushthuh. They are: (1) Panchas (2) Patistha (3) Shriya-chandi prasthava (4) Vriho'ttara varna (5) Yuvajnas iti svaro. Their application is different according to the vrihrta or avrihrta way of repeating the Sholas'i Shasta. If the Shasta is to be repeated in the former way, they are simply repeated in the form of one verse, after the recital of the Atichhandas verses. But if it be repeated in the vrihrta way, the several upasargas are distributed among the five latter of the six Atichhandas verses, in order to bring the number of syllables of each such verse to sixty-four, to obtain the two Anushthubs for each.

12 As yet the Anushthubs were only artificially obtained by the combination of the padas of different other metres.
That the Hotar repeats Anushtubhs of the proper form (after having obtained them only in an artificial way) is just as if a man, after having gone here and there astray, is led back to the (right) path.

He who thinks that he is possessed (of fortune) and is, as it were, sitting in fortune's lap (gatas'ir), should make his Hotar repeat the Sho'las'i in the asihrata way, lest he fall into distress for the injury done to the metres (by repeating them in the vihrata way).

But if one wishes to do away with the consequences of guilt (to get out of distress and poverty), one should make the Hotar repeat the Sho'las'i in the vihrata way.

For (in such cases) man is, as it were, intermixed with the consequences of guilt (with the pāpman). By thus repeating the Sho'las'i in the vihrata way, the Hotar takes from the sacrificer all sin and guilt. He who has such a knowledge becomes free from (the consequences of) guilt.

With the verse ud yad bradhnya vishta'pam (8, 58, 7) he concludes. For the celestial world is the "bra'dhnya vishta'pam." Thus he makes the sacrificer go to the celestial world.

As Yājya verse he repeats apāh puroshām harivah (10, 96, 13). By repeating this verse as Yājya (of the Sho'las' Shastr) he makes the Sho'las'i to consist of all libations (saravāni). The term apāh, thou hast drunk (used in this verse) signifies the Morning Libation. Thus he makes the Sho'las'i to consist of the Morning Libation. The words ntho idam saravān hevalam te, i.e. this libation here is entirely thy own, signifies the Midday Libation. Thus he makes the Sho'las'i to consist of the Midday Libation. The words manaddhi somam, i.e. enjoy the Soma, signify the Evening Libation, which has its characteristic the term mad, to enjoy, to be drunk. Thus he makes the Sho'las'i to consist of the Evening Libation. The word trishan, i.e. bull (contained in the last pada), is the characteristic of the Sho'las'i.

By repeating as Yājya (for the Sho'las'i), the verse just mentioned, the Sho'las'i is made to consist of all Libations. Thus he makes it to consist of all Libations. He who has such a knowledge prospers through the Sho'las'i, which consists of all Libations.

(When repeating the Yājya) he prefixes to each (of the four) pada consisting of eleven syllables, an upasarga of five syllables (taken) from the Mahānāmānā. Thus he makes the Sho'las'i to consist of all metres. He who has such a knowledge prospers by means of the Sho'las'i, which is made to consist of all metres.

5

(Atriṭa. Its origin. The three Paryayas.)

The Devas took shelter with Day, the Asuras with Night. They were thus of equal strength, and

13 The whole of the verse is as follows:

अता: द्वैतं चरितं: द्वातमित्तोर दस्तः सभर्म भविष्यति

सचिवं द्वारा विद्वानमाधिन यदा द्वारा भारत
d. c. "Thou hast drunk, O master of the two yellow horses (Indra) of the Soma drops formerly prepared for thee. This libation here is entirely thy own (thou hast not to share it with any other god). Exhale, O Indra! the honey-like Soma. O bull! increase thy strength by (receiving) all this (quantity of Soma) in (thy) belly.

14 These four upasargas are:

a) द्वातमित्तोर b) द्वातमित्तोर c) द्वातमित्तोर d) द्वातमित्तोर

They are thus prefixed:

वर्ग श्रेयाः: द्वातमित्तोर द्वातमित्तोर द्वातमित्तोर &c.

These Upasargas are prefixed to the Yājya, in order to obtain two Anushtubhs (sixty-four syllables).

13 The same story with some trifling deviations in the wording only is recorded in the Gopatha Brāhmaṇam of the Atharva-Veda, 10, 1.
none yielded to the other. Indra said, “Who besides me will enter Night to turn the Asuras out of it?” But he did not find any one among the Devas ready to accept (his offer), (for) they were afraid of Night, on account of its darkness being (like that of) Death. This is the reason that even now one is afraid of going at night even to a spot which is quite close. For Night is, as it were, Darkness, and is Death, as it were. The metres (alone) followed him. This is the reason that Indra and the metres are the leading deities of the Night (of the nightly festival of Atiratra). No Nvid is repeated, nor a Puroruk, nor a Dhâyyâ; nor is there any other deity save Indra and the metres who are the leading (deities). They turned them out by going round (paryâyam) with the Paryâyas (the different turns of passing the Soma cups). This is the reason that they are called paryâya (from i to go, and pari around).

By means of the first Paryâya they turned them out of the first part of the night; by means of the middle Paryâya out of midnight, and by means of the third Paryâya out of the latter part of the night. The metres said to Indra, “even we (alone) are following (thee, to turn the Asuras) out of the Dark one (sarthara, night).” He (the sage Aitareya) therefore called them (the metres) apis sarvarâni, for they had Indra who was afraid of the darkness of night (as) of death, safely carried beyond it. That is the reason that they are called apis sarvarâni.

6.
(The Sbstras of Atiratra at the three Paryâyas. Sandhi Stotra.)

The Hotar commences (the recitations at Atiratra) with an Anushtubh verse containing the term andhas, i. e. darkness, viz. pantam â ro andhasah (8, 81, 1).

For night belongs to Anushtubh; it has the nature of night.

As appropriate Yâjyû verse (at the end of each turn of the three Paryâyas)16 Tristubh containing the terms andhas darkness, pâ to drink, and mad to be drunk, are used. What is appropriate at the sacrifice, that is successful.

The Sâmâ singers repeat when chanting at the first Paryâya twice the first padas only of the verses (which they chant). By doing so they take from them (the Asuras) all their horses and cows.

At the middle Paryâya they repeat twice the middle padas. By doing so they take from them (the Asuras) their carts and carriages.

At the last Paryâya they repeat twice when chanting the last padas (of the verses which they chant). By doing so they take from them (the Asuras) all things they wear on their own body, such as dresses, gold and jewels.

He who has such a knowledge deprives his enemy of his property, (and) turns him out of all these worlds (depriving him of every firm footing).

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16 There are four turns of the Soma cups passing the round in each Paryâya, or part of the night. At the end of each, a Yâjyû is repeated, and the juice then sacrificed. There is at each turn (there are on the whole twelve) a Sbstra repeated, to which a Yâjyû belongs. The latter contains always the terms indicated. See for instance the four Yâjyûs used at the first Paryâya (Asv. Br. 8, 1, 4), adhâyya prahâriva indrâya indrâya, 9, 14, 1. (repeated by the Hotar). In the second pada there are the words madhâyam andhâka “the incurring darkness” (symbolical name of the Soma juice). The Yâjyû of the Mahtâvârâna is, adhâyma madhâyam pâna (6, 44, 14), it contains the term mad “to get drunk,” and pâ “to drink,” in the last pada. The Yâjyû of the Brâhma-pâchâsmitâ is dushs dhataye harsah pâna (10, 104, 2). This verse contains both the terms pâ “to drink” (in pâna of the first pada), and mad “to be drunk” (in the last pada). The Yâjyû of the Achâvâka is, indra pâna tubhâyam (6, 40, 1). It contains both the terms pâ and mad. The Yâjyû of the Hotar in the second Paryâya is, apâya-panâhâka madhâyama (8, 10, 1); it contains all three terms, “darkness, to drink, and to be drunk.”
They ask, How are the Pavamāna Stotras provided for the night, whereas such Stotras refer only to the day, but not to the night? In what way are they both made to consist of the same parts (to have the same number of Stotras and Shastras)?

The answer is, (They are provided for) by the following verses, which form parts of the Stotras as well of the Shastras (at the Atirātra); in śrīyā madram svatam (8, 81, 19), Sāmaveda Śūnā. 2, 72), idam vao svatam andhoś (8, 2, 1, Sūm. S. 2, 84), idam hyunvojasā svatam (3, 51, 10, Sūm. S. 2, 87). In this way the night becomes also provided with Pavamānas (for the verses mentioned contain the term svat, i.e. squeezed, referring to the squeezing of the Soma juice, which term is proper to the Pavamāna Stotra); in this way both (day and night) are provided with Pavamānas, and made to consist of the same (number of) parts.

They ask, As there are fifteen Stotras for the day only, but not for the night, how are there fifteen Stotras for both (for day as well as for night)? In what way are they made to consist of the same (number of) parts?

The answer is, The Aśvatvaras form twelve Stotras. (Besides) they chant according to the Raśhtantra tune the Sandhi Stotra which contains

(three sets of) verses addressed to three deities. In this way night comprises (also) fifteen Stotras. Thus both (day and night) comprise each fifteen Stotras. Thus both are made to consist of the same (number of) parts.

The number of verses for making the Stotras is limited, but the number of recitations which follow (the Stotras) is unlimited. The past is, as it were, limited, defined; the future is, as it were, unlimited (not defined). In order to secure the future (wealth, &c.) the Hotar repeats more verses (than the Sūma singers chant). What goes beyond the Stotra is offspring, what goes beyond one’s self (represented by the Stotra), is cattle. By repeating, when making his recitation, more verses (than the Sūma singers chant) the Hotar acquires all that he (the sacrificer) has beyond his own self on this earth, i.e. all his cattle, children, fortune, &c.)

Byāhati metre with the exception of the two last which are kakubha (a variety of the Brihāti). They are put together in the Śāmā. Śūnā. 5, 99-104. The two first of them, and the agnīm (9, 90-100) are addressed to Agni, the third and fourth, pryatua adarrya āṣatva (101-102) to Usās, and the fifth and sixth, idam u vāṃ dīvākṣara (103-104) to the Asvins. The Soma required for singing it, is the śrīyā purīsya (see page 337). Two verses are made three by means of the repetition of the latter pedas. This Śāma is chanted just like the verses of the Raśhtantra, which are in the same metre. It follows throughout the musical arrangement of the Raśhtantra. The musical accents, the crescendos, and decrescendos, the stobhas, i.e. musical flourishes, and the finalas (nidhāna) are the same. Both are for the purpose of chanting equally divided into five parts, viz. Pratāva, Uḍghata, Pratihāra, Uḍārava, and Nidhāna (see page 118). For instance, the Pratāva or prādeś commences in both in the low tone, and rises only at the last syllable (at me in the name of the Raśhtantra, and at the es in the name of the first Sandhi Stotra) at the end of the Pratāva of both there is the Stobba, i.e. flourish of. At the end of the Uḍārava both have the Stobhas of the Adav. The finala is in both throughout, es, in the rising tone.—(Śūmā prayopas and Oral information.)
SECOND CHAPTER.

(The Avina Shastra. The beginning day of the Gayam ayaam. The use of the Rathantara and Brihat Samans and their kindreds. The Mahavrata day of the Sattra.)

1. The Avina Shastra is one of the longest recitations by the Hotar. It is only a modification of the Pratrananuvaka. Its principal parts are the same as those of the Pratrananuvaka, the Agnya kruta, Usahas kruta, and Avina kruta (see page 111), i.e. three series of hymns and verses in seven kinds of metre, addressed to Agni, Ushas, and the Avina, which deities rule at the end of the night, and at the very commencement of the day. In addition to these three krutas of the Pratrananuvaka, in the Avina Shastra, there are verses addressed to other deities, chiefly the sun, repeated. Before commencing to repeat the Hotar (not the Adhvarya) must sacrifice three a little melted butter, and eat the rest of them. These three oblations are given to Agni, Ushas, and the two Avina. Each is accompanied with a Yajas-like mantra. That one addressed to Agni is: अगनि जयस्य सम्म्यते सत्यानां तस्स्य सामाययेति पद्मयेति नानाभिस्म।

2. Agni is driving with the Gayatri metre (this metre being his carriage), might I reach him; I hold him; may this (melted butter) help him to him; Svaha to him." The mantras repeated for the Ajya offerings to Ushas and the Avina differ very little. ुपास्यो भृगुवेन रश्मिः सामायेत सामायेत नस्तिस्ति नस्तिस्ति ज्ञाति। अभिध्यायिनी ब्रह्मवेन रश्मिः सामायेत सामायेत नस्तिस्ति नस्तिस्ति ज्ञाति। (Av. Br. 8. 0, 5.) After having eaten the rest of the melted butter, he touches water only, but does not raise his mouth in the usual way (by dhanamana). He then sits down behind his Dhanayu (fire-place) in a peculiar posture, representing an eagle who is just about flying up. He draws up his two legs, puts both his knees close to each other, and touches the earth with his toes. I saw a priest, who had once repeated the Avina Shastra (these are scarcely more than half a dozen Brahman Brhats all over India who actually have repeated it), make the posture with great facility, but I found it difficult to imitate it well.

The whole Avina Shastra comprises a thousand Brihati verses. The actual number of verses is, however, larger. All verses in whatever metre they are, are reduced to Brihati by counting their aggregate number of syllables and dividing them by 36 (of so many syllables consists the Brihati). The full account is cast up in the Kaushitaki Brahmapam, 10, 3.

7. (The marriage of Prajapati's daughter Surya. The Avina Shastra was the bridal gift. In what way the Hotar has to repeat it. Its beginning verse.)

Prajapati gave his daughter Surya Savitrī in

The first verse of the Shastra is mentioned in the text. It is to be repeated thrice, and to be joined, without stopping, to the first verse of the Gayatri part of the Agnya kruta (सार्वाणीग्रह: जयस्य सम्म्यते सत्यानां तस्स्य सामाययेति पद्मयेति।)

The Hotar must repeat less than a thousand verses before sunrise (उपसमयजयस्य सम्म्यते सत्यानां तस्स्य सामाययेति पद्मयेति।)

After sunrise he repeats the verses addressed to Surya, which all are mentioned in the Aitaray Brahma, as well as all other remaining verses of the Avina Shastra. The whole order of the several parts of this Shastra is more clearly stated in the Kaushitaki Brahman (10, 9), than in the Aitaraya. The verses addressed to Indra follow after the Surya verses (4, 10). At the end of the Shastra there are two Paronuvayaksh and two Yajya, for there are two Avina.

The Avina Shastra is, as one may see from its constituent parts; a Pratrananuvaka, or early morning prayer, including the worship of the rising sun, and a Shastra accompanying a Soma libation. It follows the Sandhi Stotra at the end of the Aitare, and is regarded as the Shastra belonging to this Stotra. To the fact of its containing far more verses than the Sandhi Stotra, the term samsâsit, i.e. "he repeats more verses" (used in 4, 6) refers.

1 This is the model marriage. It is described in the well-known marriage hymn satyam eva dur贯tubhāt (10, 88).
be attended to. (If one should observe a Hotar commencing the As'vina Shastra with the verse agnim manaye) one should say to him, “If (a Shastra) has been commenced with repeatedly mentioning agni fire, the Hotar will (ultimately) fall into the fire (be burnt by it).” Thus it always happens. Thence the Hotar ought to commence with the verse: agnir hoto grihapatiḥ. This verse contains in the terms grihapati house-father, and janina generations, the propitiation (of the word agni fire, with which it commences, and is therefore not dangerous) for attaining to the full age. He who has such a knowledge attains to his full age (of one hundred years).

8.

(The race run by the gods for obtaining the As'vina Shastra as a prize.)

Among (all) these deities who were running the race, Agni was with his mouth (the flames) in advance (of all others) after they had started. The As'vins (closely) followed him, and said to him, “Let us both be winners of this race.” Agni consented, under the condition that he should also have a share in it (the As'vina Shastra). They consented, and made room also for him in this (As'vina Shastra). This is the reason that there is in the As'vina Shastra a series of verses addressed to Agni.

The As'vins (closely) followed Ushās. They said to her, “Go aside, that we both may be winners of the race.” She consented, under the condition that they should give her also a share in it (the As'vina Shastra). They consented, and made room also for

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*That is to say, they started when running the race from the Gārhapatya fire, and ran up as far as the sun, which was the goal. (Adhyāya).

*The verse in question contains four times the word agni. This is regarded as inauspicious. The deity should not be always mentioned with its very name, but with its epithets.
her in it. This is the reason that in the Aśvina
Shastra a series of verses is addressed to Uṣhās.

The Aśvins (closely) followed Indra. They said
to him, “Maghavan, we both wish to be winners
of this race.” They did not dare to say to him, “go
aside.” He consented, under the condition that
he should also obtain a share in it (the Aśvina
Shastra). They consented, and made room also for
him. This is the reason that in the Aśvina Shastra
there is a series of verses addressed to Indra.

Thus the Aśvins were winners of the race, and
obtained (the prize). This is the reason that it (the
prize) is called Aśvinam (i.e., the Aśvina Shastra).
He who has such a knowledge obtains what he may
wish for.

They ask, Why is this (Shastra) called Aśvinam,
notwithstanding there being in it verses addressed
to Agni, Uṣhās, and Indra? (The answer is) the
Aśvins were the winners of this race, they obtained
it (the prize). This is the reason that it is called
the Aśvina Shastra. He who has such a knowledge
obtains what he may wish for.

9.

(What animals were yoked to the carriages of the gods
when they were running the race for the Aśvina
Shastra. The verses addressed to Sūrya in this
Shastra.)

Agni ran the race with a carriage drawn by mules.
When driving them he burnt their wombs; thence
they do not conceive.

Uṣhās ran the race with cows of a reddish colour,
thence it comes that after the arrival of Uṣhās
(Dawn) there is a reddish colour shining as it were
(spread over the eastern direction) which is the cha-
acteristic of Uṣhās.

Indra ran the race with a carriage drawn by horses.
Thence a very noisy spectacle (represented by the
noise made by horses which draw a carriage) is the
characteristic of the royal caste, which is Indra’s.

The Aśvins were the winners of the race with a
 carriage drawn by donkeys; they obtained (the prize).
Thence (on account of the excessive efforts to arrive
at the goal) the donkey lost its (original) velocity,
became devoid of milk, and the slowest among all
animals used for drawing carriages. The Aśvins,
however, did not deprive the sperm of the ass of its
(primitive) vigour. This is the reason that the male
ass (vāji) has two kinds of sperm (to produce mules
from a mare, and asses from a female ass).

Regarding this (the different parts which make up
the Aśvina Shastra) they say, “The Itotar ought to
repeat, just as he does for Agni, Uṣhās, and the
Aśvins also, verses in all seven metres for Sūrya.
There are seven worlds of the gods. (By doing so)
he prospers in all (seven) worlds.”

This opinion ought not to be attended to. He
ought to repeat (for Sūrya) verses in three metres
only. For there are three worlds which are three-
fold. (If the Itotar repeats for Sūrya verses in three
metres only, this is done) for obtaining possession
of these worlds.

Regarding this (the order in which the verses
addressed to Sūrya are to be repeated) they say, The
Itotar ought to commence (his recitation of the
Sūrya verses) with uṣu lyam jātacedam (1, 50, in
the Gīyatī metre). But this opinion is not to be
attended to. (To commence with this verse) is just as
to miss the goal when running. He ought to com-
minute with sūryo no divana pātu (10, 158, 1, in the
Gīyatī metre). (If he do so) he is just as one who
reaches the goal when running. He repeats: uṣu
lyam as the second hymn.
The Trishtubh hymn is, \textit{chitram devánám ud agád} (1, 115). For that one (the sun) rises as the \textit{chitram devánám}, \textit{i.e.} as the manifestation of the gods. Thence he repeats it.

The hymn is, \textit{namo mitrasya varunasya} (10, 37). In this (hymn) there is a pada (the fourth of the first verse, \textit{sróváya sammóta}) which contains a blessing (\textit{aśīk}). By means of it the Hotar imparts a blessing to himself, as well as to the sacrificer.

10

(The verses which follow those addressed to Súrya in the Asvína Shastra must bear some relation to Súrya and the Brihati metre. The Pragáthas to Indra. The text of the Rathantara Súman. The Pragátha to Mittrávaruna. The two verses to Heaven and Earth. The Duipadá for Niráthi.)

Regarding this (the recitations for Súrya) they say, Súrya is not to be passed over in the recitation; nor is the Brihati metre (of the Asvína Shastra) to be passed over. Should the Hotar pass over Súrya, he would fall beyond (the sphere of) Brahma splendour (and consequently lose it). Should he pass over the Brihati, he would fall beyond the (sphere of the) vital airs (and consequently die).

He repeats the Pragátha, addressed to Indra, viz. \textit{indra kratum na} (7, 32, 26) \textit{i.e.} "Carry, O Indra! our (sacrificial) performance through, just as a father does to his sons (by assisting them). Teach us, O thou who art invoked by many, that we may, in this turn (of the night) reach alive the (sphere of) light." \textsuperscript{4} The word "light" (\textit{jyotis}) in this verse, is that one (the sun). In this way he does not pass over the sun.

By repeating a Bárhata Pragátha he does not pass over the Brihati. By repeating the principal text of the Rathantara Súman (which is in the Brihati metre, viz. \textit{abhi tvá sútra} 7, 32, 22-23), according to whose tune the Súma singers chant the Sandhi Stotra for the Asvína Shastra, he does not overpraise the Brihati. This is done in order to have provided (for the Sandhi Stotra) its principal text (lit. its womb). In the words of the Rathantara Súman, \textit{isâyam asya jagatah svardriśum}, \textit{i.e.} the ruler of this world who sees the sky, there is an allusion made to Súrya by \textit{"svardriśum"}, \textit{i.e.} who sees the sky. By repeating it he does not pass the sun. Nor does he by its (the Rathantarum) being a Bárhata Pragátha pass over the Brihati.

He repeats a Maiträvaruna Pragátha, viz. \textit{bhavah siruchakshase} (7, 66, 10). For Mitra is the day, and Varúna the night. He who performs the Atirátra commences (his sacrifice) with both day and night. By repeating a Maiträvaruna Pragátha the Hotar places the sacrificer in day and night. By the words \textit{siruchakshase} he does not overpraise Súrya. The verse being a Brahati Pragátha, he does not pass over the Brihati.

He repeats two verses addressed to Heaven and Earth, viz. \textit{mahi dváh prithivi} (1, 22, 13), and \textit{te hi dváh prithivi viśvaśambhava} (1, 160, 1). Heaven and Earth are two places for a firm footing; Earth being the firm footing here, and Heaven there (in the other world). By thus repeating two verses ad-

\textsuperscript{4} This verse evidently refers to the Atirátra feast, for which occasion it was in all likelihood composed by Vasishtha. Sáy. in his commentary on this passage in the Alt. Br. takes the same view of it. It forms part of the Asvína Shastra which is repeated at the end of the night. \textit{Kru} means the Atirátra feast; for Atirátra is actually called a \textit{kru}; \textit{śáman} is the last watch of the night. That Atirátra was well known to the great Rishis, we may learn from the well known "praise of the frogs" (7, 103), which is by no means one of the latest hymns, as some scholars have supposed.
dressed to Heaven and Earth, he puts the sacrificer in
two places on a firm footing. By the words: deva devi
dharmanā Śūryāḥ sūryik (in the last pada of 1,
160, 1) i.e. "the divine brilliant Śūrya passes regu-
larly between the two goddesses (i.e. Heaven and
Earth)," he does not pass over Śūrya. One of these
verses being in the Gāyatrī, the other in the Jagati
metre, which make two Bṛihatī,
he does not pass over the Bṛihati.

He repeats the Dvipadā verse: visvāsya devi
mṛchayasya (not to be found in the Saṁhitā, but in the
Brahmāṇan) i.e. may she who is the ruler of all that
is born and moves (mṛchaya) not be angry (with us),
nor visit us (with destruction). They (the theologians)
have called the Aśvin Shastra a funeral pile of wood
(chitāidha). For when the Hotar is about to conclu-
dee (this Shastra), Nirīti (the goddess of destruction) is
lurking with her cords, thinking to cast them round
(the Hotar). (To prevent this) Bṛihaspati saw this
Dvipadā verse. By its words "may she not be
angry (with us), nor visit us (with destruction)" he
wrested from Nirīti's hands her cords and put them
down. Thus the Hotar wrests also from the hands of
Nirīti her cords, and puts them down when repeating
this Dvipadā verse, by which means he comes
off in safety. (He does so) for attaining to his full
age. He who has such a knowledge attains to his full
age. By the words mṛchayasya janmanah, i.e.
"what is born and moves," he does not pass over the
sun in his recitation, for that one (the sun) moves
(marchayati) as it were.

As regards the Dvipadā verse, it is the metre corre-
sponding to man (on account of his two padas, i.e.

The Bṛihati contains thirty-six syllables, the Gāyatrī twenty-
four, and the Jagati forty-eight. Two Bṛihatīs make seventy-two,
and one Gāyatrī and Jagati make together seventy-two syllables.

feet). Thus it comprises all metres (for the two-
legged man is using them all). In this way the Hotar
does not (by repeating the Dvipadā) pass over the
Bṛihati.

11.
(The concluding verses of the Aśvin Shastra. The
two Yājñās of it. In what metre they ought to be.)
The Hotar concludes with a verse addressed to
Brahmarāṣṭrapati. For Brahma is Bṛihaspati. By
repeating such a verse he puts the sacrificer in the
Brahma. He who wishes for children and cattle
should conclude with, eva pitre visvādṛrāya (4,50,6).
For on account of its containing the words "O
Bṛihaspati, might we be blessed with children and
strong men, might we become owners of riches,"
that man becomes blessed with children, cattle and
riches, and strong men, at whose sacrifice there is
a Hotar, knowing that he must conclude with this
verse (in order to obtain this object wished for).

He who wishes for beauty and acquirement of
sacred knowledge ought to conclude with, bṛihaspatē
ātiyad (2, 23, 18). Here the word att, i.e. beyond,
means that he acquires more of sacred knowledge
than other men do. The term dyumat (in the second
pada) means "acquirement of sacred knowledge,"
and vibhāti means, that the sacred knowledge shines
everywhere, as it were. The term didayat (in the
third pada) means, that the sacred knowledge has
been shining forth (in the Brahmā). The term
chitra (in the fourth pada) means, that the sacred
knowledge is, as it were, apparent (chitram).

He at whose sacrifice there is a Hotar knowing
that he must conclude with this verse, becomes
endowed with sacred knowledge and famous for
sanctity. Thence a Hotar who has such a knowledge
ought to conclude with this Brahmarāṣṭrapati verse.

24 s
By repeating it he does not pass over the sun. The Trishṭubh ⁷ when repeated thrice, comprises all metres. In this way he does not pass over the Bṛhatī (by repeating this Trishṭubh).

He ought to pronounce the formula Vauṣṭaṭa along with a verse in the Gāyatri, and one in the Trishṭubh metre. Gāyatri is the Brahma, and Trishṭubh is strength. By doing so he joins strength to the Brahma.

He at whose sacrifice there is a Hotar knowing that he (in order to obtain the objects mentioned) must pronounce the formula Vauṣṭaṭa with a verse in the Gāyatri, and one in the Trishṭubh metre, becomes endowed with sacred knowledge and strength, and famous for sanctity. (The Trishṭubh verse is) aśvinā rājunā yuvam (3, 58, 7); (the Gāyatri is) udbhā pibatam (1, 46, 15).

(The is another way of pronouncing the formula Vauṣṭaṭa.)

He ought to pronounce the formula Vauṣṭaṭa along with a verse in the Gāyatri, and one in the Vīrāt metre. For Gāyatri is Brahma, and Vīrāt is food. By doing so he joins food to the Brahma.

He at whose sacrifice there is a Hotar knowing that he must pronounce the formula Vauṣṭaṭa along with a verse in the Gāyatri, and one in the Vīrāt metre, becomes endowed with sacred knowledge, and famous for sanctity and eats Brahma food (i.e. pure food). Therefore one who has such a knowledge ought to pronounce the formula Vauṣṭaṭa along with a verse in the Gāyatri, and one in the Trishṭubh metre. They are, praṃ andhāṁsi (7, 68, 2, Vīrāt) and, udbhā pibatam (1, 46, 15, Gāyatri).

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⁷ The verse śrīhāsate asī is in the Trishṭubh metre. On account of its being the last verse of the Śastra, it is to be repeated thrice.

⁸ That is to say, he should then make the Yātis; for only at that occasion the formula Vauṣṭaṭa is pronounced.

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12.

(The Chaturvīṁśa day of the sacrificial session,
called Gāvam Ayanam.)

On this day¹⁰ (which follows the Atriṣṭra ceremony) they celebrate the Chaturvīṁśa (Stoma). It is the beginning day (of the year during which the sacrificial session is to last). For by this day they begin the year, and also the Stomas and metres, and (the worship of) the deities. If they do not commence (the Satra) on this day, the metres have no (proper) beginning and the (worship of the) deities is not commenced. Thence this day is called ārāṃbhā-ṇiya, i.e. the beginning day. On account of the Chaturvīṁśa (twenty-four-fold) Stoma being used on it, it is (also) called Chaturvīṁśa. There are twenty-four half months. (By beginning the Satra with the Chaturvīṁśa Stoma, i.e. the chant, consisting

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¹⁰ This is the name of a day, and a Stoma, required at the Satra or sacrificial session, called the gāvam ayanam (see more about it, 4, 17). It lasts for a whole year of 300 days, and consists of the following parts: 1) The Atriṣṭra at the beginning. 2) The Chaturvīṁśa or beginning day; it is called in the Alīrya Br. ārāṃbhā-ṇiya, in the Tāṇḍya Br. (4, 2, prīṇaṇiya. 3) The period of six days' performance (Śaṁkhya) continued during five months so that always the four first Śaṁhaka are Abhipatana, and the fifth a Pṛthihyana (see on these terms 4, 15-17). 4) In the sixth month there are three Abhiplt Avaśa, and one Pṛthihyana Śaṁhaka. 5) The Abhijit day. 6) The three Avaśaśaman days. 7) The Vahvan or central day which stands quite apart. 8) The three Avaśaśaman days again. 9) O The Viśvajit day. 10) A Pṛthihyana Śaṁhaka, and three Abhipatana Śaṁhaka. 11) One Pṛthihyana Śaṁhaka at the beginning, and four Abhipatana during four months continuously. 12) In the last month (the twelfth of the Satra) there are three Abhipatana, one Gosthama, one Aṣṭaṇtama, and one Dārānta (the ten days of the Dvādaśa). 13) The Mahārata day, which properly concludes the performance; it corresponds to the Chaturvīṁśa at the beginning. 14) The concluding Atriṣṭra. See Asv. Br. 8, 11, 7.
of twenty-four verses) they commence the year as divided into half months.

The Ukthya (performance of the Jyotishtoma) takes place (on that day). For the ukthas (recitations) are cattle. (This is done) for obtaining cattle.

This (Ukthya sacrifice) has fifteen Stotras and fifteen Shastras. These make, if taken together, one month of thirty days.) By (performing) this (sacrifice) they commence the year as divided into months. This (Ukthya sacrifice) has 360 Stotriya verses as many as the year has days. By (performing) this (sacrifice) they commence the year as divided into days.

They say, "the performance of this (first) day ought to be an Agnishtoma. Agnishtoma is the year. For no other sacrifice save the Agnishtoma has kept (has been able to keep) this day (the performance of this day), nor developed its several parts (i.e., has given the power of performing all its several rites). Should they perform (on the beginning day) the Agnishtoma, then the three Pavamāna Stotras of the morning, midday, and evening libations are to be put in the Ashtāchavārīṣa Stoma (i.e., each of the Stotriya triplets is made to consist of forty-eight verses by means of repetition), and the other (nine) Stotras in the Chaturvīṣa Stoma. This makes (on the whole) 360 Stotriyas, as many as there are days in the year. (By performing the Agnishtoma in this way) they commence the year as divided into days.

11 See page 324.
12 Each of the fifteen Stotra triplets is made to consist of twenty-four verses by repetition, according to the theory of the Chaturvīṣa Stoma. 24 times 15 makes 360.
13 These are, the Bahish-pavamāna, the Pavamāna, and Arbhavapavamāna.
the Brīhat, then by means of the Rathantaram both are kept.\(^{14}\) (The same is the case with the other Sāma Prishthas.) Vairūpam\(^{15}\) is the same as Brīhat, Vairaja\(^{16}\) is the same as Brīhat, S'ikvaram\(^{17}\) is the same as Rathantaram, and Raivatam\(^{18}\) is the same as Brīhat.

Those who having such a knowledge begin the Sattra (sacrificial session) on this day, hold their (sacrificial) year in performing austerities, enjoying the Soma draught, and preparing the Soma juice, after having reached the year as divided into half months, months, and days.

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\(^{14}\) This refers to the so-called Sāma prishthas, i.e. combination of two different Sāmanas, in such a way, that one forms the womb (pūrṇa), the other the embryo (parbhā). This relationship of both Sāmanas is represented by repeating that set of verses which form the womb in the first and third turns (puryāyās) of the Sūnas (see 297-301), and that one which is the embryo, in the second turn. In this way the embryo is symbolically placed in the womb which surrounds it on both sides. The two Sāmanas which generally form the womb, are the Brīhat and Rathantaram. Both are not to be used at the same time; but only one of them. Both being the two ships which land the sacrificer on the other shore (bring him safely through the year in this world), they cannot be sent off at the same time; for the sacrificer would thus deprive himself of his conveyance. One of them is tied to this, the other to the other shore. If he has landed on the other shore, he requires another boat to go back. For before the end of the year he cannot establish himself on the other shore, nor, as long as he is alive, on the shore of the celestial world. By going from one shore to the other, and returning to that whence he started, he obtains a fair knowledge of the way, and provides himself with all that is required for being received and admitted on the other shore after the year is over, or the life has terminated.

\(^{15}\) The Vairūp Sāna is, puryāya indra te Satam (Sāma. Sa'ih. 2, 211-12).

\(^{16}\) The Vairaja Sāna is, pūrṇa soman indra mandatu (Sāma. Sa'ih. 2, 377-79).

\(^{17}\) The S'ikvra Sāna is, prākrama puravatam (Sāma. Sa'ih. 2, 1, 14, 1-9).

\(^{18}\) The Raivat Sāna is, rovatir nāg radhananda (Sāma. Sa'ih. 2, 424-39).

When they (those who hold the Sattra) begin the performance of the other part\(^{19}\) (of the sacrifice), they lay down their heavy burden, for the heavy burden (if they are not released) breaks them down. Therefore, he who after having reached this (the central day of the yearly sacrificial session) by means of performing the ceremonies one after the other, begins (the second part of the sacrificial session) by inverting the order of the ceremonies, arrives safely at the end of the year.

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\(^{19}\) This refers to the accomplishment of the Vaiśvānaviṣṭa day, i.e. the completion of the six months of the sacrificial session lasting all the year, are the first, the second six months the other turn; in the midst of both is the Vaiśvānaviṣṭa day (see 4, 16.), i.e. the equator. After that day the same ceremonies begin anew, but in an inverted order; that is to say, what was performed immediately before the Vaiśvānaviṣṭa day, that is performed the day after it, &c.

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\(^{20}\) This sacrifice is described in the Aranyaka of the Rigveda. It refers to generation, and includes, therefore, some very obscure rites. Its principal Sātra is the Mahārādhvam, i.e. the great Sātra, also called the Brīhat Sattra. The Mahārādhvam forms part of a Sattra. It is celebrated on the day previous to the concluding Atrātra, and has the same position and importance as the Chaturvināśa day after the beginning Atrātra. The Brihad-deva hymn is required at the Nishkevalya Shastr of both. But instead of the Chaturvināśa Sūna, the Pañchavināśa (twenty-five-fold) Sūna is used at the Mahārādhvam sacrifice. (See 116. Aranyaka 1, 2.)
Brihad-deva hymn forms equally part of the Nishkevalya Shastra.

He who having such a knowledge performs, after having reached the central day by performing the ceremonies one after the other, the ceremonies of the second part in an inverted order, using the Brihaddeva hymn also, reaches safely the end of the year.

He who knows this shore and that shore of (the stream of) the year, arrives safely on the other shore. The Atriṣṭra at the beginning (of the Sattra) is this shore (of the year), and the Atriṣṭra at the end (of the Sattra) is the other shore.

He who has such a knowledge, arrives safely at the end of the year. He who knows how to appropriate the year (according to half months, months, and days), and how to disentangle himself from it (after having passed through it) arrives safely at the end of the year. The Atriṣṭra at the beginning is the appropriation, and that at the end is the disentanglement.

He who has such a knowledge, safely reaches the end of the year. He who knows the prāna (air inhaled) of the year and its apāna (air exhaled) safely reaches the end of the year. The Atriṣṭra at the beginning is its prāna, and the Atriṣṭra at the end its udāna (apāna). He who has such a knowledge safely reaches the end of the year.

THIRD CHAPTER.
(The Shalāha and Vishvan day of the Sattras with the performance of the days preceding and following the Vishvan.)

15.
(The Tryaha and Shalāha, i.e., periods of three and six days at the Sattra. The Abhiplava.)

They (those who hold the sacrificial session) perform (now) the Jyotish-Go and Ayush-Stomas. This world is the Jyotis (light), the airy region the Go (Stoma), that world āyus (life). The same Stomas (as in the first three days out of the six) are observed in the latter three days. (In the first) three days (the order of the Stomas is), Jyotish-Go and Ayush Stomas. (In the latter) three days (the order is) Go-Ayush-Jyotish-Stomas. (According to the position of the Jyotish Stoma in both parts) the Jyotish is this world and that world; they are the two Jyotish (lights) on both sides facing (one another) in the world.

They perform the Shalāha (six days' Soma sacrifice), so that in both its parts (each consisting of three days) there is the Jyotish Stoma (in the first at the beginning, in the latter at the end). By doing so they gain a firm footing in both worlds, in this one and that one, and walk in both.

Abhiplava Shalāha¹ is the revolving wheel of the gods. Two Agniśṭomas form the circumference (of this wheel); the four Ukthyas in the midst are then the nave. By means of this revolving (wheel of the gods) one can go to any place one may choose. Thus he who has such a knowledge safely reaches the end of the year. He who has a (proper) knowledge of the first Shalāha safely reaches the end of the year, and so does he who has a (proper) knowledge of the second, third, fourth, and fifth Shalāhas, i.e., all the five Shalāhas of the month.

16.
(On the meaning of the celebration of five Shalāhas during the course of a month.)

They celebrate the first Shalāha. There are six seasons. This makes six days. Thus they secure

¹ The Sattra is divided into periods of six days, of which period every month has five. Such a period is called a Shalāha, i.e., six
the year (for themselves) as divided into seasons, and
gain a firm footing in the several seasons of the year.

They celebrate the second Śālaḥā. This makes
(in addition to the previous six days) twelve days.
There are twelve months. Thus they secure the
year as divided into months, and gain a firm footing
in the several months of the year.

They celebrate the third Śālaḥā. This makes
(in addition to the previous twelve days) eighteen
days. This makes twice nine. There are nine vital
airs, and nine celestial worlds. Thus they obtain
the nine vital airs, and reach the nine celestial
worlds, and gaining a firm footing in the vital airs,
and the celestial worlds, they walk there.

They celebrate the fourth Śālaḥā. This makes
twenty-four days. There are twenty-four half months.
Thus they secure the year as divided into half
months; and, gaining a firm footing in its several half
months, they walk in them.

They celebrate the fifth Śālaḥā. This makes
thirty days. The Viṇāṭ metre has thirty syllables.
The Viṇāṭ is food. Thus they procure viṇāṭ (food)
every month.

Those who wished for food, were (once) holding
a sacrificial session. By obtaining in every month
the Viṇāṭ (the number thirty), they become possess-
ed of food for both worlds, this one and that one.

17.

(Story of the sacrificial session, held by the Cows.
Different kinds of the great Sattras, such as the
Gavām ayanam, Adityānām ayanam, and Angira-
sam ayanam.)

They hold the Gavām ayanam, i.e. the sacrificial
session, called “cow’s walk.” The cows are the
days’ sacrificial work. The five times repetition within a month is
adhipatra.

Adityas (gods of the months). By holding the ses-
sion called the “cow’s walk,” they also hold the walk
of the Adityas.

The cows being desirous of obtaining hoofs and
horns, held (once) a sacrificial session. In the
tenth month (of their sacrifice) they obtained hoofs
and horns. They said, “we have obtained fulfilment
of that wish for which we underwent the initiation
into the sacrificial rites. Let us rise (the sacrifice
being finished).” When they arose they had
horns. They, however, thought, “let us finish the
year,” and recommenced the session. On account
of their distrust, their horns went off, and they conse-
quently became hornless (tiṣṭara). They (continuing
their sacrificial session) produced vigour (ūṛj). Thence
after (having been sacrificing for twelve months and)
having secured all the seasons, they rose (again) at
the end. For they had produced the vigour (to repro-
duce horns, hoofs, &c. when decaying). Thus the
cows made themselves beloved by all (the whole
world), and are beautified (decorated) by all. 8

He who has such a knowledge makes himself
beloved by every one, and is decorated by every one.

The Adityas and Angiras were jealous of one another
as to who should (first) enter the celestial world, each
party saying, “we shall first enter.” The Adityas
entered first the celestial world, then the Angiras,
after (they had been waiting for) sixty years.

(The performance of the sacrificial session called
Adityānām ayanam agrees in several respects with
the Gavām ayanam). There is an Atriātra at the
beginning, and on the Chaturvîṣa’s day the Ukthya

8 It is an Indian custom preserved up to this day to decorate cows,
chiefly on the birth-day of Krishna (Gokul ekāṁśa).
is performed; all the (five) Abhiplava Shalalas are comprised in it; the order of the days is different, (that is to say, the performance of the first, second days, &c. of the Abhiplava are different from those of the Gavām ayanam). This is the Adityānām ayanam.

The Atītṛa at the beginning, the Īkthya on the Chaturvīmśa day, all (five) Abhiplava performed with the Priśthhas, the performance of the ceremonies of the several days (of the Abhiplava) being different (from the Gavām ayanam, &c.): this is the Angirāśām ayanam.

The Abhiplava Shalaha is like the royal road, the smooth way to heaven. The Priśthya Shalaha is the great pathway which is to be trodden everywhere to heaven. When they avail themselves of both roads, they will not suffer any injury, and obtain the fulfilment of all desires which are attainable by both, the Abhiplava Shalaha and the Priśthya Shalaha.

18.

(The Ekavīmśa or Vishvan day.)

They perform the ceremonies of the Ekavīmśa day, which is the equator, dividing the year (into two equal parts). By means of the performance of this day the gods had raised the sun up to the heavens. This Ekavīmśa day on which the Divākīrtya mantra

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8 In the Gavām ayanam there are only four Abhiplava Shalahas; but in the Adityānām ayanam there are all five Abhiplava Shalahas required within a month. The last (fifth) Shalaha of the Gavām ayanam is a Priśthya, that is one containing the Priśthhas. The difference between an Abhiplava Shalaha, and a Priśthya Shalaha, i.e., that during the latter the Śāma Priśthhas required, that is to say, that on every day at the midday libation the Stomas are made with a combination of two different Śāmas in the way described above (page 288), whilst this is wanting in the Abhiplava.

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The ten days which precede the Ekavīmśa are, the three Svarāsāmānah, Abhīṣit, and a Shalaha (a period of six days). The same days follow, but so, that Svarāsāmānah, which were the last three days before the Ekavīmśa, are the first three days after that day, &c.

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On Stomas, see the note to 3, 49.
placing above him the highest worlds (also). The Stomas are the highest worlds.

Now there are (as already mentioned) three seventeen-fold Stomas before, and three after (the Vishuvan day). If two of them are taken together, three thirty-four-fold Stomas are obtained. Among the Stomas the thirty-four-fold is the last.⁷

The sun being placed among these (highest worlds) as their ruler, burns with (his rays). Owing to this position he is superior to everything in creation that has been and will be, and shines beyond all that is in creation. (In the same way this Vishuvan day) is superior (to all days which precede or follow).

It is on account of his being prominent as an ornament, that the man who has such a knowledge, becomes superior (to all other men).

19.

(The Svarasāmans. Abhijit. Vis'vajit. Vishuvan.)⁸

They perform the ceremonies of the Svarasāman days. These (three) worlds are the Svarasāman days. On account of the sacrificers pleasing these worlds by means of the Svarasāmans, they are called Svarasāman (from aspṛṣīvan,⁹ they made pleased).

By means of the performance of the Svarasāman days they make him (the sun) participate in these worlds.

The gods were afraid lest these seventeen-fold Stomas (employed at the Svarasāman days) might, on account of their being all the same, and not protected by being covered (with other Stomas), break down. Wishing that they should not slip down, they surrounded them, below with all the Stomas, and above with all the Prishthas. That is the reason that on the Abhijit day which precedes (the Svarasāman days) all Stomas are employed, and on the Vis'vajit day which follows (the Svarasāman days after the Vishuvan day is over) all Prishthas are used. These (Stomas and Prishthas) surround the seventeen-fold Stomas (of the Svarasāman days) in order to keep them (in their proper place) and to prevent them from breaking down.

(The performance of the Vishuvan day.)¹⁰

The gods were (again) afraid of the sun falling from the sky. They pulled him up and tied him with five ropes.¹¹ The ropes are the Divākirtya Sāmans,¹² among which there is the Mahādivākirtya Prishtha;¹³ the others are, the Vikarna, the Brahma, the Bhāsa,¹⁴ and the Agnistoma Sāma;¹⁵

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⁷ This is not quite correct. There is a forty-eight-fold Stoma besides.
⁸ See the As'val. Sr. S. S. S. 5-7;
⁹ This etymology is certainly fanciful; Svara cannot be traced to the root sṛṣ, a modification of sṛṣ, to love. The name literally means, "The Żmans of the tones." This appears to refer to some peculiarities in their intonations. These Żmans being required only for the great Sutras, which have been out of use for at least a thousand years, it is difficult now to ascertain the exact nature of the recital of these Żmans.
¹⁰ See the As'val. Sr. S. S. 6.
¹¹ The term is rāṣṭi, ray, which Sāy. explains by parigrāha.
¹² Sāy. explains the words by: द्रविषेष च याश्च यासुसि i.e. the five Żmans which are to be repeated only at day. This explanation may appear at first somewhat strange, but it is quite correct. For the employment of the different tunes is regulated by the different parts of the day. Up to this time certain tunes (ṛgga, the word żman being only the older denomination for the same thing) are allowed to be chanted only at day, such as the Sāranga, Geuasāranga, etc., others are confined to the early morning, others to the night.
¹³ This is the triplet vihaṅg bykaṇṭi pibita (Sam. Saṃh. 2. 802-804).
¹⁴ The Vikarpam Żma is, prāshāna yāṣāna (6. 6. 1). The same verse is used, according to Sāy., for the Brahma, as well as for the Bhāsa Żmans.
¹⁵ The Agnistoma Żma is not especially mentioned by Sāy. He simply says in the same manner in which the Pandits up to this day
the Brihat and Rathantara Sāmans are required for the two Pavamāna Stotras (the Pavamāna at the midday, and the Arbhava-pavamāna at the evening libations).

Thus they pulled up the sun tying him with five cords in order to keep him and to prevent him from falling.

(On this day, the Vishuvan) he ought to repeat the Prātaranuvāka after the sun has risen; for only thus all prayers and recitations belonging to this particular day become repeated during the day-time (the day thus becomes divākirtiyam).

As the sacrificial animal belonging to the Soma libation (of that day) and being dedicated to the sun, they ought to kill such one as might be found to be quite white (without any speck of another colour). For this day is (a festival) for the sun.

He ought to repeat twenty-one Sāmidheni verses (instead of fifteen or seventeen, as is the case at other occasions); for this day is actually the twenty-first (being provided with the twenty-one-fold Soma).

After having repeated fifty-one or fifty-two verses of the Šastra (of this day), he puts the Nivid (addressed to Indra) in the midst (of the hymn indraṣya na vīryāni, 1, 32). After this (the repetition of the Nivid) he recites as many verses (as he had recited before putting the Nivid, i.e. fifty-one or fifty-two). (In this way the total number of verses is brought to above a hundred.) The full life of man is a hundred years; he has (also) a hundred powers and a hundred senses. (By thus repeating above a hundred verses) the Hotar thus puts the sacrificer in (the possession of his full) life, strength, and senses.

20.

(The Haṁsavati verse or the Tārkshya triplet to be repeated in the Durohana way. Explanation of both the Haṁsavati and Tārkshya.)

He repeats the Durohaṇam as if he were ascending (a height). For the heaven-world is difficult to ascend (dūrohaṇam). He who has such a knowledge ascends to the celestial world.

As regards the word dūrohaṇam, that one who there burns (the sun) has a difficult passage up (to his place) as well as any one who goes there (i.e. the sacrificer who aspires after heaven).

By repeating the Durohaṇam, he thus ascends to him (the sun).

He ascends with a verse addressed to the haṁsā (with a haṁsavati). (The several terms of the haṁ-

at the midday libation the Nivid should be inserted after the first half of the hymn has been exceeded by about one verse. The song in question has fifteen verses. The insertion can, therefore, not take place before the eighth and not after the ninth.

This verse forms the Durohaṇa mantra. Its repetition is described by Asval. Br. 6. 8, 2, in the following way:

आयतं दुरोहं राहण; समयं धीपति। प्रा महादिविक्ष्यम् भगवानः शास्त्रायोगावलावयं। दुरोहं दुरोहं दुरोहं राहण। i.e. after having called sōmasvaya, he should repeat
\textit{asvad} are now explained). This (Aditya, the sun) is "the swan sitting in light." He is the "Vasu (shining being) sitting in the air." He is the "Hotar sitting on the Vedi." He is the "guest sitting in the house." He is "sitting among men." He "sits in the most excellent place" (\textit{varasad}), for that place in which sitting he burns, is the most excellent of seats. He is "sitting in truth" (\textit{ritasad}). He is "sitting in the sky" (\textit{ryomasad}), for the sky is among the places that one where sitting he burns. He is "born from the waters" (\textit{abja}), for in the morning he comes out of the waters, and in the evening he enters the waters. He is "born from cows" (\textit{goja}). He is "born from truth." He is "born from the mountain" (he appears on a mountain, as it were, when rising). He is "truth" (\textit{ritam}).

He (the sun) is all these (forms). Among the metres (sacred verses) this (\textit{haamsavatī} verse) is, as it were, his most expressive and clearest form. Thence the Hotar should, wherever he makes the Dūrohaṇam, make it with the Haamsavatī verse.

He who desires heaven, should, however, make it with the Tārkṣhya verse (10, 178, 1). For Tārkṣhya showed the way to the Gāyatri when she, in the form of an eagle, abstracted the Soma (from heaven). When he thus uses the Tārkṣhya (for making the Dūrohaṇam), he does just the same as if he were to appoint one who knows the fields as his guide (when travelling anywhere). The Tārkṣhya\(^\text{10}\) is that one who blows (i.e. the wind), thus carrying one up to the celestial world.

The Tārkṣhya hymn is as follows: (1) "Let us "call hither to (our) safety the Tārkṣhya, that horse "instigated by the gods, (the horse) which is enduring, makes pass the carriages (without any "impediment), which keeps unbroken the spokes of "the carriage wheel, which is fierce in battle and "swift."

He (the Tārkṣhya) is the horse (\textit{vāji}) instigated by the gods. He is enduring, makes pass the carriage (without any impediment); for he crosses the way through these worlds in an instant. He keeps the spokes of the carriage wheel unbroken, conquers in battle (\textit{pritanāja} being explained by \textit{pritanājit}). By the words "to (our) safety" the Hotar asks for safety. By the words "let us call hither the Tārkṣhya," he thus calls him.

(2) "Offering repeatedly gifts (to the Tārkṣhya) "as if they were for Indra, let us for (our) safety "embark in the ship (represented by the Dūrohaṇ- "nam) as it were. (May) the earth (be) wide (to allow "us free passage). May we not be hurt when going "(our way) through you two (heaven and earth) who "are great and deep (like an ocean)."

By the words "for safety" he asks for safety. By the words "let us embark in the ship" he thus mounts him (the Tārkṣhya) in order to reach the heavenly world, to enjoy it and to join (the celestial

\(^\text{10}\) It is often identified with the \textit{Garuda}, i.e. the celestial eagle. According to \textit{Naṣagh.} 1, 14, it means "horse." Whether it is a personalization of the sun, as is assumed in the Sanskrit Dictionary of Boehtlingk and Roth \textit{ii.}, page 310, is very doubtful to me.
inhabitants). By the words "(may) the earth (be) wide, may we not be hurt," &c. the Hotar prays for a (safe) passage and (a safe) return.90

(3) "He (the Tārkṣhya) passes in an instant by dint of his strength through the regions of all five tribes (i.e. the whole earth) just as the sun extends the waters (in an instant) by its light. The speed of him (the Tārkṣhya) who grants a thousand, who grants a hundred gifts, is as irresistible as that of a fresh arrow."

By the word sūrya he praises the sun openly. By the words "the speed of him," &c. he asks for a blessing for himself and the sacrificers.

21.

(On the way of repeating the Dūrohaṇam.)

After having called sōṁāvṛt, he makes the Dūrohaṇam (representing the ascent to heaven). The celestial world is the Dūrohaṇam (for it is to ascend). Speech is the call sōṁāvṛt; (Brahma is Speech) By thus calling sōṁāvṛt he ascends through the Brahma, which is this call, to the celestial world. The first time he makes his ascent by stopping after every pada (of the Dūrohaṇa mantra). Thus he reaches this world (the earth). Then he stops after every half verse. Thus he reaches the airy region. Then he stops after having taken together three padas. Thus he reaches that world. Then he repeats the whole verse without stopping. Thus he gains a footing in him (the sun) who there burns.

(After having thus ascended) he descends by stopping after three padas, just as one (in this world) holds the branch of the tree (in his hand when

descending from it). By doing so, he gains a firm footing in that world. By then stopping after each half verse he gains a firm footing in the airy region, (and by stopping) after each pada, (he gains a firm footing) in this world (again). After having thus reached the celestial world, the sacrificers obtain thus a footing (again) in this world.91

For those who aspire only after (a footing) in one (world), that is, after heaven, the IIotar ought to repeat (the Dūrohaṇam without making the descent (in the way described, by stopping first after three padas, &c.) They (thus) conquer only the celestial world, but they cannot stay long, as it were, in this world.

Hymns in the Tristubh and Jagati metre are mixed to represent a pair. For cattle are a pair; metres are cattle. (This is done) for obtaining cattle.

22.

(To what the Vishuvaṇ day is like. Whether or not the Shastras of the Vishuvaṇ day are to be repeated on other days during the Sattrā also. On the merit of performing the Vishuvaṇ day. On this day an ox is to be immolated for Vīśvākarma.)

The Vishuvaṇ day is like a man. Its first half is like the right half (of a man) and its latter half like the left half. This is the reason that it (the perform-

90 One has to bear in mind that the sacrificer does not wish to reside permanently in heaven before the expiration of his full life-term, viz. one hundred years. But by means of certain sacrifices he can secure for himself even when still alive lodgings in heaven, to be taken up by him after death. He must already when alive mystically ascend to heaven, to gain a footing there, and to be registered as a future inhabitant of the celestial world. After having accomplished his end, he descends again to the earth. His ascent and descent is dramatically represented by the peculiar way in which the Dūrohaṇa mantra is repeated.
ance of the six months' ceremonies following the Vishuvan day is called the "latter" (half).

The Vishuvan day is (just as) the head of a man whose both sides are equal. Man is, as it were, composed of fragments (bidala). That is the reason that even here a suture is found in the midst of the head.

They say, He ought to repeat (the recitation for) this day only on the Vishuvan day. Among the Shastras this one is Vishuvan. This Shastra (called) Vishuvan is the equator (vishuvan). By doing so the sacrificers become vishuvat (i.e. standing like the head above both sides of the body) and attain to leadership.

But this opinion is not to be attended to. He ought to repeat it (also) during the year (the Sattra is lasting). For this Shastra is seed. By doing so, the sacrificers keep their seed (are not deprived of it) during the year.

For the seeds produced before the lapse of a year which have required (for their growth) five or six months, go off (have no productive power). The sacrificers will not enjoy them (the fruits which were expected to come from them). But they enjoy (the fruits of) those seeds which are produced after ten months or a year.

Therefore the Hotar ought to repeat the (Shastra for the) Vishuvan day during the year (also). For this day's Shastra is the year. Those who observe this day's performance (during the year) obtain the (enjoyment of the) year.

The sacrificer destroys, by means of the Vishuvan day's performance, during the year all consequences of guilt (pdpunan).

By means of (the performance of the Sattra ceremonies in) the months (during which the Sattra is lasting) he removes the consequences of guilt from his limbs (the months being the limbs of the year). By means of the Vishuvan day's performance during the year he removes the consequences of guilt from the head (the Vishuvan being the head). He who has such a knowledge removes by means of the Vishuvan day's performance the consequences of guilt.

They ought (on the Mahāvrata day) to kill for the libations an ox for Vīśvākarman (Tvashtar) in addition (to the regular animal, a goat, required for that occasion); it should be of two colours on both sides.

Indra after having slain Vṛitra, became Vīśvākarman. Prajāpati after having produced the creatures, became (also) Vīśvākarman. The year is Vīśvākarman. Thus (by sacrificing such a bullock) they reach Indra, their own Self, Prajāpati, the year, Vīśvākarman (i.e. they remain united with them, they will not die) and thus they obtain a footing in Indra, in their own Self (their prototype), in Prajāpati, in the year, in Vīśvākarman. He who has such a knowledge obtains a firm footing.

22 The term in the original is prakāshkh, which appears to mean literally, measured by the length of arms (which both are equal). Sky explains it in the following way:

23 Thus to say, the performance of the Vishuvan day must be distinguished from that of all other days of the Sattra. The Mahādvikārīyam Šāman, the Dārekhāram, etc. ought to be peculiar to it. Also here clearly means "the performance of the ceremonies," or more especially the "Shastras required for the Soma day."

24 This is implied in the term (वपाजाधर्ष, ) upa, meaning "in addition."

25 Vīśvākarman means "who does all work." Generally the architect of the gods is meant by the term.
FOURTH CHAPTER.

(The Drādās'āha sacrifice. Its origin, and general rules for its performance. The initiatory rites.)

23.

(Origin of the Drādās'āha. Its Gāyatri form.)

Prajāpati felt a desire to create and to multiply himself. He underwent (in order to accomplish this end) austerities. After having done so he perceived the Drādās'āha sacrifice (ceremonies to be) in his limbs and vital airs. He took it out of his limbs and vital airs, and made it twelve-fold. He seized it and sacrificed with it. Thence he (Prajāpati) was produced (i.e. that form of which enters creatures, his material body). Thus he was reproduced through himself in offspring and cattle. He who has such a knowledge is reproduced through himself in offspring and cattle.

Having the desire to obtain through the Gāyatri throughout the Drādās'āha everywhere the enjoyment of all things, (he meditated) how (this might be achieved).

(It was done in the following way.) The Gāyatri was at the beginning of the Drādās'āha in (the form of) splendour, in the midst of it, in (that of the) metre, at its end in (that of) syllables. Having penetrated with the Gāyatri the Drādās'āha everywhere, he obtained the enjoyment of everything.

He who knows the Gāyatri as having wings, eyes, light, and lustre, goes by means of her being possessed of these things, to the celestial world.

The Drādās'āha (sacrifice) is the Gāyatri with wings, eyes, light, and lustre. The two wings (of the Drādās'āha) are the two Atirātras which are at the beginning and end of it (lit. round about). The two Agniṣṭomas (within the two Atirātras) are the two eyes. The eight Uktīya days between (the Atirātra and Agniṣṭoma at the beginning, and the Agniṣṭoma and Atirātra at the end) are the soul.

He who has such a knowledge goes to heaven by means of the wings, the eyes, the light, and lustre of the Gāyatri.

24.

(On the different parts, and the duration of the Drādās'āha sacrifice.) (On the Bṛihati nature of this sacrifice. The nature of the Bṛihati.)

The Drādās'āha consists of three Tryahās (a sacrificial performance lasting for three days) together with the "tenth day" and the two Atirātras. After having undergone the Dikṣā ceremony (the initiation) during twelve days, one becomes fit for performing (this) sacrifice. During twelve nights he undergoes the Upasads (fasting). By means of them he shakes off (all guilt) from his body.

He who has such a knowledge becomes purified and clean, and enters the deities after having during (these) twelve days been born anew and shaken off (all guilt) from his body.

The Drādās'āha consists (on the whole) of thirty-six days. The Bṛihati has thirty-six syllables. The Drādās'āha is the sphere for the Bṛihati (in which she is moving). By means of the Bṛihati the gods obtained (all) these worlds; for by ten syllables they reached this world (the earth), by (other) ten they reached the air, by (other) ten the sky, by four they reached the four directions, and by two they gained a firm footing in this world.

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1 He keeps the fasting connected with the Upasad ceremony. At this occasion he must live on milk alone. The Upasade are, at the Drādās'āha, performed during four days, on each day three, that makes twelve. See about them I, 25.
He who has such a knowledge secures a firm footing (for himself).

About this they (the theologians) ask, How is it, that this (particular metre of thirty-six syllables) is called Brihati, i.e. the great one, there being other metres which are stronger, and exceed the (Brihati) in number of syllables? (The answer is) It is called so on account of the gods having reached by means of it (all) these worlds, by ten syllables, this world (the earth), &c. He who has such a knowledge obtains anything he might desire.

25.

(Prajápati instituted the Dvádasáháha. The nature of this sacrifice. By whom it should be performed.)

The Dvádasáháha is Prajápati's sacrifice. At the beginning Prajápati sacrificed with it. He said to the Seasons and Months, “make me sacrifice with the Dvádasáháha (i.e. initiate me for this sacrifice).”

After having performed on him the Dikshá ceremony, and prevented him from leaving (when walking in the sacrificial compound) they said to him, “Now give us (first something) then we shall make the sacrifice.” He granted them food, and juice (milk, &c.). Just this juice is put in the Seasons and Months.

When he granted them that, then they made him sacrifice. This is the reason that only a man who can afford to give something is fit for performing this sacrifice.

When receiving his gifts, they (the Seasons and Months) made him (Prajápati) sacrifice. Thence must be who receives gifts, sacrifice for another. Thus both parties succeed those who, having such a knowledge, bring sacrifices for others, as well as those who have them performed for themselves.

The Seasons and Months felt themselves burdened, as it were (with guilt), for having accepted at the Dvádasáháha (which they performed for Prajápati) a reward. They said to Prajápati, “Make us (also) sacrifice with the Dvádasáháha.” He consented and said to them, “Become ye initiated (take the Diksha)!” The deities residing in the first (the so-called bright) half of the months first underwent the Diksha ceremony, and thus removed the consequences of guilt. Thence they are in the daylight as it were; for those who have their guilt (really) removed, are in the daylight, as it were (may appear everywhere).

The deities residing in the second half (of the months) afterwards underwent the Dikshá. But they (could) not wholly remove the evil consequences of guilt. Thence they are darkness, as it were; for those who have their guilt not removed are darkness, as it were (comparable to it).

Thence he who has this knowledge ought to have performed his Dikshá first and in the first half (of the month). He who has such a knowledge thus removes (all) guilt from himself.

It was Prajápati who, as the year, resided in the year, the seasons, and months. The seasons and months thus resided (also) in Prajápati as the year. Thus they mutually reside in one another. He who has the Dvádasáháha performed for himself resides in the priest (who performs it for him). Thence they (the priests) say, “No sinner is fit for having the Dvádasáháha sacrifice performed, nor should such an one reside in me.”

The Dvádasáháha is the sacrifice for the first-born. He who first had the Dvádasáháha performed (became) the first-born among the gods. It is the sacrifice for a leader (a dveśháha). He who first performed it (became) the leader among the gods. The first-born,
the leader (of his family or tribe) ought to perform it (alone); then happiness lasts (all the year) in this (the place where it is performed).

(They say) "No sinner ought to have the Ćvādasā̄ha sacrifice performed; no such one should reside in me (the priest)."

The gods (once upon a time) did not acknowledge that Indra had the right of primogeniture and leadership. He said to Brishaspati, "Bring for me the Ćvādasāha sacrifice." He complied with his wish. Thereupon the gods acknowledged Indra's right of primogeniture and leadership.

He who has such a knowledge is acknowledged as the first-born and leader. All his relations agree as to his right to the leadership.

The first three (Soma) days (of the Ćvādasāha) are ascending (i.e. the metres required are from the morning to the evening libation increasing in number); the middle three (Soma) days are crossed, (i.e. there is no regular order of increase nor decrease in the number of syllables of the metres); the last three (Soma) days are descending (i.e. the number of syllables of the metres from the morning to the evening libations is decreasing).  

On account of the (metres of the) first three days (tryaḥka) being ascending, the fire blazes up, for the upward region belongs to the fire. On account of the (metres of the) middle three days being crossed, the wind blows across; the wind moves across (the other regions), and the waters flow (also) across; for the region which is across (the others) belongs to the wind. On account of (the metres of) the three last days being descending, that one (the sun) burns downwards (sending his rays down), the rain falls down, (and) the constellations (in heaven) send (their light) down. For the region which goes down belongs to the sun.

The three worlds belong together, so do these three Tryuhas. These (three) worlds jointly shine to the fortune of him who has such a knowledge.

26.

(When the Dikṣā for the Ćvādasāha is to be performed. The anima! for Prajāpati. Jamadagni Sāmīdhena verses required. The Puruṇās a for Vāyu. On some peculiar rite when the Ćvādasāha is performed as a Sattra.)

The Dikṣā went away from the gods. They made it enter the two months of spring, and joined it to it; but they did not get it out (of these months for using it). They then made it subsequently enter the two hot months, the two rainy months, the two months of autumn, and the two winter months, and joined it to them. They did not get it out of the two winter months. They then joined it to the two months of the dewy season (Sisīra); they (finally) got it out of these (two months for using it).

He who has such a knowledge reaches any one he wishes to reach, but his enemy will not reach him.

Thence the sacrificer who wishes that the Dikṣā for a sacrificial session should come (by itself) to him, should have the Dikṣā rites performed on him—

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9 Here are the nine principal days of the Ćvādasāha sacrifice mentioned. They constitute the Navarāti, i.e. sacrifice lasting for nine nights (and days). It consists of three Tryaḥka, i.e. three days performance of the Soma sacrifice. The order of metres on the first three days is, at the morning libation, Ćiṭār (twenty-four syllables); at the midsday libation, Trishṭubh (forty-four syllables); at the evening libation, Jagati (forty-eight syllables). On the middle three days the order of metres is, Jagati, Ćiṭār, and Trishṭubh, and on the last three days, Trishṭubh, Jagati, and Ćiṭār.

3 The Ćvādasāha is regarded as a Sattra or session. The initiation for the performance of a Sattra is a Sattra dikṣā.
self during the two months of the dewy season. Thus he takes his Dikshā when the Dikshā herself is present, and receives her in person.

(The reason that he should take his Dikshā during the two months of the dewy season is) because both tame and wild animals are, in these two months (for want of green fodder), very thin and show only bones, and present in this state the most vivid image of the Dikshā (the aim of which ceremony is to make the sacrificer lean by fasting).

Before he takes his Dikshā he sacrifices an animal for Prajāpati. For (the immolation of) this (animal) he ought to repeat seventeen Sāmichāni verses. For Prajāpati is seventeen-fold. (This is done) for reaching Prajāpati. Apri verses which come from Jamadagni are (required) for (the immolation of) this animal. About this they say. Since at (all) other animal sacrifices only such Apri verses are chosen as are traceable to the Rishī ancestors (of the sacrificer), why are at this (Prajāpati sacrifice) only Jamadagni verses to be used by all? (The reason is) The Jamadagni verses have an universal character, and make successful in everything. This (Prajāpati) animal is of an universal character, and makes successful in everything. The reason that they use (at that occasion) Jamadagni verses, is to secure all forms, and to be successful in everything.

The Purodāśa belonging to this animal is Vāyu’s. About this they ask, Why does the Purodāśa, which forms part of the animal sacrifice, belong to Vāyu, whilst the animal itself belongs to another deity (Prajāpati)? (To this objection) one ought to reply, Prajāpati is the sacrifice; that Purodāśa is given to Vāyu in order to have the sacrifice performed without any mistake. Though this

Purodāśa belongs to Vāyu, it is not withheld from Prajāpati. For Vāyu is Prajāpati. This has been said by a Rishi in the words pūramāṇah praçāpatiḥ (9, 5, 9), i.e. Prajāpati who blows.

If the Dwādasāha be (performed as) a Sattrā, then the sacrificers 8 should put all their several fires together, and sacrifice in them. All should take the Dikshā, and all should prepare the Soma juice.

He concludes (this sacrifice) in spring. For spring is sap. By doing so he ends (his sacrifice) with (the obtaining of) food (resulting from the sap of spring).

27.

(The rivalry of the metres. The separation of Heaven and Earth. They contract a marriage. The Sāma forms in which they are wedded to one another. On the black spot in the moon. On posha and úsha.)

Each of the metres (Gāyatri, Trishtubh, and Jagati) tried to occupy the place of another metre. Gāyatri aspired after the place of Trishtubh and Jagati, Trishtubh after that of the Gāyatri and Jagati, and Jagati after that of Gāyatri and Trishtubh.

Thereupon Prajāpati saw this Dwādasāha with metres being removed from their proper places (vyāhachakandasa). He took it and sacrificed with it. In this way he made the metres obtain (fulfilment of) all their desires. He who has such a knowledge obtains (fulfilment of) all desires.

The Hotar removes the metres from their proper places, in order that the sacrifice should not lose its essence.

This circumstance that the Hotar changes the proper place of the metres has its analogy in the fact

8 At a Sattrā or sacrificial session all the sixteen priests in their turn become sacrificers. They perform the ceremonies for one another.
that (great) people when travelling (to a distant place) yoke to their carriages at every station fresh horses or oxen which are not fatigued. Just in the same way the sacrificers travel to the celestial world by employing at every station fresh metres (representing the horses or oxen) which are not fatigued. (This results) from changing the places of the metres.

These two worlds (heaven and earth) were (once) joined. (Subsequently) they separated. (After their separation) there fell neither rain nor was there sunshine. The five classes of beings (gods, men, &c.) then did not keep peace with one another. (Thereupon) the gods brought about a reconciliation of both these worlds. Both contracted with one another a marriage according to the rites observed by the gods.

In the form of the Rathantara Śāman this earth is wedded to heaven, and in the form of the Brihat Śāman, heaven is wedded to the earth. (And again) in the form of the Naughasa Śāman the earth is wedded to heaven, and in the form of the S’yīṭa Śāman, heaven is wedded to the earth.

In the form of smoke this earth is wedded to heaven, in the form of rain heaven is wedded to the earth.

The earth put a place fit for offering sacrifices to the gods into heaven. Heaven (then) put cattle on the earth.

The place fit for offering sacrifices to the gods which the earth put in heaven is that black spot in the moon.

This is the reason that they perform their sacrifice in those half months in which the moon is waxing and full (for only then that black spot is visible); for they only wish to obtain that (black spot).

Heaven (put) on the earth herbs for pasturage. About them Tura the son of Kavasha said: O Janamojaya, what is (to be understood by the words)

postha (fodder) and ūsha (herbs of pasturage)? This is the reason that those who care for what proceeds from the cow (such as milk, &c.) put the question (when sending a cow to a pasturage), are there āśhās, i.e. herbs of pasturage? For āśha is fodder.

That world turned towards this world, surrounding it. Thence heaven and earth were produced. Neither came heaven from the air, nor the earth from the air.

28

(On the Sama Prishṭhas.) ⁶

At the beginning there were Brihat and Rathantaram; through them there were Speech and Mind. Rathantaram is Speech, Brihat is Mind. Brihat being first created, thought Rathantaram to be inferior; the Rathantaram put an embryo in its body and brought forth Vairūpam. These two, Rathantaram and Vairūpam joined, thought Brihat to be inferior to them; Brihat put an embryo in its own body, whence the Vairājam was produced. These two, Brihat and Vairājam joined, thought Rathantaram and Vairūpam to be inferior to them. Rathantaram then put an embryo in its body, whence the S’ukvaram was produced. These three, Rathantaram, Vairūpam, and S’ukvaram thought Brihat and Vairājam to be inferior to them. Brihat then put an embryo in its body, whence the Raivatam was produced. These three Śāmans on each side (Rathantaram, Vairūpam, S’ukvaram, and Brihat, Vairājam, Raivatam) became the six Prishṭhas. ⁷

At this time, when the Sama Prishṭhas originated) the three metres (Gāyatri, Trishṭubh, and Jagati)

⁶ See page 314.

⁷ The purport of this paragraph is to show why on certain days of the Drādasāka the Rathantara Śāman, and on others (the Brihat Śāman) is required for forming a Prishṭha with another Śāman. See on these different Śāmans, 4,13.
were unable to get hold of these six Prishtas. Gayatri put an embryo in herself and produced Anushtubbh. Trishtubb put an embryo in herself and produced Pañkti. Jagati put an embryo in herself and produced the Atichhandas (metres). The three metres having thus become six, were thus able to hold the six Prishtas.

The sacrifice of him becomes (well) performed, and (also) becomes well performed for the whole assemblage (of sacrificer) who at this occasion takes his Dikshā when knowing this production of the metres and Prishtas.

FIFTII CHAP'TER.
(The two first days of the Devādāśāha sacrifice.)

29. (The Shastras of the morning and midday libations on the first day.)

Agni is the leading deity of the first day. The Stoma (required) is Trīrit (the nine-fold), the Śāman Rathantaram, the metre Gayatri. He who knows what deity, what Stoma, what Śāman, what metre (are required on the first day), becomes successful by it. The words ā and pra are the characteristics of the first day. (Further) characteristics of this day are: yuktā joined, rathu carriage, āśūn swift, pā to drink, the mentioning of the deities in the first padus (of the verses repeated) by their very names, the allusion to this world (earth), Śāmans akin to Rathantaram, metres akin to Gayatri, the future of kri to make.

The Ajya hymn of the first day is, ypa prayaṁe adhevaṁ (1, 74); for it contains the term pra, which is a characteristic of the first day.

The Pra-uga Shastram is, vāyavā,āti darsāteme (1, 2-3); for it contains the term ā, a characteristic of the first day.

The Pratipad (beginning) of the Marutvatiya Shastra is,  ā nā ratham yathotaye (8, 57, 1-3); its Anuchara (sequel), idaṁ rasa satam andhāḥ (8, 2, 1-3); they contain the terms ratha and pība (drink) which are characteristics of the first day.

The Indra-Nihava Pragātha is, indra nediya ed ihi (Vālakhi. 5, 5-6); here the deity is mentioned in the first padu, which is characteristic of the first day.

The Brihaspathya Pragātha is, prava Brahmāmaṇapatiḥ (1, 40, 3-4); it contains the term pra which is a characteristic of the first day.

The Dhāyās are, agnir netā, team Soma kratabhik, pincanty nyāḥ (Ait. Br. 3, 18); here are the deities mentioned in the first padus, which is a characteristic of the first day.

The Marutvatiya Pragātha is, pra va indrāya bhikate (8, 78, 3-4); it contains the term pra, which is a characteristic of the first day.

The (Nivid) hymn is, ā yātv indra rasa (4, 21); it contains the term ā, which is a characteristic of the first day.

(Nishkevalya Shastra).

The Rathantara Prishtam is, abhi trā sāra nūnuna (7, 32, 22-23) and abhi trā pūrempitaya (8, 3, 7-8); (this is done) at a Rathantara day, of which characteristic the first day is.

The Dhāyyā is, yad rāvāma (Ait. Br. 3, 22); it contains the term ā, which is a characteristic of the first day.

The Śāma Pragātha is, pība sutasya (8, 3, 1-2); it contains the term pība “drink,” which is a characteristic of the first day.

The Tārākhyam is, tyam ā śku ritināma (Ait. Br. 4, 20). The Hotar repeats it before the (Nivid) hymn.
(of the Nishkevalya Shastra). The Tårkshyam is
safe journey. (It is repeated) for securing safety.
He who has such a knowledge makes his journey in
safety and reaches the end of the year in safety.

30.
(The rest of the Nishkevalya Shastra, and the Shastras
of the evening libation.)

The (Nivid) hymn (of the Nishkevalya Shastra) is,
& na indro dãvâd (4, 20); it contains the term &
which is a characteristic of the first day.

Both Nivid hymns, that of the Marutvatiya as
well as that of the Nishkevalya Shastras are (so called)
Saµpâtas.1 Vâmadeva after having seen (once) these
(three) worlds, got possession of them (annapatit) by
means of the Saµpâtas. On account of his getting
possession of (annapatit) by means of the Saµpâtas,
they are called by this name (saµpâtas).

The reason that the Hotar, on the first day,
repeats two Saµpâta hymns, is to reach the celestial
world, to get possession of it, and join (its in-
habitannts).

The Pratipad (beginning verse) of the Vaisvâdeva
Shastra on the first day, which is a Rathantara day.8

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1 See Alt. Brâhm. 0, 18.

8 The so-called Rathantara days of the Drâdasûha are the first,
third, and fifth. Sûy. here remarks that the Pratipad of the Vaisvâ-
deva Shastra is joined to the Rathantara Sûman. This is, however,
an erroneous statement, as I can prove from the Sûma prayoga of the
Drâdasûha (the last sacrifice of this kind has been, in this part of
India, performed about fifty years ago) which is in my possession.
The triplet addressed to Savitar is always (at all Sûma sacrifices)
the opening of the Vaisvâdeva Shastra on the evening libation; but
on the first day of the Drâdasûha there is besides the Ardhava
Parâvâna Bûdstra, only the Yajna yajûya Sûma used, the same
which is required at the evening libation of the Agnihitoma. Sûy.
wrote that explanation only to explain the term rithantara. This
means only that this is done on the "Rathantara day." The
Rathantara is on this day required at the midday libation.

is, ut savitur vajimâhe, (5, 82, 1-3); its Anuchara
(sequel) is, adya no deva savitar (5, 82, 4-6). It is
used at a Rathantara day, which is a characteristic
of the first day.

The (Nivid) hymn for Savitar is, yūjâte mana uta
(5, 81); it contains the term yuj to join, which is a
characteristic of the first day.

The (Nivid) hymn for Heaven and Earth is, pra
dyâcã yujnâh (1, 159); it contains the pra, which
is a characteristic of the first day.

The (Nivid) hymn for the Ribhus is, iheau-vo
manasâ (3, 60). If it would contain pra and & the
(proper) characteristics of the first day, then all
would be pra, i.e. going forth, and consequently the
sacrificers would depart (prâśhyan) from this world.
This is the reason that the Hotar repeats on the first
day (as Nivid hymn for Heaven and Earth) iheau
mano (though it does not contain the terms charac-
teristic of the first day). Ite, i.e. here, is this world.
By doing so, the Hotar makes the sacrificers enjoy
this world.

The (Nivid) hymn for the Visvedevâh is, devân
huvu brijach cchuvasah stastane (10, 66). The deities
are mentioned in the first pada, which is a charac-
teristic of the first day.

The reason that the Hotar repeats this hymn
(as Nivid Śûkta) for the Visvedevâh on the first day
is to make the journey (of the sacrificers) safe, because
those who hold a session lasting for a year, or who
perform the Drâdasûha, are going to set out on a
long journey. Thus the Hotar makes (for them)
the journey safe.

He who has such a knowledge reaches in safety
the end of the year, as well as those who have a
Hotar knowing this and acting accordingly.

The Pratipad of the Agnimûrata Shastra is,
vaisvad nariya prithupdhase (3, 3). The deity (Vaisvâ-
ñara) is mentioned in the first pada, which is a characteristic of the first day.

The (Nivid) hymn for the Marutas is, pra tvak-
shosah pra turvasah (1, 87). It contains the term pra,
which is characteristic of the first day.

He repeats the Jātavedās verse, jātavedās sun-
avāma (1, 99, 1) before (the Jātavedās) hymn. The
Jātavedās verse is safe journey. (It is repeated for
securing a safe journey. Thus he secures a safe
journey (for the sacrificer). He who has such a
knowledge reaches in safety the end of the year.

The (Nivid) hymn for Jātavedās is, pra turvasim
maryasim (1, 143). It contains the term pra, which
is a characteristic of the first day.

The Agnirāta Shastra (of the first day of the
Dvādasāhā) is the same as in the Agniśṭoma. The
creatures live on what is performed equally in the
sacrifice (i.e. in several different kinds of sacrifices).
Thence the Agnirāta Shastra (of the first day of
the Dvādasāhā) is identical (with that of the
Agniśṭoma).

31.

(The characteristics of the second day of the Dvā-
dasāhā. The Shastras of the morning and midday
libations. Story of Śūryāta, the son of Manu.)

Indra is the leading deity of the second day; the
Stoma (required) is the fifteen-fold (puñčadasa), the
Śaṁan is Bṛhat, the metre is Trishṭubh. He who
knows what deity, what Stoma, what Śaṁan, what
 metre (are required for the second day) succeeds by
it. On the second day neither á nor pra (the charac-
teristics of the first day) are used, but sthā (derivations
from this root) "to stand," is the characteristic.
Other characteristics of the second day are, ārdhā

upwards, ārdhā towards, antār in, between, vṛishan
male, vṛidhun growing, the deities mentioned (by
their names) in the second pada, the allusion to the
airy region, what has the nature of the Bṛhat Śaṁan,
what has the nature of the Trishṭubh, the present
tense.4

The Ajya (hymn) of the second day is, agnim dātām
vṛiṣumāh (1, 12); this contains the present tense (in
vṛiṣumāhe) which is characteristic of the second day.

The Pra-uga Shastra is, vāyo ye te suhārinto (2,
41); it contains the term vṛidhun growing, increasing,
in the words suhā soma vītā, rīḍhā (2, 41, 4), which
is a characteristic of the second day.

The Pratīpad (beginning) of the Marutvatiya
Shastra is, viśvānaryasaṁ vaspatim (8, 57, 4-6), and its
Anuchara (sequel), indra it Somaapā (8, 2, 4-6).
They contain the terms vṛidhun (8, 57, 5) and antār
(8, 2, 5) which are characteristics of the second day.

The constant (Indru-Nihava) Pragātha is, indra
nediyā edāi.

The Brahmanaspati Pragātha is, uttisṭha brahma-
mayaspate; it contains the term ārdhā up, upwards.
(in the word uttisṭha, i.e. rise) which is a charac-
teristic of the second day.

The constant Dhāyūs are, agnim netā, trāṁ soma
kṛitubhiḥ, pīravanty apah.

The Marutvatiya Pragātha is, bṛihād indraya
gāyuta (8, 87, 1-2); it contains the term vṛidhan
increasing, in the word vṛitarrīḍhā.

The (Nivid) hymn (of the Marutvatiya Shastra)
is, indra somam somapate (3, 32); it contains the

4 The word for "present tense" in the original is kurya, which
is the participle of the present tense of the root kri to make. That
it cannot have any other meaning, undoubtedly follows from the
application of this term to the hymn agnim dātām vṛiṣumāhe, in
the whole of which there is nowhere any present tense or present
participle of the root kri, but, present tenses of other vaiks.
The (Nvid) hymn for Dyāvaprīthīvī is, te hi dyāvaprīthīvī (1, 160); it contains the term antar, which is a characteristic of the second day.

The (Nvid) hymn for the Itibhūs is, tveshan rathum (1, 111); it contains the term tri-iṣṭa in the word tvēśhaṃravasi, which is a characteristic of the second day.

The (Nvid) hymn for the Viśvedevāḥ is, yojnasya yo rathyaṃ (10, 92); it contains the term yojna in the words yojnāḥ keṭur, which is a characteristic of the second day. This hymn is by Sūryā. As the Anjiras were engaged in a sacrificial session for going to heaven, they became always confounded (in their recitations) as often as they were going to perform the ceremonies of the second day (of the Shālaḥa). Sūryā, the son of Manu, made them repeat the hymn, yojnāya rathyaṃ on the second day, whereupon they got aware of the sacrifice (the sacrificial personage), and (by means of it) of the celestial world. The reason that the Hotar repeats this hymn on the second day is (to help the sacrificer), to get aware of the sacrifice, and consequently to see the celestial world (of which he wishes to become an inhabitant).

The Pratipad (beginning) of the Agnimātra Shasta is, prishnaya viṣṇo (6, 8); it contains the term prishna, which is a characteristic of the second day.

The (Nvid) hymn for the Marutas in the Agnimātra Shasta is, viṣṇo sūrdhāya (1, 64); it contains the term viṣṇo, which is a characteristic of the second day.

The constant Jātavedās verse is, Jātavedāsa sūnavāma.

The (Nvid) hymn for Jātavedās is yajna mardhat (2, 2); it contains the term yajna, which is a characteristic of the second day.

term trishana in the word ā trishanva “gather strength” (show yourself as a male 3, 32, 2) which is a characteristic of the second day.

The Bṛihat Prāshtham (i.e. Śatānirnaya, and Anu- rūpam) is, tvām iḍdhi harāmhe (6, 46, 1-2) and te tvākhi cherao (8, 50, 7-8); (this is done) on the Bāhrata days, of which kind the second day is (the use of the Bṛihat prishtha) being a characteristic of the second day.

The constant Dhāyya (of the Nishkevalya Shas- tra) is, yad vāvāna.

The Śāma Prāgūtha is, ubhayam śrīnirvachcha (8, 50, 1-2); (the term ubhayam, i.e. both) means, what is today and what was yesterday. It belongs to the Bṛihat Sāman, which is a characteristic of the second day.

The constant Tārkṣhya is, tyam ā shu vājinam.

(The remainder of the Nishkevalya Shasṭra, and the Shastras of the evening libation on the second day.)

The (Nvid) hymn (of the Nishkevalya Shasṭra) is, ya ta ātir avamā (6, 25); it contains the term trishna in the word trishnyaṇi (6, 25, 3), which term is a characteristic of the second day.

The Pratipad of the Vaiśvadeva Shasṭra is, viṣṇo devasya neus (5, 50, 1), and tat savitur varṇyam (3, 62, 10-11), the Anuchara (sequel) is, ā viṣṇodevaṃ saptatim (5, 82, 7-9). It belongs to the Bṛihat day, and is thus a characteristic of the second day, (which is a Bṛihat day).

The (Nvid) hymn for Savitar is, ud u shya devah savitā (6, 71); it contains the term “up, upwards” (in ud) which is a characteristic of the second day.

* The Bāhrata days are the second, fourth, and sixth.
The Asuras persecuted the Devas again, and came into contact with them. The Devas turned horses (as'va) and kicked them with their feet. Thence the horses are called as'va (from as' to reach). He who knows this obtains (as'vane) all he desires. Thence the horse is the swiftest of animals, because of its kicking with the hind legs. He who has such a knowledge destroys the consequences of guilt. This is the reason that the Ajya hymn on the third day contains the term as'va horse, which is a characteristic of the third day.

The Pra-uga Shastra consists of the following triplets, vāyucayāhi vītvā (5, 51, 5-7), vāyucayāhi sīcād (8, 20, 23-25), indras'cha vāyav eshum sūtanām (5, 51, 6-8), āmitre varuniyā vayam (5, 72, 1-3), asvinucayā hi gacchhatām (5, 75, 7-9), ayāka adribhiḥ (5, 40, 1-3), sādūr dēvebhīr visvēbhir (7, 34, 15-17), u tnaḥ priyā (6, 61, 10-12). They are in the Ushñih metre, have a refrain (samāndūrakham), which is a characteristic of the third day.

Tum tam id rūdhāse (8, 57, 7-9), traya indrasya Soma (8, 2, 7-9) are the beginning and the sequel of the Marutvatiya Shastra, which contain the terms nrtā, i. e. consonance (8, 57, 7) and traya, i. e. three, which are characteristics of the third day. Indra nediya (Vāl. 5, 6-6) is the constant (Indra-Nihava) Praģathāḥ.1 Pra ṃvam Brahmaṇaṣpati (1, 40, 5-6) is the Brāhmaṇaṣpatya Praģathā, which has a consonance (of vowels), is a characteristic of the third day. Agnir nēta (3, 20, 4), treṁ Soma kruṭavihī (1, 91, 2), and pravanty ṛṇō (1, 64, 6) are the immovable Dhāyyās. Nākā Śudārō ratham (7, 32,

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1 Śaṅkha explains punarnirñitam as follows:

This clearly expresses what we call consonance; the recurrence of the same vowel at the end is compared to the movements of a dancer (ñitam).
10) is the Marutvatiya Pragātha, which contains the term purvast, i.e., covered, closed. Tryuryma manusho derātā (5, 29) is the (Nīdī) hymn (for the Marutvatiya Shāstra); it contains the term “three.” Yad duśa indra (8, 59, 5-6), yad indra yāvataś (7, 32, 18-19) form the Vairūpam Prishīham on the third day, which is a Rathantara day, which is a characteristic of the third day.

Yad vārāna (10, 74, 6) is the constant Dhāvāyā. By repeating (after this Dhāvāyā): abhi trā sūra nātunā (7, 32, 22-23) the Hotar turns back the womb (of this day) because this third day is, as to its position, a Rathantara day, which Sāman is therefore, the womb of it. Indra tridhāta vānram (6, 46, 9-10) is the Sāma Pragātha; it contains the term “three” (in tridhāta). Tryam ú shū vājīnam (10, 178) is the constant Türkshyā.

2.

(The Nīdī hymn of the Nishkevalya Shāstra, and the Shūstras of the evening libation of the third day.)

Yo jātō eva prathambō manasrā (2, 12) is the (Nīdī) hymn, every verse of which ends in the same words sa jīnasa Indrah) which is a characteristic of the third day. It contains the words sa jīna and Indra. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Sāma singers, therefore, say, the Ṛigvedis (the Hotars) praise Indra’s peculiar nature (power, indrasya indriyam). This hymn is by the Rishi Gritsāmāda. By means of it this Rishi obtained Indra’s favour and conquered the highest world. He who has this knowledge obtains Indra’s favour and conquers the highest world.

Tat Savitur vṛiṣīmaha vayam (5, 82, 1-3) and adya ut deva savitaḥ (5, 82, 3-5) are the beginning and the sequel of the Vaisvedeva Shāstra on the third day, which is a Rathantara day.

Tat deśasyā Savitur vṛyam mūhod vṛiṣīmaha (4, 53, 1) is the (Nīdī) hymn for Savitar. Because the end (which is aimed at) is a great one (mahat); and the third day is also an end. Ghrītayā prithikā pūlī (6, 70) is the (Nīdī) hymn for Dyāvāprīthī. It contains the words ghrītā prīyā, ghrītā prīchā, ghrītarītikā, in which there is a repetition (because the word ghrīta is three times repeated) and the consonance of the terminating vowels (because there is three times a at the end), which are characteristics of the third day.

Anasvāj jatō abhibhrā (4, 36) is the (Nīdī) hymn for the Ribhus. It contains in the words rūdas tri-chakrah, the term “three” (tri) which is a characteristic of the third day.

Parāvata ye gīthiṣhantā (10, 63) is the (Nīdī) hymn for the Vīsvedevāh. Because the word anta (the end) is to be found in the word parāvataḥ (anta in the strong form anta), and the third day is an end (an object). This is the Gajasūkta, by which Gaya, the son of Plata, obtained the favour of the Vīsvedevāh and conquered the highest world. He who has this knowledge obtains the favour of the Vīsvedevāh and conquers the highest world.

Vaisvamānāyā dhishanam (3, 2) is the beginning of the Agnimūrta Shāstra. The anta (end) is in dishevā (but the t is wanting). The third day is also an “end” (of a Tryaha or period of three days).

Dhūrīrēvā marutō (2, 34) is the (Nīdī) hymn for the Marutas. Here is by anta the plural (most of the nominatives of this verse are in the plural) to be understood, because the plural is the end (the last among the terminations, following the singular and dual). The third day is also the end (of the Tryaha).
3.

(On the Nyāāhka.)

(Sāy. These periods of three days form part of the Nāvarsātra—nine nights—included in the Dvādasāśāra.

The first Tryabhā or period of three days is now explained, and the very same is the first part of the Prīshāthiyam comprising six days. Now the middle part of the Nāvarsātra (the second three days) are to be explained.

The Stomas and Chaundas are at an end (i. e. all the Stoma combinations, and the metres are exhausted) on the third day; that one only remains. This “that one” is the syllable vāch which consists of three sounds; vāch is one syllable, and (this) syllable consists of three sounds, which represent the latter three days (out of the six), of which Vāch (Speech) is one, and Gāum (Cow) is one, and Dyaus (Heaven) is one. Therefore Vāch alone is the leading deity of the fourth day.

On just the fourth day they make Nyāāhka, of this syllable by pronouncing it with a tremulous voice, increasing and decreasing (dividing) the tone. It serves for raising the fourth day (to make it particularly important). Because the Nyāāhka is (produces) food, for the singers seeking a livelihood, wander about in order to make food grow (by their singing for rain).

By making Nyāāhka on the fourth day they produce food; (because it is done) for producing food. Thence the fourth day is jātāyāl, i. e. productive. Some say, one must make Nyāāhka with a word comprising four sounds; for the animals are four-footed, in order to obtain cattle. Others say, one must make Nyāāhka with three sounds. These three sounds are the three worlds. In order to conquer these worlds, they say, one must make Nyāāhka with one sound only. Sāmācāliyam, the son of Muddalas, a Brahman, said “The word ‘Vāch’ comprises one syllable only; therefore he who makes Nyāāhka by one sound only, does it in the right way.” They say, one must make Nyāāhka with two sounds for ob-
tain a stand-point, for man has two legs, and the animals have four; thus he places the two-footed man among the four-footed animals. Therefore the Hotar ought to make Nyūṅkha with two sounds. At the beginning he makes Nyūṅkha in the morning prayer (Prātaranuvāka); because creatures first eat food with the mouth. In this way the Hotar places the sacrificer with his mouth (ready for eating) towards food.

In the Ajya Shastra the Nyūṅkha is made in the middle; for in the middle he makes the creatures fond of food, and he places thus the sacrificer in the midst of food. In the midday libation the Hotar makes Nyūṅkha at the beginning, because animals eat food with their mouth. Thus he places the sacrificer with his mouth towards food. Thus he makes Nyūṅkha at both the libations (morning and midday) for obtaining food.

4.

(The characteristics of the fourth day. The Shastrus of the morning and midday libations.)

The leading deity of the fourth day is the Vāch. The Stoma is the twenty-one-fold, the Sāman is Vairīja, the metre is Anuṣṭubh. He who knows what deity, what Stoma, what Sāman, what metre (are required) on the fourth day, succeeds through it (the fourth day). The terms ゝ and pra are the characteristics of the fourth day. The fourth day has all the characteristics of the first, viz. yuktā ratha, ゝ u, ph (to drink); the mentioning of the deity in the first pada, an allusion to this world. Other characteristics of the fourth day are, jīta, kara, sūkra, what has the form of speech (the Nyūṅkha), what is by Vimada viriphitā, what has different metres (rīkandasa), what is wanting in syllables, and what has an excess of them; what refers to Virāj and to Anuṣṭubh; the tense is future (karishyat).

Agnim na svarīktibhiḥ (10, 21) is the Ajya hymn of the fourth day.

It is by the Rishi Yimuda, whose name is contained in an alliteration in it (in vi vo made), and has alliterations, consonances, and assonances (viriphitam). Such a hymn is a characteristic of the fourth day. It consists of eight verses, and is in the Paṅkti metre; because the sacrifice is a Paṅkti (series of ceremonies); and cattle are of the Paṅkti nature (i.e. they consist of five parts); (it is done) for obtaining cattle.

These eight verses make ten Jagatis, because

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The word viriphitam has, it appears, been misunderstood by Śāyana, who explains it by "nyūṅkha", i.e. in which the Nyūṅkha is made. It is true, the Nyūṅkha is made by the Hotar, when repeating the two Vimada hymns (Agnim na svarīktibhiḥ 10, 21, and kaha vṛata indukha 10, 32) on the morning and midday of the fourth day (See Aṣv. S'r. 8. 7, 11). But the term nyūṅkha being perfectly known to the author of our Brāhmaṇam, and its application even being accurately described by him (in 5, 3), it is surprising only why he should call this peculiar way of lengthening the syllable ゝ (m) in the midst of a verse here viriphitam. Besides the Nyūṅkha does not take place in the Vimada hymns only, but in the beginning verse of the Prātaranuvīka, which verse is by the Śūdra Rishi Kavasha Allūka. Viriphitam must refer to some peculiarities which lie in the two hymns alluded to. On reference to them, every one will observe that in the first of them, each verse concludes with the word virapāke, and contains the words vi vo made, which are an allusion to the name of the Rishi Yimuda, who is therefore also called viriphitam; in the second, there occurs in the two first verses in the same place (in the commencement of the second pada) the term adya, and at the end of several pada in the following verses, the word virākṣara. These repetitions of the same words, generally commencing with vi, vi, vi, vi, are, no doubt, the proper meaning of the term "viriphitam" as understood by the author of our Brāhmaṇam.

This is brought about by repeating thrice the first and last verses. The Paṅkti consists of 41 syllables. In this way of computation one obtains 160 syllables, just as many, as 10 Jagatis comprises (Śāy.) if they are divided by 35 (the number of syllables for the Anuṣṭubha metre), then we obtain 15 Anuṣṭubhas, and if divided by 21, 20 Śāyanas.
this morning libation of the middle three days (from the fourth to the sixth) belongs to the Jagat (i.e. Jagati). This (the connection of the Jagati with the morning libation) is a characteristic of the fourth day.

These eight verses comprise ten Anushtubhs; for this is the Anushtubh day, in the application of which metre one of the characteristics of the fourth day consists.

These eight verses contain twenty Gâyatrîs; for this day is again a day of commencement (like the first, where Gâyatris is the metre). In this consists a characteristic of the fourth day.

Although this hymn is neither accompanied by the chants of the Sâma singers, nor by the recitations of the Hotr priests, the sacrifice does not lose its essence by it, but the sacrificial personage is even actually present (in it); thence it serves as the Ajya Shastra of the fourth day. They thus develop (stretch) out (of the form of) the sacrifice (contained in this hymn), the sacrifice (i.e. this hymn is the external shape, in the boundary of which the sacrifice—conceived as a being—extends and thrives), and obtain (through the medium of this hymn) the Vâch again. (This is done) for establishing a connection (between the several periods of three days). Those who have such a knowledge move continually within the closely connected and uninterrupted periods of three days (required for having success in the sacrifice).

The Pra-uga Shastra, which is in the Anushtubh metre, is composed of the following verses: Vâyô sùkro (4, 47, 1), tiki hoîrâ avîtâ (4, 48, 1), vâyô sâtum karinam (4, 48, 5), indraścha cāyav eshām (4, 48, 2-4), ā chikitâna saksatrâ (5, 66, 1-3), ā no viścâbhirâh (7, 24, 4 6), tyam u no aprâhanam (6, 44, 4-6), apa tyam vîjînam ripum (6, 51, 13-15), ambitame nuditâm (2, 41, 1-3). In them there occur the words ā, pra, and sûkra, which are characteristics of the fourth day.

Tam tâ yujnebhîr imahe (8, 57, 10) is the beginning (pratîyayî) of the Marutvîya Shastra. The word imahe "we ask for" in this verse means, that this day's work is to be made long (in consequence of the multitude of rites) as it were (just as one has to wait long before a request is acceded to). This is a characteristic of the fourth day (for it indicates the multitude of its rites).

The verses, Idam vaso sutam andhâk (8, 2, 1-2), Indra nedīya (Vîul. 5, 5-6), prâitîn Brahmavâpaîr (1, 40, 34), Agnîr netâ (3, 20, 4), tvam Soma krutubhih (1, 91, 2), pinvanty apô (1, 64, 6), pra va indrâya brijate (8, 78, 3), which form part of the Marutvîya Shastra of the first day, are also required for the fourth day, and a characteristic of it. Srudhî karâm màvishânya (2, 11, 1) is the hymn which contains the word hava, (call) being a characteristic of the fourth day. In the hymn Marutvîn Indra vishabhih (3, 47) there is in its last quarter (47, 5) in the word huvama, the root āhu perceptible, which is a characteristic of the fourth day. This hymn is in the Trishûbh metre.

By means of the pads of this hymn which stand firm, the Hotar keeps the libation lest it fall from its proper place (it should be kept in its proper place, like a piece in machinery). Imam na máyinam hava (8, 65, 13) is the setting (paryâsa) containing the word hava which is a characteristic of the fourth day. The verses (of this hymn) are in the Gâyatrî metre, for the Gâyatrî verses are the leaders of the midday libation in these latter three days. That metre is the leading one in which the Nivid is placed; therefore one puts in (these) Gâyatris verses the Nivid.

Piba Somam Indra mandatû (7, 22, 1-2) and srudhâ karâm ripipânaâyâder (7, 22, 4-5) is the Vairâja Prishtham of the Brijat days, to which the fourth
day belongs. This (reference to the Brīhat) is a characteristic of the fourth day.

Yad rādāna (10, 74, 6) is the immovable Dhāyyā.

Tvām iddhi havāmahe (6, 46, 1) forms the womb (central verse) to which the Hotar brings (all) back, after the Dhāyyā has been recited; for this is a Brīhat Śāma day according to its position (thence the Pragātha, constituting the text of the Brīhat Śāman is its womb).

Tvam Indra prattīrthiku (8, 88, 5) is the Śāma Pragātha; (the third pada) aśastiḥā janitā contains the term “jāta” which is a characteristic of the fourth day. Tvam ādhu rājinam (10, 178) is the immovable Türkshya.

5.

(The remainder of the Nishkvalyana Shastra, and the Shastras of the evening libation.)

Kuha śrūta indraḥ (10, 22) is the Vimada hymn with alliterations, assonances, and consonances, by the Rishi whose (name) is contained in an alliteration (vi vo made in 10, 21 being taken as equal to vimada). This is one of the characteristics of the fourth day. The hymn yudhamasya te vṛshabhasya (3, 46) contains (in the fourth verse) the word janushā (from the root jan “to be born,”) which is a characteristic of the fourth day. It is in the Trishṭubh metre. By means of the padaś of this hymn which stand firm, the Hotar keeps the libation, lest it fall from its proper place.

Tvam uṣāḥ satrūsāham (9, 81) is the setting. Its words viśvānā girish āyatam indicate that this day’s work is to be made long, as it were, which is one of the characteristics of the fourth day. They are in the Gāyatrī metre; the Gāyatrīs are the leaders of the midday libation in these three (latter) days.

The Nivid is to be put in that metre which leads (the day); therefore they put the Nivid in the Gāyatrī. Viśvā devasya netus (5, 50, 1), tat savitur varenyam (3, 62, 10-11), ā viśvedeṣam saptatim (5, 82, 7-9), are the beginning and sequel of the Viśvedeva Shastra on the fourth day, which is a Brīhat day, being one of the characteristics of the fourth day. A devā yātī (7, 45) is the (Nivid) hymn for Savitar; it contains the term ā, which is a characteristic of the fourth day.

Pra duvarā yajñāh prīthivi (7, 53) is the (Nivid) hymn for Dyāvaprīthivi; it contains the term pra, which is a characteristic of the fourth day. Pra ribhubhyo dītam iera vāhīm ishya (4, 33) is the (Nivid) hymn for the Ribhus; it contains the words pra and vāhīm ishya, which are characteristics of the fourth day. Pra sūkrātu deri manīśāh (7, 34) is the (Nivid) hymn for the Viśvedevāh; it contains the terms pra and sūkra, which are characteristics of the fourth day. It has different metres, such as consist of two padaś, and such as consist of four padaś. This is a characteristic of the fourth day.

Vaiśvānaraśya sumatānu syāma (1, 98) is the beginning of the Agnimāruta Shaśāma (1, 98); it contains the term jāta, which is a characteristic of the fourth day. Ka im vyanṭā (7, 56) is the (Nivid) hymn for the Marutas. (In the third pada of its first verse) there are the words, nahir īh esām jumānśī veda, which contain the root jan to be born (in janūnśi), which is a characteristic of the fourth day. The verses of this hymn are in unequal metres; some have two padaś, some four. This constitutes a characteristic of the fourth day.

Jātavedasā suṣavaṃ somaṃ (1, 99, 1) is the immovable Jātavedās verse. Agnim nārā didkitibh (7, 1) is the (Nivid) hymn for Jātavedās; it contains the term janayanta, which is a characteristic of the fourth day.

29.
day. Its metres are unequal; there are in it Virājas and Trishtubhas. This constitutes a characteristic of the fourth day.

SECOND CHAPTER.
(The characteristics and Shastras of the fifth and sixth days of the Dwādasāha.)

6
(The characteristics of the fifth day. The Shastras of the morning and midday libations.)

The leading deity of the fifth day is Gānas (the cow). Its Stoma is the Trinava (twenty-seven-fold), the Sāman is the Śāvkaram, the metre is Paṅkti. He who knows what deity, what Stoma, what Sāman, what metre (are required on this day), succeeds by it. What is not ā and not pra, what is fixed (standing), that is a characteristic of the fifth day. Besides, the characteristics of the second day re-occur in the fifth, such as ārdhra, prati, antar, śīvan, śīdan; the mentioning of the deity in the middle pada, an allusion to the airy region. (In addition to these there are the following peculiar characteristics), duṣṭha, (duṣṭ to milk) udha (udder), dhana (cow), prasni (cloud, cow), mad (drunk), the animal form, an increase (adhyāvat), ¹ for the animals differ in size, as it were, one being smaller or bigger than the other. ² This (fifth) day is jāgatam, i.e. it refers to the movable (jagat) things (or the Jagati metre), for the animals are movable; it is bārhatam, for the animals have reference to the Brahati metre; it is paṅktam, for the animals refer to the Paṅkti metre; it is śāvkam, i.e. left, because the animals are of this quality.³ It is havishmat, i.e. having offerings; because the animals are an offering (serve as an offering); it is vāpuṣmat, i.e. having a body; for the animals have a body; it is śākvaram paṅktam, and has the present tense, just as the second day.

Imam iti shu vo atithim (6,15) is the Ajya Shasha. It is in the Jagati metre with additional other metres (such as Sakvari, Atisākvari, &c.); this is the animal characteristic of the fifth day.

The Pra-uga Shasha of the fifth day, which is in the Brahati metre, consists of the following verses: A no yajnau divismipram (8, 90, 9-10), a no vāyo (8, 46, 25), ratha pritkupāsā (4, 46, 8-7), bhravah śūrachakshusā (7, 66, 10-12), itam u vām divismipram (7, 74, 1-3), pibā sutasva rasiṇā (8, 3, 1-3), devam devam vo rove devam (8, 27, 13-15), bhihut u gāyishre v vacations (7, 66, 1-3).

In the verse yat pānchajanyayā risā (8, 52, 7), which is the beginning of the Marutvari Shasha, there is the word pānchajanyayā (consisting of five families) which (five) is a characteristic of the fifth day (it being paṅkta, i.e. five-fold).

Indra it somapa ekah (8, 2, 4), Indra nediya eda (Vil. 5, 5), uttishtha Brahmanaspate (1, 40, 1), Agniś neta (3, 20, 1), tvam soma kratubhī (1, 91, 2),

¹ Sāy, interprets the word ādya here differently. He takes it to mean "lonely, beautiful." This, he says, refers to the song (what song, he does not specify) which is pleasing to hear on account of its sweet tones and sounds; or to the beautiful view which animals, such as cows, horses, &c. represent to the eye of the spectator. But these explanations have no sense at all, and appear to be mere guesses. I think it better to take the word in the meaning "left" according to which the animals are the "left part" in creation, opposed to man and gods, who represent the right.
Prajâpati had, when he created the universe, the power (of making all) this and everything. The power possessed by Prajâpati to make all this and everything when creating these worlds became the Śakvāri verses. Thence they are called Śakvari (from śaknoti, he has the power). He (Prajâpati) made them (these Mahānāmni) to extend beyond the frontiers. All that he created as extending beyond the frontiers, turned cords (śimun). Thence comes the word śimun, from śima, a cord.

The verses Śādor ittha viśūcato (1, 84, 10), upa no haribbhīk sutam (8, 82, 31), indram viśvā avirvidham (1, 111, 1) are the Anurūpa (of the Nishkevalya Shastrā); they contain the words trishan, prajni, mad, tridhan, which are characteristics of the fifth day. Yad rāvana (10, 74, 6) is the immovable Dhāvya. By repeating Abhi trā sūra nūnumo after the Dhāvya, the Hotar returns to the womb of the Rathantaram (as the receptacle of all ceremonies), this (fifth) day being a Rathantara day by its position. Mō shu trā vāghataścana (7, 32, 1-2) is the Sāma Prāgatha with an additional foot, having the animal form (five parts), which is a characteristic of the fifth day. Tyam u shu vājinam is the immovable Türkshya.

7.

(On the Śākvāra Sāman and the Mahānāmni. The Nishkevalya Shastrā.)

On this fifth day, which is a Rathantara day, the Sāma singers chant the Mahānāmni verses according to the Śākvāra tune; this is a characteristic of the fifth day. Indra (having had once a desire of becoming great) made himself great by means of these verses; therefore they are called Mahānāmni. These worlds (also) are Mahānāmni, for they are great.

8.

(The remainder of the Nishkevalya Shastrā. The Shastras of the evening libation.)

The hymn, predam brahma (8, 37) is in the Pañkti metre, comprising five pādas. The hymn, Indro maḍiṇya śārdhā (1, 81) is in the Pañkti metre, consisting of five pādas, and containing the term “mad.” By means of the hymn Satṛa madhās tava (6, 36, 1) which contains the term “mad” also, and is in the Trishtubh metre, the Hotar keeps through, its pādas which remained firm, the libation in its proper place,
thus preventing it from falling down. The triplet, 
am Indram rājyāmāsi (8, 82, 7-9) is the setting
(paryāśa). (Its third pada) sa vīshā vīshabhā
bhavat, contains the animal form (there is the word
vīshā, i.e. male, in it). It is in the Gāyatrī
metre, for the Gāyatri are the leading metres at
the midday libation in this Tṛṣṇa (the three days
from the fourth to the sixth). The Nivid is placed
in that metre which is the leading. Therefore the
Hotar places the Nivid in (these) Gāyatrīs.

The verses, tat savitar vṛtiniśahe (5, 82, 1-3), ardyā
no dera savitar (5, 82, 13-15), are the beginning and
sequel of the Vaisvādeva Shastra on the Rāthantara
day, of which the fifth is one. Ud u shya devaḥ
savitā daṁtinā (6, 71, 4-6) is the (Nivid) hymn for
Savitā. In it there is the word rāmam (in the
last pada) i.e. left, which is a characteristic of
the animal form. In the Vāyuvādhī hymn, mahi
dvāraprīthīvī (4, 56) the words rūvad dhokshā (in
the last pada) contain the animal form (because
the word dhokshā, from the root duḥk to milk, is in it).

Rībhur vīkvā vāja (4, 34) is the Rībhu hymn.
Because the animals are vājaḥ, i.e. property, booty,
which (vājaḥ) is an animal form. Stushe janait
svapatāṁ navyastibhir (6, 49, 1) is a hymn (in the
Trishṭubh metre) with an additional pada (in the last
verse, which is in the Sākvāri, instead of in the
Trishṭubh metre). This is the animal form (animals
being supposed to have five feet instead of four, the
mouth being counted as the fifth) which is character-
istic of the fifth day. Havish pāntam ajaram (10,
88, 1) is the beginning of the Agnimārata Shastra.
It contains the word kavis, i.e. offering, which is
a characteristic of the fifth day. Vapura na tach-
chikitsakā (6, 66) is the (Nivid) hymn for the Marutas,
which contains the word vapura, i.e. form. Jātavedas
śanātama is the invariable Dhūyā. Agnir hota
griyarpatiḥ (6, 15, 13) is the (Nivid) hymn for Jātā-
vedas, with an additional pada (at the end); this is
the animal form, which is a characteristic of the fifth
day.

9.

(On the Rītuvājas of the sixth day.)

The sixth day is dera kṣetra, i.e. the field of the
gods. Those who enter on the sixth day, enter the
field of the gods who do not live together, but each
in his own house. They say, No Rītu (season) lives
in the house of another Rītu. Therefore the priests
perform the Rītuvājas (offering to the Rītu), each
for himself, without appointing another one to do it
for them. Thus the priests prepare all the Rītus
without foregoing such or such one (and make them
fit for their own use), that the whole assemblage
enjoys happiness, each in his own place. They say,
No order for making the Rītu offering is required,
nor is the formula “vāushat” to be repeated. Be-
cause the order given (by the Maitrīvaruṣa), for the
Rītu offerings are the Vāch, who is wearied on the
sixth day. When they would give the order (for
repeating the Yājya) for the Rītu offerings, and call
“vāushat,” then they would have Vāch wearied,
tired, sinking under her load (the number of mantras
recited on the previous days) and faltering in her

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4 This refers to the circumstance that at the common Soma sacrifice,
such as the Agniṣṭoma, the Rītuvāja mantra for the Adhvaryu and
the sacrificer are repeated by the Hotar, and not by the Adhvaryu
and the sacrificer themselves. But at a Sātra, to which class of sacri-
fices the Dvārakāsāla belongs, this is not allowed; each must act for
himself, each member of the body of priests who are performing a
Sātra, being alternately priest and sacrificer. The Rītuvāja mantras
for the Adhvaryu and sacrificer are the eleventh and twelfth in order.
See the note on page 133-30.

6 Rīkṣaḥ; rīkṣaṁ-bhāgus, broken, star-like, as Sāy, observes in-
stead of vīkṣā. 
voice." But if the priests do not repeat the order for
the Ritu offerings, nor repeat vâushâf after the Yâjyâs,
then they fall from the line of the sacrifice which
should not be broken and (consequently they fall)
from the sacrifice, from the prâna (breath), Prajâpâti
and cattle, and will (henceforth) walk crooked.
Therefore the order (praisha) to repeat the mantras,
as well as the Yâjyâ verse (at the end of which the
Vâshaõkâra occurs) should be preceded by a Rik
verse. Thus they will not have the Vâch wearied,
tired, sinking beneath her load, faltering in her voice,
nor will they fall from the line of sacrifice which
should not be broken, nor from the sacrifice, nor from
the prâna, nor from Prajâpâti, nor from the cattle,
nor walk crooked.

(On the nature and meaning of the Paruchhepa
verses.)

They place at the two first libations a Paruchhepa
verse (one seen by the Rishi Paruchhepa) before
each of the Yâjyâs, which are repeated by the seven
Hotâs in their order (the so-called prarthitas). The
name of their metre is Rohitta. By means of it
Indra ascended the seven heavens. Thus he who
has this knowledge ascends the seven heavens.
They say, Verses which consist of five padas (steps)
are a characteristic of the fifth day, and such ones
as consist of six padas are fit for the sixth day,
why then are metres of seven padas (as the Rohitta

1 Yâsadriõp.
2 The verse to be prefixed to the Praisha and Yâjyâ is suhâyam
âmând (2, 30,1).
3 Previous to the recital of every Yâjyâ, one of the Paruchhepa
verses is to be repeated. These are, vriyann indra vritha pûndas
ândvâõh (1, 130, 0-11) and pûõk vâyam indra surûnam (1, 130,
9-10).

is) recited on the sixth day? (The reason is) By
six steps the sixth day is reached; but by cutting
off, as it were, the seventh day (by taking it single)
they settle with the seventh step down (in heaven
after having reached it by six). Thus they regain
the Vâch for the connection (of the whole). Those
who are possessed of such a knowledge have the
three days connected and unbroken.

11.

(On the origin of the Paruchhepa verses.)

The Devas and Asuras waged war in these worlds.
The Devas turned the Asuras by means of the sixth
day's ceremonies out of these worlds. The Asuras
seized all things which they could grasp, took them
and threw them into the sea. The Devas following
them behind seized by means of this metre (of the
Paruchhepa verses which have seven padas) all
they (the Asuras) had grasped. Just this pada, viz.
the additional pada (the seventh in the Paruchhepa
verses) became a hook for the purpose of gathering
the treasures (thrown into the sea by the Asuras).
Therefore he who has this knowledge deprives his
enemy of his fortune and turns him out of all these
worlds.

12.

(The characteristics of the sixth day. The Shastras
of the morning and midday libations.)

Heaven (Dyânus) is the leading deity of the sixth
day. The Stoma is the thirty-three-fold, the Sûman
is Raivatam, Atichhandâs the metre. What has
the same end (refrain) is a characteristic of the sixth day.
The sixth day has the same characteristics as the third, viz. the words, *asa, anta* end, repetition, consonance, cohabitation, *parvasta* (set), three, what has the form of *anta*; the mentioning of the deity in the last padas, an allusion to that world (heaven). The peculiar characteristics of this sixth day are, the Paruchhepa hymn comprising seven padas, the Narasāñgam, the Nābhanādisiham, the Raivatam the Atichandāh, and the past tense.

Ayaṁ jayata mansho dhurimāṇi (1, 128) is the Ajya Shastra, which is a Paruchhepa hymn, an Atichandāh (a metre exceeding the normal measure) comprising seven padas, which is a characteristic of the sixth day.

The Pra-uga Shastra consists of the following verses, which all are Paruchhepa, and Atichandāh, comprising seven padas: sīryam barhīr yun no yāhi rśita (1, 135, 1-3), a vāṃ ratho niyutcān (1, 135, 4-6); svasūma yatam adriḥbīr (1, 137, 1-3); yuvām stowetbhir devayanto (1, 139, 4-6); acaṁ maha (1, 133, 6-7); astu śrāvasaḥ (1, 139, 1); o shu no agne śrī-śubhi tvām itū (1, 139, 7); ye devāsā divy evadā (1, 139, 11); iyam adadād rahasam (6, 61, 1-3).

Sa pāreyo mahānām (8, 52, 1-3) is the beginning of the Marutvatya Shastra, because mohan is a word in *anta* (acc. mohāntam), and anta, i.e. end, is a characteristic of the sixth day, being the end (the last of the second series of three days). The verses, Triya indraya Sūma (8, 2, 7-9); Indra nediya edki (Vāl. 5, 5-6); pra nūnām Brahmaṇaspati (1, 40, 5-6); Agnir metā (3, 20, 4); tvam soma krama-bhiṣā (1, 91, 2), pincanī aṇ (1, 64, 6); and nahiṣ sudāśi ratham are the extension (ātanah of the Marutvatya Shastra) and identical with those of the third day.

Yam tvam ratham indra medhasātaya (1, 129) is a Paruchhepa hymn in the Atichandāh metre, consisting of seven padas. Sa yo trishā trishnayodbhi (1, 100) is the hymn whose verses have the same refrain*¹¹ (samānodarha). Indra Marutvā iha pāhi (3, 51, 7) is the hymn*¹² which contains an anta (a participle of present tense form in ant, or its equivalent) in the words (verse 9), tebhīḥ śāmaḥ pibatu vṛitraḥkādaḥ; because vṛitraḥkādaḥ (ūdā being taken as equivalent to anta) is the anta, and the sixth day is the end (anta). By means of this hymn, which is in the Trishṭubh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, preventing it from falling. Ayaṁ ha yena (10, 65, 4-6) is the triplet which serves as a setting, for in its words, acaṁ marutcādā jītam there is an anta, jīta is an anta.*¹³ These verses are in the Gāyatrī metre; the Gīyatris are the leading metres at the midday libation during these three days. The Nivid is put in the leading metre; thence the Hotar puts the Nivid in the Gāyatrī metre.

The verses, revatı na sādhamād (1, 30, 13-15), and reve na id (8, 2, 13-15) form the Raivata Pritha (the Raivata Sāma), which is used on a Bṛihat (the sixth day belongs. The verse yad vārāna is the invariable Dhāyya. By “tvam iddhi harāmahē” (6, 46, 1-2) which follows the Dhāyya, the Hotar returns all to the womb of the Bṛihat Sāma; for this is a Bṛihat day according to its position. Indram id decatātaya (8, 3, 5-6) is the Sāma Pragātha which has the characteristic of ninrita (has a consonance).*¹⁴ Tyam uśu vājinam is the invariable Tārkshya.

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*¹¹ This is *Marutvā na bhavati indra uti*

*¹² In the present state of the Saṅhāita it is incorporated with another one.

*¹³ This appears to be an error, the form ant is to be sought in marutcādā.

*¹⁴ Because in every pada there is the word Indra, the repetition of which resembles the sounding of a bell metal instrument.—*Sdv.
13.

(The remainder of the Nîshkevalya Shastrâ and the Shastras of the evening libation.)

Endra yâhy upa nah (1, 130) is the Paruchhepa hymn, in the Atichandâh metre, comprising seven padas. Pra gha no asya (2, 15) is the hymn whose several verses have the same refrain.\footnote{This is made indra shakira.} In the hymn abhûr eko rayipate (6, 31), the words occur (verse 5) ratham átihshâ tvinirnuma bhimam; in it the word sthâ “to stand,” marks an end (standing being the end of going) which is a characteristic of the sixth day. By means of this hymn, which is in the Trishtubh metre, the Hotar keeps, through its padas which remain firm, the libation in its proper place, preventing it from falling. Upan no haribhuh stutam (8, 82, 31-33) is the setting which has the same refrain. It is in the Gâyatrî metre, which is the leading one of the midday libation of the three (latter) days. Therefore the Nivid is to be placed in it. Abhi yuñi devam Savitaram (Vaj. Saâm. 4, 26) is the beginning of the Vaisvadeva Shastrâ, in the Atichanda metre. Tit Savitar vareṇyam (3, 62, 10-11) and doskh agât form the sequel, because gata, i.e. gone, signifies an end, which is a characteristic of the sixth day.

Ud u shyâ devâh savitâ sarâya (2, 38) is the (Nivid) hymn for Savitar; the words therein, sâs’vatamam taddapam vahinir asthât, contain an anta, for sthita, i.e. standing is an anta.

Katerâ pûrvâ (1, 185, 1) is the (Nivid) hymn for Dyâvâprithivi, whose verses have the same refrain.\footnote{This is dyotâ rukshhatam prithivi no abhûtã.}

Kim u sreshtha kihm yavishthā (1, 161) and upa no vâjâ adkvaram ribhukshu (4, 37) form the Arbhavam

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Narâśâmsam hymns, in which the term “three” occurs, being a characteristic of the third day.

The two hymns Idam itthâ ráudrâm (10, 61), and ye vajnena dakshinâyâ samakítâ (10, 62) form the Vaisvadeva (Nâbhânedîshţha) hymns.

14.

(The story of Nâbhânedîshţha, the son of Manu.)

He recites the Nâbhânedîshţha. Nâbhânedîshţha was a son of Manu, who was given to the sacred study (after his investiture in the house of his Guru);\footnote{This is the meaning of the term brahmacharyam vacantam.} his brothers deprived him of his share in the paternal property. He went (to them) and said, “what portion is left to me?” They answered, “Go to the adjudicator and arbitrator.” By “adjudicator and arbitrator” they meant their father. He went to his father and said, “They have divided the property including my share among themselves.” The father answered, “My dear son, do not mind that. There are the Angirasâ just engaged in holding their sacrificial session (Sattrā) for going to heaven. As often as they commence the ceremonies of the sixth day, they are puzzled (frustrated in their design). Let them recite on the sixth day those two hymns (above-mentioned, Rigveda 10, 61-62), then they will give thee the sum of a thousand which is contributed by all the sacrificers who participate in the sacrificial session,\footnote{Nîshkevalya} when they go to heaven.” He said, “Well, let it be so.” He then went to them, saying, “Receive me, the son of Manu, among you, O ye wise!” They said, “What dost thou wish, that thou speakest thus?” He answered,
“I will show you how to perform the sixth day, then give me the reward for the sacrificial session of a thousand (cows or other valuables), when you go up to heaven.” They said, “Well, let it be so.” He made them recite on the sixth day those two hymns; then they became aware of the Yajna (the sacrifice regarded as a person, leading to heaven), and of the heaven-world. Therefore the Hotar recites those two hymns on the sixth day, in order that the sacrificer might become aware of the sacrifice, and to have subsequently pointed out the heaven-world. When they were going up, they said, “This thousand, O Brāhmaṇa, belongs to thee.” When he was putting all together (the thousand pieces), a man clothed in a blackish (dirty) dress 30 alighted and approaching him, said, “This is mine; I have left it here.” He answered, “The Anāervas ṣ have given it to me.” The man said “Then it belongs to either of us, thy father may decide.” He went to his father. He asked him, “Have they not, my dear son, given you (the reward)?” He said, “They have given me; but a man clothed in a blackish dress alighted, and approaching me, said, ‘this is mine, I have left it here.’ So saying, he took it.” The father said, “It is his, my dear son! but he will give it to thee.” He went back to him, and said, “Sir, this belongs only to you; so says my father.” He said, “I give it to thee, because you have spoken the truth, (i.e. acknowledged that it is my property).” Therefore a man who is learned must speak only the truth. This is the mantra of “the thousand gifts,” the Nābhandeśliṣṭha hymn. Upon that man who has this knowledge a thousand gifts shower, and he gets a glimpse of heaven by means of the sixth day.

30 Say, says that according to another Śākha, this man is Rudra, the master of cattle.

15.
(On the auxiliary Schastras at the evening libation, Nābhandeśliṣṭha, Vālakhiyā, the Sukirti hymn, Vrishākapi, and Eavāmarut. The Agnimitra Schastra of the sixth day. See 6, 27-30.)

The Hotar ought to repeat those Schastras which are called the accompaniments (of the others on the sixth day), viz. the Nābhandeśliṣṭha, Vālakhiyā, Vrishākapi and Eavāmarut only as auxiliaries (to the Vaisvadeva-Schastra). If the Hotar foregoes only one of them, (these additional Schastras) the sacrificer will lose something. If he foregoes the Nābhandeśliṣṭha, then the sacrificer will lose his semen; if he foregoes the Vālakhiyā, then the sacrificer will lose his breath; if he foregoes the Vrishākapi, the sacrificer will lose his soul, and if he foregoes the Eavāmarut, then he will turn the sacrificer out of his divine and human position. By means of the Nābhandeśliṣṭha, he (the priest) poured the semen into the sacrificer; by means of the Vālakhiyā verses he transformed them (to make an embryo). By means of the hymn 31 by Sukirti, the son of Kakshihvat, he made the womb set forth the child, because therein (in the first verse is said), “Let us rejoice in thy shelter, Indra! (just as people find pleasure in a large commodious room).” Thence the child (garbha) though being larger does not damage the womb which is (much) smaller. If the womb is prepared by (this) sacred hymn (Brahma, the Sukirti hymn), then the Hotar imparts to the sacrificer the faculty of walking by means of the Eavāmarut hymn (5, 87). If he has done all required for making the sacrificer walk, then he walks (he has obtained the faculty of walking).

Ahaścha krishnam ahar arjunam (6, 9, 1-3) is the beginning of the Agnimitra Schastra, because ahaś

31 Ape prācha Indra (10, 131).
ahas is a repetition, and a consonance, which is a characteristic of the sixth day. Madhvo vo náma márutam yajtrá (7, 57) is the Maruta hymn. Here is the plural (because the Marutas are many) to be urged; because the plural is an anta, and this is a characteristic of the sixth day.

Játavedase sunaváma (1, 99, 1) is the invariable Játavedás verse. Sa praptathá sahasá (1, 96, 1) is the (Nvid) hymn for Játavedás, whose verses have the same refrain, which is a characteristic of the sixth day.

The priest, apprehending the anta, i.e. ends of the sacrifice, might fall down, keeps them up by repeating twice the word dhárayan, i.e. they may hold, just as one ties and unties successively the ends of a cord, or just as one (a tanner) is driving in the end of a (wetted) skin a peg in order to keep it (expanded). It is done to keep the sacrifice uninterrupted. Those who have such a knowledge have the three days continuous and unbroken (undisturbed).

THIRD CHAPTER.
(The characteristics and Shastras of the seventh and eighth days.)

16.
(The characteristics of the seventh day. The Shastras of the morning and midday libation.)

The terms ā and pra are the characteristics of the seventh day. The seventh day is just like the first, yuhta, ratha, ās u, piba, the deity mentioned in the first pade, the allusion to this world (earth), jāta, anirūkta, harishvat (future), these are the characteristics of the seventh day.

Samudrád úrmim (10, 123, 2) is the Ajya hymn. Here is something hidden (anirūkta, i.e. not explicitly stated) which is a characteristic of the seventh day. In the sea (Samudra) is Vāch; because neither the sea becomes (ever) extinct, nor Vāch. Thence this (hymn) is the Ajya (Shastr) of the seventh day. From the Yajna (sacrifice) only, the Hotar thus extends the sacrifice, and thus they recover Vāch again (to continue the sacrifice). The Stomas are at an end, the metres are at an end on the sixth day. Just as (at the Darsāpiṇāmāsa Iṣṭi) they cause to drip upon the pieces of sacrificial food drops of melted butter (áyja), in order to make them hot again for recovering its essence already gone; in the same way they recover the Stomas and metres for regaining (the essence of) the sacrifice again by this Ajya Shastra of the seventh day. It is in the Trishṭubh metre; because this is the metre at the morning libation during the (last) three days.

The Pra-uga Shastra consists of the following mantras: ā váyo bhúsha (7, 92, 1), prajābhir yáś (7, 92, 3), á no náyudbhik śatirn (7, 92, 5), pra sotá jíro adhvareshu asthát (7, 92, 2), ye váyava indra máda násá (7, 92, 4), và váma śatam (7, 91, 6), pra yad vam Mitrávaruṇā (6, 67, 9-11), á gomátā nádayá (7, 72, 1-3) á no deva śravasa (7, 30, 1-3), pra vo yujnesu (7, 43, 1-3), pra kshodasa dháyasá (7, 95, 1-3). In these verses there are the characteristics of the

1 With the sixth day the sacrifice is finished. Vāch is done up; but the priest commences now developing the Yajna itself. This can be done only by starting from the Yajna itself (without any other help), and recovering the Vāch in the form of this allusion.
2 All this is implied in the expression pratyabhikádayan.
3 These six verses form two triplets; they all are so called ekadánta, and constitute the two triplets for Váyu and Indra respectively, which are always required at the Pra-uga Shastra.
seventh day, द and prā, contained. They are in the Trishtubh metre, because this is the metre at the morning libation during the (last) three days.

A trasratham yathotaya (८, ५७, १-२), idam vaso
sūtaṃ andulā (८, २, १-२), Indra vediyā ed itī (Vāl. ५,
५-६), praitu Brahmanapati (१, ४०, ३-४), Agnī netā
(३, २०, ४), toam soma kawubhiḥ (१, ९१, २), pīncarnty
arpā (१, ६४, ६), prā ra indrāya bhirate (८, ७८, ३) are
the extension (of the Maruvatīya Shastra) of the
seventh day, identical with that of the first.

In the hymn, Kayā sūbhā savayasyaḥ (१, १६५)
(9th verse) in the words na jāyāmāno naśate na
jāta the term jāta occurs, which is one of the
characteristics of the seventh day. This is the
Kayāsūbhīya hymn which effectsa unanimity (among
people) and prolongs life. By means of it Indra,
Agastya, and the Maruts became (unanimous).
By reciting the Kayāsūbhīyam hymn, the Hotar
produces unanimity. But it bears upon the
prolongation of life also. Who desires that, may have
repeated the Kayāsūbhīyam. It is in the Trishtubh
metre. By means of its pada which remains firm,
the Hotar keeps the libation in its proper place,
preventing it from falling down.

The hymn, tyam su mesham mahayā (१, ५२) contains
(in the second pada of the first verse) the words
aṭayaḥ na vijām havaṇasyādṛtratham, the term ratha,
i. e. carriage, being a characteristic of the seventh
day. It is in the Jagati metre, for the Jagatis are the
leading metres at the midday libation of these three
last days. The Nivid is placed in that metre which is
the leading; thence one places (here) the Nivid
in the Jagatis.

The hymns representing cohabitation are now re-
peated; they are in the Trishtubh and Jagati metres.
Because cattle is represented by cohabitation and
the Chandomās⁴ are cattle and calculated for ob-
taining cattle. Tyām iddhi havamahe, and tvam ky̋hī
t⁴ The Chandomās are three peculiar Stomas, which are required
on the three last days of Navarātra, or the seventh, eighth, and
ninth days of the Drāḍāsāḥī and the name of these three
days themselves. They are minutely described in the Tāṇḍya
Brahmaṇam १, ७-१३. These Stomas are, the twenty-four-fold
(चतुर्भावीयी), the forty-four-fold (चतुर्भावीयी), and the
forty-eight-fold (चतुर्भावीयी). The verses required for chant-
ing the Chandomā on the three last days of Navarātra are (according
to the Ugieneār prayoga of the Drāḍāsāḥī) all put together in the
second part of the Sāmavedārāhikam, commencing with the second
Artha of the fourth Prāṇāhaka (pra kāyam vaśeṇa), and ending
with the fifth Prāṇāhaka (with the verse Yūnākṣa hi keśaṁ
hara). The order is, on the seventh day all Śama verses are put in
the twenty-four-fold Stoma, on the eighth all are chanted according
to the forty-four-fold Stoma in three varieties, on the ninth all are
put in the forty-eight-fold Stoma, of which there are two varieties
eumerated. There is here no change of the Stomas according to the
libations, as it is in the Agniṣṭoma and the cognate sacrifices.
That Stoma, in which the first Stotram (the Bāhish-pavamāna) is
chanted, remains in force for the whole day. The Bāhish-pavamānas
of all three days, generally contain as many verses as the Stoma
has members. So, for instance, the Bāhish-pavamāna of the seventh
day consists of ८ verses (Sāmaveda ii. ४५८-५९), for the twenty-
four-fold Stoma is reigning during this day; the Bāhish-pavamāna of the
eighth day consists of forty verses (Sāmaveda ii. ५३४-५७),
for the Stoma reigning during this day is the forty-four-fold, ી. ી.
The four Śamans which follow the Bāhish-pavamāna Stotras at the
midday libations are called āsyaṇi, the four which follow the
Pavamāna Stotras at the midday libation, go by the name of
Prāshthāni, and the four which follow the Arbhrā-pavamāna Stotra
at the evening libration are called uktantañi. Now the āsyaṇi, prāsh-
thāni and uktantañi generally consist only either of three or even
only two verses. If they consist of only two verses, they are to be
made three, just as is the case with the Rathantara, Naḍhara, and
Kāloya Prāshthā at the Agniḥstoma. The three verses then are, in
three turns, so often to be repeated, as to yield twenty-four, forty-
four, or forty-eight. Each turn of the twenty-four-fold Stoma con-
tains, for instance, eight verses, in three divisions, in the following
order:—

I. ८— sleeaf, 3; b, 4; c, 1; III. ८— sleeaf, 1, 3; b, 3; e, 4; 111, ८— sleeaf, 11; b, 1; c, 3.

In the forty-four-fold Stoma the repetitions are arranged in the
following way:—

I. १५— sleeaf, 3; b, 11; c, 1; II. १५— sleeaf, १, 3; b, ३; c, १०; III. १५— sleeaf, ११; b, १; e, ३.
chera [8, 50, 1-2] form the Brihat Prishtha on the seventh day. The same Prishthas take place as on the sixth day. The Vairupam (Sama) belongs to the Rathantaram; the Vairujam to the Brihat; the Sakvaram to the Rathantaram, and the Raivatam to the Brihat. Therefore (because the Raivatam representing the Brihat was chanted on the sixth day) the Brihat Prishtha takes place (on the seventh day); for they fasten through that Brihat (of the sixth day) the Brihat (of the seventh day) to prevent the cutting off of the Stomas; for if the Rathantaram (which is opposed to the Brihat) is used, then the union (of the sixth and seventh days) is destroyed. Therefore only the Brihat is to be used (on the seventh day).

Yad varana is the immovable Dhayya. By the subsequent recital of the Rathantaram abhi trd svara nusmah the Hotar brings all back to the womb; for this is a Rathantara day according to its position. Piba sutasya ravanah (8, 3, 1-2) is the Sama Pragatha, which has piba, one of the characteristics of the seventh day. Tyam ti shu rjanam is the invariable Tarshaya.

17
(The remainder of the Nishkevnlya Shasra. The Shastras of the evening libation.)

Indrasya un virya (1, 32) is a hymn which has the characteristic word pra of the seventh day. It is

The forty-eight-fold Stoma is as follows:

I. 16—a, 3, b, 13, c, 1: II. 16—a, 1; b, 9; c, 13: III. 16—a, 13; b, 11; c, 3.

The forty-eight-fold Stoma is the last of the Stomas; hence it is called anva. The Chandomah are said to have the animal form. According to the Tandyaa Brahma (5, 8) the animals have eight hooves, hence there are eight verses required in each turn when the twenty-four-fold Stoma is made; or they are said (5, 12) to consist of sixteen paces; hence there are sixteen verses in each turn required when the forty-eight-fold Stoma is made.

in the Trishubha metre. By means of the padas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Abhi tyam meham purukutam (1, 51, 1) is a hymn in which pra is replaced by abhi, forming a characteristic of the seventh day. It is in the Jagati metre, because the Jagatis are the leading metre at the midday libation. Therefore the Nivads is to be placed in it.

These hymns representing cohabitation are now repeated, which are in the Trishubha and Jagati metres; because cohabitation represents cattle, and the Chandomas represent cattle; (this is done) in order to obtain cattle.

Tat savitas virminha (5, 82, 1-3), adya no deva Saritar (5, 82, 3-5) are the beginning and sequel of the Vaisvadeva Shasra in the Itanthara days, on the seventh day. Abhi trd deva Savitar (1, 24, 3) is the (Nivid) hymn for Savitar, which contains instead of pra the word abhi, which is identical with pra, a characteristic of the seventh day.

Pretam ujasna (2, 41, 19) is the (Nivid) hymn for Dyavapritihiv, which contains the word pra. Asam deravyajamana (1, 20) is the (Nivid) hymn for the Ribhus, which contains the word san to be born.

He repeats now the verses, consisting of two padas, commencing adhi ramasa suha, (10, 172, 1); for man has two feet, and animals have four; animals are represented by the Chandomas. (This is done) for obtaining cattle. If he repeats these verses which consist of two feet, then he places the sacrificer, who has two legs, among the four-footed cattle.

Abhir abhig ludo (1, 14) is the (Nivid) hymn for the Vaisvedevah, which has the characteristic of the seventh day. It is in the Gaya meter; for
the third libation is headed by the Gāyatri during these three days.

Vivānas aṇijaś mat is the beginning of the Agnimārutsa Shastra, which contains the word jan to be born. Pra yad vaś tristhūbham (8, 7) is the (Nivid) hymn for the Marutas, which has the word pra. Jātavedasunavāna (1, 99, 1) is the invariable Jātavedās verse. Dūtam va viśvavedasam (4, 8) is the (Nivid) hymn for Jātavedās, where the name (Jātavedās) is not explicitly mentioned (only hinted at). All these are in the Gāyatri metre; for the third libation on these three days is headed by the Gāyatri.

18.

(The characteristics of the eighth day. The Shastras of the morning and midday libations.)

Neither the words á nor pra, but what is "standing" is the characteristic of the eighth day; because the eighth is identical with the second. The characteristics are, ārdhva, prati, antar, rishan, rishan, the mentioning of the deity in the middle pada, an allusion to the airy region, twice the name Agni (in the same pada), the words mahād, vihūta, punar, the present tense.

Agnim va deram agnih (7, 3) is the Ajya of the eighth day; because it contains twice the word agni. It is in the Tristhūbhi metre; for the Tristhūbhi is the leading metre at the morning libation during these three days. The Praṇa Shastra is composed of the following verses: Kurid anga namasa (7, 91, 1), pīva anān (7, 91, 3), unshan ushanāṅ (7, 90, 4), uantar dītā (7, 91, 2), yāvat tara (7, 91, 4-5), prati vāṃ sāra udite (7, 65, 1-3), dhenuḥ pratnusa (3, 58, 1-3), Brahmaṁ indropa (7, 28, 1-3), ārdheo agnih sumati (7, 39, 1-3), uṣṭa sāh sarasvati (7, 95, 4-6). In these verses are the characteristics prati, antar, vihūta, urdhra contained; they are in the Tristhūbhi metre, which is the leading metre at the morning libation on these three days.

The extension of the Marutsavatya Shastra consists of the following verses: Vivānas tasya vāpatim (8, 57, 4), Indra it Somapā ekah (8, 2, 4), Indra nediyakīd ehi (Vāl, 5, 5-6), uttashha ṛṣhrmanaspate (1, 40, 1-2), aṣṭrī nor, tvaḥ soma krtaḥbhāh, pinavanty apo, bhihād inḍrāya gāyante. This Shastra is identical with that of the second day.

Now follow the Mahadvaḥ hymns, i.e., such ones as contain the word mahat great. (These are) saṁsā mahām (3, 49), mahus'hit team (1, 169), piñā somam abhi yam (6, 17, in the words urvam gāryam mahi), mahām indro urivat (6, 19). This hymn is in the Tristhūbhi metre; by means of its padaś which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Tam asya dyātā prithivī (10, 113) is a mahadvaḥ hymn also; for in the second pada of the first verse the word mahimāno occurs. It is in the Jagati metre. The Jagatis are the leading metres at the midday libation during the three last days (abovementioned). Thence the Nivid is placed in it. These hymns represent cohabitation; they are in the Tristhūbhi and Jagati metres, for cattle is represented by cohabitation, and for obtaining cattle, the mahadvaḥ hymns are repeated. The air is mahat; in order to obtain the airy region, five hymns (there are five, four in Tristhūbhi, and one in Jagati) are required. For the Pāṁkti metre comprises five padaś, the sacrifice belongs to this metre, cattle belong to it; cattle is represented by the Chandomās.

Abhi trā sūra norumah, and abhi tvā pūrvapitaya form the Rathantaram Prishtham of the eighth day. Yad rāvana is the invariable Dhāyya. By (trām iddhi 마련) all is brought back to the womb;
for this day is a Bárhata day according to its position. Udbhayaṁ srīparachcha (8, 50, 1-2) is the Sāma Pragātha; the meaning of udbhayaṁ, i.e. both, in it is, what is to-day and what was yesterday. This is a characteristic of the eighth day, which is a Brihat day. Tyam & shu rājīnam is the invariable Türkshya.

19.
(The Mahādevat hymns of the Nishkhvalya Shastra. The Shastras of the evening libation.)

The five Mahādevat hymns are, apūryā purut-amāni (6, 32), tām su te hṛtīm (10, 54), tvam mahān Indra yo ha (1, 63), tvam mahan indra tubhyam (4, 17). These (four) hymns are in the Trishūbha metre; by means of its pādas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down. The fifth is in the Jagati metre, viz. divās'chide asya varinā (1, 55), which contains in the words, indram na mahan the term mahan great. For obtaining cattle these Mahādevat hymns are repeated. The air is mahan, and for obtaining the airy region two times five hymns must be repeated. Because a Paṅkti (a collection of five hymns) has five feet, the Yajna consists of five parts, cattle consist of five parts. Twice five makes ten; this decade is Virūṭ, Virūṭ is food, cattle are food, the Chandomās are cattle.

Viśv devasya netus (5, 50, 1), tvat savitvar varṇeyam ā visvedevas saptatim (5, 82, 7-8), are the beginning and sequel of the Vaisvādeva Shastra. Hīranvāpūrṇa stāye (1, 22, 5-7) which contains the word ārdhā, is the (Nivid) hymn for Savitar. Mahi dyānuḥ prīthivī chana (1, 22, 13-15) is the (Nivid) hymn for Dyāvā-prīthivī, which contains the word mahan. Yuvānā

pitarā punar (1, 20, 4-8) is the (Nivid) hymn for the Ribhus, which has the characteristic word "punah."

Imā nu kaṁ bhuvanā (10, 157) is the hymn which contains only verses of two feet. For man has two feet, whilst the animals have four, and by means of this hymn he places the two-footed sacrificer among the four-footed cattle. Devānām id aro mahaḥ (8, 72, 1) is the (Nivid) hymn for the Viśvevedāvas, which contains the term mahaḥ. These verses are in the Gāyatri metre (except the Dvipāda), because the Gāyatri is the leading metre at the evening libation during these three (last) days.

By rītārānam vaisvānaron (Asa. Śr. S. 8, 10), commences the Agnimārūta Shastra; because in the words agnir vaisvānaro māhāna, there is the word mahaḥ contained. Kriṣam vaḥ śardho mārutam (1, 37) is the (Nivid) hymn for the Marutas; because it contains (in the fifth verse) the word vārydhe, which is a characteristic of the eighth day.

Jātavedus sunaṁa is the invariable Jātavedus verse. Agna mrīla mahaḥ asi (4, 9) is the (Nivid) hymn for Jātavedus; it contains the characteristic term mahaḥ. All these verses are in the Gāyatri metre, which is the (leading) metre at the evening libation during these three (last) days.

FOURTH CHAPTER.
The ninth and tenth days of the Dyaḍāsāha. Conclusion of this sacrifice.)

20.
(The characteristics of the ninth day. The Shastras of the morning and midday libations.)

What has the same refrain, is a characteristic of the ninth day. This day has the same characteristics as

It contains five verses, which are called Dvipāda Trishūbha. (64y. in his Commentary on the Saṁhitā.)

30°
the third, viz. aśva, anta, punarāvrittam, punar-
miśritam, rata, paryasta, the number three, antarūpa,
the mentioning of the deity in the last pada, an
allusion to that world, suchi splendour, satya truth,
kṣetra to reside, gata gone, oḥa house, the past tense.

Agaṇna mahā navamś (7, 12, 1) is the Ajya hymn
of the ninth day, because it contains the word
“gone” (in agaṇna we went), it is in the Trishṭubh
metre.

The Pra-ugā Shastra consists of the following
verses; pra virayā (7, 90, 1), te te sātyena munaṇa
(7, 90, 5), divi kālayanta (7, 64, 1), dvi iva vārdā
(7, 70, 1-3), oyam soma indra tubhyam sunva (7, 29,
1-3), pra Brāhmaṇa (7, 42, 1-3), Sarasatīṃ devayan-
to (10, 17, 7-9), ā no divo brāhmanā (5, 43, 11-13),
Sarasvatī abhi no (6, 61, 14-16). These verses have
the characteristics, suchi, i.e. splendour; satyena, i.e.
truth; kṣetra, i.e. residence; gata, i.e. gone; oḥa, i.e.
house. They are in the Trishṭubh metre, which is
the (leading) metre at the morning libation, during
the three (last) days.

The extension (of the Marutvaṭīya Shastra) is the
same as on the third day. The five hymns represent-
ing cohabitation which contain the characteristics
of this day, and represent cattle, are, Indra svāḥā
pibatu (3, 50); svāḥā here is an anta; gāyat sāma
nabhaṇyam (1, 173), which contains an anta in
the word svāḥa; tīrṣṭā hari ratha (3, 35),
which contains an anta in śthā to stand; ima uvā puruṣam-
āṣya (6, 21), which contains an anta in rathesha.

The four verse of the Trishṭubh metre. The fifth is
in the Jagati metre, pra mandine pitumāt (1, 101), whose
verses have the same refrain. The Jagati being the
leading metre on the three (last) days, the Nivid is to
be put in them. These hymns in the Trishṭubh and
Jagati metres are repeated as (representing) cohabita-
tion. For cattle is cohabitation; the Chandomās are
cattle. (This is done) for obtaining cattle. Five
(such) hymns are repeated. For the Paṅkti consists
of five pādas; the sacrifice has the nature of the
Paṅkti, and so have cattle (also); the Chandomās are
cattle; (this is done) for obtaining cattle.

Trām ủdhi hucāmahe and tvām hyeḥi chhṛave, form
the Brīhat Prishṭha. Yad śvacā is the invariable
Dvāyyā. By abhi te ā sūra no uno all is brought
to the womb, because the ninth day is a Rathantara day
according to its position. Indra tridhātu sāraṇam
(6, 46, 9-10) is the Śāma Pragāthā containing the
characteristic “three.” (The Türkshya just as on the
other days.)

21.
(The remainder of the Nishkevāliya Shastra. The
Shustrus of the evening libation.)

There are five other pair-hymns enumerated,
the four first are in the Trishṭubh, the fifth in the Jagati
metre. These are, saṁ cha tee jagnm (6, 34), which
contains the word “gone;” kṣatā bhuvān (6, 35)
which contains the word “kṣetra” to reside (in
kṣhayanta), which is an antarūpa, “he resides, as it
were, gone to an end (having gained his object),”
ā satya yātu (4, 16) which contains satya truth, tō
ta indriyam paramam (1, 103), which contains an
anta in the word “paramam” i.e. highest. Ahāṁ
bhunā (10, 48, 1), which contains an anta in jayāṁ,
I conquer.1

The commencement and sequel of the Vaiśvadeva
Shastra is, tō Savitar trivimāhe, and adya no dēva
Savitār. (The Nivid) hymn for Savitar is doṣko
dagāt (?) The (Nivid) hymn for Dyāvāprithivi is,
pracām māhi dyavi abhi (4, 56, 5-7).

1 For the sentences here omitted in the translation (they are only
repetition) see 5, 19.
Indra was dādāt to nah (8, 82, 34), te no ratuñi (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words triñ aṣaptāni (1, 20, 7) contain the characteristic “three.” Bāhurē roc rishūn (8, 29) is the Dvipād. By repeating a Dvipād, the Hotar puts the two-legged sacrificer among the four-legged animals. Ye triñatī trayaṃ para (8, 28) is the (Nivid) hymn for the rīṣvedevān, because it contains the term “three.” Vāisrānaro na utaye (Asv Sr. S. 8, 11) is the Pratipad of the Agnimārutasstra; it contains the term parāvatah, which is an anta.

Maruto yasa hi kṣaya (1, 86) is the (Nivid) hymn for the Marutas. It contains the term kṣi to reside, which is an antaripam; for one resides, as it were, after having gone to a (certain) object.

The (Nivid) hymn for Jātavēnas is, prāgnaye vācham traya (10, 187) (each verse of which ends with) sa nah parshad ati dvishān, i.e. may he (Agni) overcome our enemies, and bring (safely our ceremonies) to a conclusion. He repeats this refrain twice. For in this Navarātra sacrifice (which is lasting for nine days) there are so many ceremonies, that the committal of a mistake is unavoidable. In order to make good (any such mistake, the pāda mentioned must be repeated twice). By doing so, the Hotar makes them (the priests and sacrificers) free from all guilt. These verses are in the Gāyatrī metre; for the Gāyatrī is the (leading) metre at the evening libation during the three (last) days.

22.

(To what the different parts of the Dvādasāhā are to be likened. The tenth day.)

The six Prāṣṭhā days (the six first in the Dvādasāhā) represent the mouth; the Chandomāh days, from the seventh to the ninth, are then what is in the mouth, as tongue, palate, and teeth; but that by which one produces articulate sounds of speech, or by which one distinguishes the sweet and not sweet, this is the tenth day. Or the six Prāṣṭhā days are comparable to the nostrils, and what is between them, to the Chandomāh days; but that by which one discerns the different smells, this is the tenth day. Or the six Prāṣṭhā days are comparable to the eye; the Chandomāh are then the black in the eye, and the tenth day then is the pupil of the eye, by which one sees. Or the six Prāṣṭhā days are comparable to the ear; while the Chandomāh represent what is in the ear; but by what one hears, that is the tenth day.

The tenth day is happiness; those who enter on the tenth day, enter on happiness, therefore silence must be kept during the tenth day; for “we shall not bespeak the (goddess of) fortune,” because a happy thing is not to be spoken to.

Now the priests walk, clean themselves, and proceed to the place of the sacrificer’s wife (patnisvālā). That one of the priests, who should know this invocation offering (ākuti), shall say:

“Hold one another;” then he shall offer the oblation by repeating the mantra “here be thou happy, here be ye happy, here may be a hold, here may be a hold for all that is yours;” may Agni carry it (the sacrifice) up! Svāhā! 1 may he take it up!”

When he says, “be happy here,” then he makes happy (joyful) all those (sacrificers) who are in this

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* This is a very common superstition spread in Europe; not to speak, for instance, on finding some treasure in the earth. Gāyas explains avrodah by “to blame;” but this is not required, and is not good sense.

* To make Homa.

* All that you have, all your possessions may be upheld and remain in the same prosperous state.

* The formula Svāhā is personified and taken as a deity.
world. When he says, "enjoy yourselves," then he makes joyful their offspring in these worlds. When he says, "here may be a hold, a hold for all that is yours," then he provides the sacrificers with children, and speech (the power of speech). By the words "may Agni carry it up" (rāt) the Rathantaram Sāman is to be understood, and by "Śvāhā! may he carry it up!" the Brihat Sāman is meant. For the Rathantaram and Brihat Sāman are the cohabitation of the gods; by means of this cohabitation of the gods one obtains generation; by means of this cohabitation of the gods generation is produced. (This is done) for production. He who has this knowledge obtains children and cattle.

Now they all go and make ablution and proceed to the place of the Agnidhra. That one who knows the invocation offering (āhuti) shall say, "hold now one another," then he should bring the offering and recite, "he who produced besides us this ground (our) mother, he, the preserver who feeds (us), may preserve in us wealth, vigour, health, and strength, Śvāhā!" Who knowing this, recites this formula, gains for himself, as well as for the sacrificers, wealth, vigour, health, and strength.

23.

(The chanting and repeating of the Serpent mantra. The Chaturhotri mantra. Its effect. Who ought to repeat it.)

All the other priests (except the Udgātris) go from thence (the Agnidhriya fire) and proceed to the Sadas (a place in the south-east of the Uttarāvedi) all walking each in his own way, in this or that direction. But the Udgātris walk together. They chant the verses (seen) by the Queen of the Serpents (Sarpa-rājini); because the earth (iyam) is the Queen of the Serpents, for she is the queen of all that moves (sarpat). She was in the beginning without hair, as it were (without trees, bushes, &c.) She then saw this mantra, which commences, āyam gauh prīṣiṁ'ri akramit (10, 189). In consequence of it, she obtained a motley appearance, she became variegated (being able to produce) any form she might like (such as) herbs, trees, and all (other) forms. Therefore the man who has such a knowledge obtains the faculty of assuming any form he might choose.

The three Udgātris, Prastotar, Udgātar, and Pratiharar, repeat their respective parts in their mind (i.e. they do not utter words), but the hotar repeats (aloud) with his voice; for Vāch (speech) and Manas (mind) are the cohabitation of the gods. By means of this cohabitation of the gods, he who has such knowledge obtains children and cattle.

The hotar now sets forth the Chaturhotri mantras; he repeats them as the Shastra accompanying the Stotram (the chanting of the verses just mentioned) by the Udgātris. The sacrificial name of the deities in the Chaturhotri was concealed. Therefore the hotar now sets forth these names, and makes public the appropriate sacrificial name of the deities, and brings what has become public, to the public. He who has this knowledge, becomes public (i.e. celebrated).

A Brahman who, after having completed his Vedic studies, should not attain to any fame, should go to a forest, string together the stalks of Dharba grass, with their ends standing upwards, and sitting on the right side of another Brahman, repeat with a loud voice, the Chaturhotri mantras. (Should he do so, he would attain to fame).

* This is generally done before the singing of a mantra by the Udgātar; but the Udgātar not being allowed at this occasion to utter words, his office is taken by the Hotar.
24.

(When and how the priests break their silence on the tenth day.)

All touch now the branch of an Udimbara tree (which is at the sacrificial compound behind the seat of the Udghatar) with their hands, thinking, "I touch food and juice;" for the Udimbara tree represents juice and food. At the time that the gods distributed (for the earth) food and juice, the Udimbara tree grew up; therefore it brings forth every year three times ripe fruits. If they take the Udimbara branches in their hands, they then take food and juice. They suppress speech, for the sacrifice is speech; in suppressing the sacrifice (by abstaining from it) they suppress the day; for the day is the heaven-world, and (consequently) they subdue the heaven-world. No speech is allowed during the day; if they would speak during the day, they would hand over the day to the enemy; if they would speak during the night, they would hand over the night to the enemy. Only at the time when the sun has half set, they should speak; for then they leave but this much space (as is between the conjunction of day and night) to the enemy. Or they should speak (only) after the sun has completely set. By doing so, they make their enemy and adversary share in the darkness. Walking round the Ahavaniya fire, they then speak; for the Ahavaniya fire is the sacrifice, and the heaven-world; for by means of the sacrifice, which is the gate of the heaven-world, they go to the heaven-world. By the words, "if we have failed, by omission, or improper application, or by excess, of

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25.

(The Chaturhotri mantras. The bodies of Prajapati. The Brahmodhyam. The sacrificers take their seats in heaven.)

When the Hotar is about to repeat the Chaturhotri mantra, he cries, "Adhvaryu!" This is the proper form of the āhāra (at this occasion, and not sōṁsācōm). The Adhvaryu then responds "Oṃ, Hotar! Ṭathā Hotar!". The Hotar (thereupon) repeats (the Chaturhotri mantras), stopping at each of the ten padas:

1. Their sacrificial spoon was intelligence!
2. Their offering was endowed with intellect!
3. Their altar was speech!
4. Their Darhis (seat) was thought!
5. Their Agni was understanding!
6. Their Agnidhira was reasoning!
7. Their offering (hāris) was breath!
8. Their Adhvaryu was the Śūman!
9. Their Hotar was Vāchaspätī!
10. Their Maitrīvarūṇa (ṣuṣu-svarūṇa) was the mind!
11. They (sacrificers) took (with their mind) the Graha!
12. O ruler Vāchaspätī, O giver, O name!
13. Let us put down thy name!
14. May'st thou put down our (names); with (our)
names go to heaven (announce our arrival in heaven)!

(15) What success the gods who have Prajápati for their master, gained, the same we shall gain!"

The Hotar now reads the Prajápati tanu (bodies) mantras, and the Brahmodyam.

(1 & 2) Eater of food, and mistress of food. The eater of food is Agni; the mistress of food is Aditya.

(3 & 4) The happy and fortunate. By "happy" Soma, and by "fortunate" cattle are meant.

(5 & 6) The houseless and the dauntless. "Houseless" is Vāyu, who never lives in a house, and "fearless" is Death, for all fear him.

(7 & 8) The not reached, and not to be reached. "The not reached" is Earth, and "the not to be reached" is Heaven.

(9 & 10) The unconquerable, and the not to be stopped. "The unconquerable" is Agni, and "the not to be stopped" is Aditya (sun).

(11 & 12) Who has no first (material) cause (upāriṣṭa), nor is liable to destruction. "Who has no first (material) cause" is the mind (manas), and "what is not liable to destruction" is the year.

These twelve bodies of Prajñāpati make up the whole Prajñāpati. On the tenth day one reaches the whole Prajñāpati.

They now repeat the Brahmodyam.9 "Agni is

"the house-father; thus say some, for he is the master (house-father) of the world (earth). Vāyu is the house-father, thus say others; for he is the ruler of the airy region. That one (Aditya, the sun) is the house-father; for he burns (with his rays). The Ritus are the houses. He who knows what god is their (the Ritus') house-father, becomes their house-father, and succeeds. Such sacrificers are successful (they become masters themselves).

House-father (master) becomes he who knows the god who destroys the evil consequences of sin (Aditya, the sun). This house-father destroys the evil consequences of sin and becomes (sole) master. These sacrificers destroy the evil consequences of their sin (and say), O Adhvaryu! we have succeeded, we have succeeded!"

FIFTH CHAPTER.

(The Agnihotram. On the duties of the Brahmk priest.)

26.

(The Agnihotram.1 When the sacrificer has to order his priest to bring fire to the Ahavaniya. The sixteen parts of the Agnihotram.)

The Agnihotri says to his Adhvaryu, "Take from (here the Gürhapatyā fire) the Ahavaniya fire." Thus he says at evening; for what good he was doing during the day, all that is taken away (together with

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9 Heaven-world. The gods ascended to heaven by sacrifice. The same is the object of the sacrificer. This is the Gwra mantra, recited by the Hotar. Now follow the Prajñāpati tanu mantras, and the Brahmodyam. There are twelve Prajñāpati tanu mantras; they are repeated by pārta, every time two.

10 That is, what Brahmanas ought to repeat. It begins with the words, Agni grthopatiḥ and ends with arūmataḥ. This Brahmodyam is no proper mantra, but a kind of Brāhmaṇam, or theological exposition. However the whole is repeated by the Hotar as a mantra. See the whole of it also in the Adv. Sr. S. 6, 13.

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1 The Agnihotram is a burnt offering of fresh milk brought every day twice during the whole term of life. Before a Brahman can take upon himself to bring the Agnihotram, he has to establish the three sacred fires, Gürhapatyā, Dakšāyaṇa, and Ahavaniya. This ceremony is called Agvuddhāna. The performers of these daily oblations are called "Agnihotri." They alone are entitled to bring the lahitas and soma sacrifices. There are up to this day Agnihotris in the Dekkha, who may be regarded as the true followers of the ancient Vedic religion.
the fire and brought) eastwards and put in safety. If he says at morning time, “Take from (here) the Ahavaniya,” then he takes with him all the good he was doing during the night, (brings it) eastwards and puts it in safety. The Ahavaniya fire is the sacrifice (sacrificial fire); the Ahavaniya is the heaven-world. He who has this knowledge, places the heaven-world (the real heaven) in the heaven-world, which is represented by the sacrifice alone. Who knows the Agnihotram which belongs to all gods, which consists of sixteen parts, and is placed among cattle, is successful by means of it.

What in it (the offering of which the Agnihotram consists) is of the cow (such as milk) belongs to Rudra. What is joined to the calf belongs to Vinyu. What is being milked belongs to the As’veins. What has been milked, belongs to soma. What is put on the fire to boil belongs to Varuna. What bubbles up (in boiling) belongs to Pushan. What is dripping down belongs to the Maruts. What has bubbles, belongs to the Vis’vedevas. The cream (of the milk) gathered, belongs to Mitra. What falls out (of the pot) belongs to Heaven and Earth. What turns up (in boiling) belongs to Sadhar. What is seized (and placed in the vessel) belongs to Vishnu. What is placed (on the Vedi) belongs to Brhaspati. The first offering is Agni’s, the latter portion is Prajñapati’s, the offering itself (chief portion) belongs to Indra. This is the Agnihotram, belonging to all gods, which comprises sixteen parts.

27.

(How the priest has to make good certain casualties which may happen when the Agnihotram is offered.)

If the cow of an Agnihotri, which is joined to her calf, sits down during the time of being milked, what is the penance for it? He shall repeat over it, this mantra, “Why dost thou sit down out of fear? from this grant us safety! protect all our cattle! Praise to Rudra the giver!” (By repeating the following mantra) he should raise her up. “The divine Aditi (cow) rose, and put long life in the sacrifice, she who provides Indra, Mitra, and Varuna with their (respective) shares (in the sacrifice).” Or he may hold on her udder and mouth a vessel filled with water and give her (the cow) then to a Brahman. This is another Prayaischitta (penance).

If the cow of an Agnihotri which is joined to her calf, cries during the time of being milked, how is this to be atoned for? If she cries out of hunger, to indicate to the sacrificer what she is in need of, then he shall give her more food in order to appease her. For food is appeasing. The mantra sivayasad bhagavati (1, 164, 40) is to be repeated. This is the Prayaischitta.

If the cow of an Agnihotri which is joined to her calf moves during the time of being milked, what is the Prayaischitta? Should she in moving spill (some milk) then she shall stroke her, and whisper (the following words), “What of the milk might have fallen to the ground to-day, what might have gone to the herbs, what to the waters,—may this milk be in my houses, (my) cow, (my) calves, and in me.” He shall then bring a burnt offering with what has remained, if it be sufficient for making the burnt offering (Homa).

Should all in the vessel have been spilt (by the moving of the cow) then he shall call another cow, milk her and bring the burnt offering with that milk, and sacrifice it. It is to be offered alone in faith.

The cow herself is called Agnihotri.

The meaning of the sentence: अग्निहोत्र श्वसनशीलाः शरथम्: thī-(substitute) is to be offered (completely) even including the śraddhā. This is the formula: अर्थमस्वस्वसीतयते. “I offer (this) in faith (as a believing one).”
This is the Prāyaschitta. He who with such a knowledge offers the Agnihotram, has (only) offerings in readiness (which are fit) and has (consequently) all (accepted by the gods).

28.

(On the meaning of the Agnihotram, if performed in perfect faith. It represents Dakshinā. The Asvina Shastra, Mahāvrata, and Agnicayana are hinted at in it.)

That Aditya (the sun) is his (the Agnihotri’s) sacrificial post, the earth is his altar, the herbs are his Barhis (seat of grass), the trees are his fuel, the waters his sprinkling vessels, the directions the wooden sticks laid round about (the hearth). If anything belonging to the Agnihotri should be destroyed, or if he should die, or if he should be deprived of it, then he should receive all this in the other world, placed, as it were, on the Barhis (sacrificial litter). And the man who, having this knowledge, performs the Agnihotram, will actually obtain (all this).

He brings as Dakshinā (donation) both gods and men mutually, and everything (the whole world). By his evening offering he presents men to the gods, and the whole world. For men, if being fast asleep without shelter, as it were, are offered as gifts to the gods. By the morning offering he presents the gods as gifts to men, and the whole world. The gods, after having understood the intention (of men that the gods should serve them) make efforts (to do it), saying, “I will do it. I will go.” What world a man, who has presented all this property to the gods, might gain, the same world gains he who, with this knowledge, performs the Agnihotram.

By offering the evening oblation to Agni, the Agnihotri commences the Asvina Shastra (which commences with a verse addressed to Agni). By using the term vāch, i.e. speech (when taking out the Agnihotram) he makes a (pratigara) i.e. response (just as is done at the repetition of a Shastra).

By (thus) repeating every day “Vāch,” the Asvina Shastra is recited by Agni at night, for him who, having this knowledge, brings the Agnihotram.

By offering the morning oblation to Aditya, he commences the Mahāvrata ceremony. By using (a term equivalent to) prāya i.e. life (when eating the remainder of the Agnihotram) he makes a pratigara (also). By (thus) repeating every day the word “food,” (life), the Mahāvrata (Shastram) is recited by Aditya at day for him who, with this knowledge, performs the Agnihotram.

The Agnihotri has to perform during the year 720 evening offerings and also 720 morning offerings, just as many bricks (1440) marked by sacrificial formulas as are required at the Gavām ayanam. He who with such a knowledge brings the Agnihotram, has the sacrifice performed with a Sattra.
lasting all the year (and) with Agni Chitya⁶ (the hearth constructed at the Chayana ceremony).

29.

(Whether the morning oblation of the Agnihotra is to be offered before or after sunrise.)

Vrishaśuṣṭa, the son of Vatavata, the son of Jātukarna, said, “We shall tell this to the gods, that they perform now the Agnihotra, which was brought on both days, (on the evening of the preceding, and the morning of the following day) only every other day.” And a girl who was possessed by a Gandharva, spoke thus, “We shall tell it to the Pitāras (ancestors), that the Agnihotra, which was performed on both days, is now performed every other day.”

The Agnihotra performed every other day is performed at evening after sunset, and at morning before sunrise. The Agnihotra performed on both days is performed at evening after sunset, and at morning after sunrise. Therefore the Agnihotra is to be offered after sunrise. For he who offers the Agnihotra before sunset, reaches in the twenty-fourth year the Gāyatri world, but if he brings it after sunrise, in the twelfth. When he brings the Agnihotra before sunrise during two years, then he has actually sacrificed during one year only. But if he sacrifices after sunrise, then he completes the yearly amount of offerings in one year. There-

⁶ At each Atrātra of the Gāyānayana the so-called Chayana ceremony takes place. This consists in the construction of the Uttar Vedi (the northern altar) in the shape of an eagle. About 1440 bricks are required for this structure, each being consecrated with a separate Yajus mantra. This altar represents the universe. A tortoise is buried alive in it, and a living frog carried round it and afterwards turned out. The fire kindled on this new altar is the Agni Chitya. To him are the oblations of Śish and Soma to be given. The whole ceremony is performed by the Aditya alone.

30.

(Several stanzas quoted regarding the necessity to bring the Agnihotra after sunrise.)

Day and night are the two wheels of the year. By means of both he passes the year. He who sacrifices before sunrise, goes by one wheel, as it were, only. But he who sacrifices after sunrise, is going through the year with both wheels, as it were, and reaches his destination soon. There is a sacrificial Gāthā (stanza) which runs as follows:

“All that was, and will be, is connected with the two Sāmanas Brihat and Ruthantarā, and subsists through them. The wise man, after having established the sacred hearth (the Agnihotra), shall bring a different sacrifice at day, and a different one at night (i.e. devoted to different deities).”

The night belongs to the Ruthantarā, the day to the Brihat. Agni is the Ruthantarā, Aditya the Brihat. Both these deities cause him to go to the heaven-world, to the place of splendour (brahāna), who with this knowledge sacrifices (the Agnihotra) after sunrise. Thence it is to be sacrificed after sunrise. Regarding this there is a sacrificial Gāthā chanted, which runs as follows:

“Just as a man who drives with one pack-horse
“only without purchasing another one, act all those men who bring the Agnihotram before sunrise.”

For all beings whatever follow this deity (Aditya) when he stretches (the arms at sunrise and sunset), he who has this knowledge, is followed by this deity, after whom all follows, and he follows her. For this Aditya is the “one guest” who lives among those who bring the sacrifice after sunrise. Concerning this there is a Gāthā (stanza, which runs as follows):

“He who has stolen lotus fibres, and does not receive (even) one guest on the evening, will charge with this guilt the not guilty, and take off “the guilt from the guilty.”

This Aditya is the “one guest” (chātithih) he is it “who lives among the sacrificers.” The man who

*Sāyāṇa makes the following remarks on this rather obscure stanza:

The stealing of biṇḍat, i.e., lotus fibres, from a tank appears to have been a great offence in ancient times. Not to receive one guest (at least) on the evening was considered as equally wicked. The man who has committed such crimes will, in order to clear himself from all guilt, change an innocent man with it. The forms abhisāvātīt and apahārātī have evidently the sense of a future tense, as is the case in other instances also. The stanzas in question appears to be very old, and was hardly intelligible even to the author of our Bṛhadāraṇyam. He means by chātithih “the one guest,” the sun, which according to the context, cannot have been the original sense.

31.

(The Agnihotram is to be offered after sunrise.)

In rising the sun joins his rays to the Ahavaniya fire. Who therefore sacrifices before sunrise is like a female giving her breast to an unborn child, or a cow giving her udder to an unborn calf. But he who sacrifices after sunrise is like a female giving her breast to a child which is born, or like a cow giving her udder to a calf which is born. The Agnihotram being thus offered to him (Sūrya), he (Sūrya) gives to the Agnihotrī in return food in both worlds, in this one and that one. He who brings the Agnihotram before sunrise is like such an one who throws food before a man or an elephant, who do not stretch forth their hands (not caring for it). But he who sacrifices after sunrise is like such an one who throws food before a man or an elephant who stretch forth their hands. If he who has this knowledge, and sacrifices after sunrise, lifts up with this hand (Aditya’s hand) his sacrifice, and puts it down
in the heaven-world. Therefore the sacrifice is to be brought after sunrise.

When rising, the sun brings all beings into motion (pravayati). Therefore he is called práña (breath). The offerings of him who knowing this, sacrifices after sunrise, are well stored up in this práña (Aditya). Therefore it is to be sacrificed after sunrise.

That man is speaking the truth, who in the evening after sunset, and in the morning after sunrise, brings his offering. He commences the evening sacrifice by the words “Bhúr, Bhuvah, Svar, Om! Agni is Light, Light is Agni;” and the morning sacrifice by “Bhúr, Bhuvah, Svar, Om! Sun is Light, Light is Sun.” The truth-speaking man offers thus in truth, when he brings his sacrifice after sunrise. Therefore it be sacrificed after sunrise. This is well expressed in a sacrificial stanza which is chanted.

“Those who sacrifice before sunrise tell every morning an untruth; for if celebrating the Agni-hotram at night which ought to be celebrated at day, they say, Sun is Light, but then they have no light (for the sun has not risen).”

32.

(On the creation of the world. The origin of the Vedas and the sacred words. The penances for mistakes committed at a sacrifice.)

Prajápati had the desire of creating beings and multiplying himself. He underwent (consequently) austerities. Having finished them, he created these worlds, viz. earth, air, and heaven. He heated them (with the lustre of his mind, pursuing a course of austerities); three lights were produced: Agni from the earth, Váyu from the air, and Aditya from heaven. He heated them again, in consequence of which the three Vedas were produced. The Rigveda came from Agni, the Yajurveda from Váyu, and the Sámaveda from Aditya. He heated these Vedas, in consequence of which three luminaries arose, viz. Bhúr came from the Rigveda, Bhuvah from the Yajurveda, and Svar from the Sámaveda. He heated these luminaries again, and three sounds came out of them a, u, and m. By putting them together he made the syllable om. Therefore he (the priest) repeats “Om! Om!” for Om is the heaven-world, and Om is that one who burns (Aditya).

Prajápati spread the sacrifice* (extending it), took it, and sacrificed with it. By means of the Rích (Rigveda), he performed the duties of the Hotar; by means of the Yajus, those of the Adhvaryu; and by means of the Sáman, those of the Udgátar. Out of the splendid (seed) which is inherent in this three-fold knowledge (the three Vedas), he made the Brahma essence.

Prajápati offered then the sacrifice to the gods. The gods spread it, took it, and sacrificed with it, and did just as Prajápati had done (regarding the office of the Hotar, &c.) The gods said to Prajápati, “If a mistake has been committed in the Rík, or in the Yajus, or in the Sáman, in our sacrifice, or in consequence of ignorance, or of a general misfortune, what is the atonement for it?” Prajápati answered, “When you commit a mistake in the Rík, you shall sacrifice in the Gárapatya, saying Bhúh. When you commit one in the Yajus, then you shall sacrifice in the Agnidhriya fire* or (in the absence of it as is the case) in the Hävis offerings** in the cooking fire (Dakshine Agni) saying, Bhuvah. When a mistake is committed in the Sáman, then it is to be sacrificed in the Ahavaniya fire by saying Svar. When a mistake has been committed out of ignorance, or in consequence of a general

* It is regarded as a person.
* This is used only in the Soma sacrifices.
* Such as the Darṣpápaśamah āhā, Cháturjavāḥ āhā, &c.
mishap, then you shall sacrifice in the Ahavaniya fire, reciting all three words, Bhūḥ, Bhūrah, Buar. These three “great words” (vyāhriti) are like nooses to tie together the Vedas. It is just like joining one thing to another, one link to another link, like the stringing of anything made of leather, or of any other thing, and connecting that which was disconnected, that one puts together by means of these great words all that was isolated in the sacrifice. These Vyāhritis, are the general Prāyas’chitta (penance); thence the penances (for mistakes) at a sacrifice are to be made with them.

33.
(On the office of the Brahmā priest. He ought to remain silent during all the principal ceremonies.)

The great sages (mahávādah) ask, “When the duties of a Hotar are performed by the Rik, those of the Adhvaryus by the Yajus, and those of the Udgītar by the Sāman, and the three-fold science is thus properly carried into effect by the several (priests employed), by what means then are the duties of the Brahmā priest performed?” To this one should answer, “This is done just by means of this three-fold science.”

He who blows (Vāyu) is the sacrifice. He has two roads, viz. speech and mind. By their means (speech and mind) the sacrifice is performed. In the sacrifice there are both, speech and mind, required. By means of speech the three priests of the three-fold science perform one part (assigned to Vāchu); but the Brahmā priest performs his duty by the mind only. Some Brahmā priests after having muttered the Stoma-bhāgās when all arrangements have been made for

the repetition of the Prātaranuvāka (the morning prayer) sit down, and speak (without performing any of the ceremonies).

Respecting this (the silence on the part of the Brahmā priests) a Brahmā, who saw a Brahmā priest at the Prātaranuvāka talk, said (once) “they (the priests and the sacrificer) have made one-half of this sacrifice to disappear.” Just as a man who walks with one foot only, or a carriage which has one wheel only, falls to the ground, in the same manner the sacrifice falls to the ground (bhreshan nyeti), and if the sacrifice has fallen, the sacrificer falls after it too (if the Brahmā priests talk during the time they ought to be silent). Therefore the Brahmā priest should, after the order for repeating the Prātaranuvāka has been given, refrain from speaking till the oblations from the Upāṃs’u and Antaryāma (Grahah) are over. After the order for chanting the Pavamāna Stotra has been given, (he ought also to refrain from speaking) till the last verse (of the Stotra) is done. And

the Stoma is like, such as a cord, a joint, &c.; b) To what it is devoted or joined; c) An order to the Stoma to favour the object to which it is joined; d) An order to the chanters to chant the Stoma by the permission of Ṛtvit in honour of Brhaspati. The last (fourth) part is in all the Stoma-bhāgās the same. I give here some of these mantras, which are all to be found in the Tāṇḍya Brāhmanam (1, 8, 9). They commence:

1 (a) rājśāhī (b) abhaya (c) dvar viṣṇu (d) dvāmūparājya
kumbhācaryo

2 (a) dvāmūparājya (b) abhaya (c) dvar viṣṇu (d) dvāmūparājya

3 (a) abhaya (b) dhīra (c) dvar viṣṇu (d) dvāmūparājya

4 (a) dvāmūparājya (b) abhaya (c) dvar viṣṇu (d) dvāmūparājya

5 (a) dhīra (b) abhaya (c) dvar viṣṇu &c.

The proper meaning of the repetition of these and similar mantras by the Brahmā priests is, to bring the chant (Stoma) which is about to be performed into contact with the external world, with day, night, air, rain, the gods, and secure the favour of all these powers and beings.
again, he should during the chanting of the (other) Stotras, and the repeating of the Shastras, refrain from speaking, till the Vashatkará (at the end of the Yoýya verse of the Shastra) is pronounced. Likewise as a man walking on both his legs, and a carriage going on both its wheels, does not suffer any injury; in the same way such a sacrifice (if performed in this manner), does not suffer any injury, nor the sacrificer either, if the sacrifice be not injured.

34.

(On the work done by the Brahmá. He permits the chanters to chant.)

They say, When the sacrificer has the reward (dakshina) given to the Adhvaryu, he thinks, “this priest has seized with his hands my Graha (Soma cupa), he has walked for me, he has sacrificed for me.” And when he has the reward given to the Udghatar, he thinks, “he has sung for me;” and when he has the reward given to the Hotar, he thinks, “this priest has spoken for me the Anuvakyas, and the Yuyyas, and repeated the Shastras.” But on account of what work done is the Brahmá priest to receive his reward? Shall he receive the reward, thinks the sacrificer, without having done any work whatever? Yes, he receives it for his medical attendance upon the sacrifice, for the Brahmá is the physician of the sacrifice (which is regarded as a man). Because of the Brahmá priest performing his priestly function with the Brahmá, which is the quintessence of the metres. He does one-half of the work, for he was at the head of the other priests, and the others (Adhvarya, Hotar, Udghatar) do the other half. (The Brahmá priests tell if any mistake has been committed in the sacrifice, and perform the Prayasychittas, as described above.)

The Prastotar says, after the order for chanting the Stotram has been given, “O Brahmá, we shall now chant, our commander!” The Brahmá then shall say at the morning libation, “Bhūr! filled with the thought of Indra, ye may sing!” At the midday libation he says, “Bhuvah! filled with the thought of Indra, ye may sing;” and at the evening libation,

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**Footnotes:****

10 I have not translated the passage regarding the Prayasychitta to be performed by the Brahmá priest if any mistake has been committed; for it is only a repetition from 5, 39.

11 The announcement of the Prastotar, that the chanters are ready to perform their chant, as well as the orders to do so given by the Brahmá and Maithravaruna, are contained in full in the Ásvával. Br. 5, 2), and in the cauk. Br. 5, 0, 0.) I here give the text from the Ásv. Br. 5:

**Additional Text:**

(When the Prastotar calls) “Brahmá, we shall chant, O commander!” then the two priests (the Brahmá and Maithravaruna) whose duty it is to allow (the chanters to sing) give their permission. The Brahmá after having first muttered the words “Bhūr, ye filled with Indra, created by Savitar (or permitted by Savitar),” at the morning libation, says, “chant;” at the midday libation he uses instead of Bhūr, bhuvah; and at the evening libation, catur (the remainder of the Japa being the same). Before all the Stotras which follow the Agniñárastra (which concludes the Shastras of the Agniñárastra), that is to say, at the Ukithya, Shobhaü, Atiñástra sacrifices, &c., the Brahmá mutters all the three great words (bhrst, bhrvah, catur, along with the remainder of the formula) at the same time. The Maithravaruna, after having muttered “Speak what is right and true, ye who are created by Savitar, the god to whose honour praises are chanted, do not lose the sacred verses (chanted by you) which are life, may be protect both bodies of the Áham (the verses and the tone) Óm!” says aloud “chant!”
he says, "Svar! filled with the thought of Indra, ye may sing."

At the time of the Uktha or Atriātra sacrifice, all the three great words, Bhūr, Bhūvaḥ, Svar, are required. If the Brahmā says, "Filled with the thought of Indra, ye may sing," this means, that the sacrifice is Indra's, for Indra is the deity of the sacrifice. By the words, "filled with the thought of Indra," the Brahmā priest connects the Udgītha (the principal part of the chant) with Indra. This saying of the Brahmā means, "Do not leave Indra; filled with him, ye may sing." Thus he tells them.

SIXTH BOOK

FIRST CHAPTER.

(On the offices of the Grāvastut and Subrahramanyd.)

1.

(On the origin of the office of the Grāvastut. The Serpent Rishi Arbuda.)

The gods held (once upon a time) a sacrificial session in Sarvacharu. They did not succeed in

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1 See also him in Asv. Br. 8, 8. His services are only required at the midday libation. He performs his function of repeating mantras over the Soma, squeezing stones before the so-called Dadhi (thamba ceremony. He enters through the eastern gate, and passes on to the two Havirdūnas (the two carts, on which the sacrificial offerings are put, and the two covered places, in which these two carts are). Having arrived north-east of the exterior front of the axe (abahastivas) of the southern Havirdūna, he throws off a stalk of grass held in his hand, which ceremony is called abahasteṣānam (it is performed often by other priests also). Then faces the Soma and assumes a peculiar posture. The Adhivarna gives him a band (abhiśāska) which he ties round his head. As soon as the Adhivarna and his assistants take the Soma sprouts from below the abahastivas band (see the note to 7, 52), he ought to repeat the mantras over the Grāvastus which are now being employed for extracting the Soma juice. He commences with verses containing the term abhi to squeeze, or derivatives of it. The first is: abhi tradayca avitar (1, 34, 3). After some more single verses follow the three principal Grāvastus hymns, viz. prehte vadanta (10, 44), dva riṣṭées (10, 70), and prva pratiimpā (10, 173). The first and the last are said to have been seen by Arbuda the Serpent Rishi, the second by Dadhi karna, one of the Serpent tribe also. These hymns very likely formed part of the so-called Serpent Veda or Serpent Veda (see the Cālpatra Brahmāyanam 1, 10, according to whose statement this Veda came from the east), and were originally foreign to the Rigveda. They may be, nevertheless, very ancient. The two latter hymns are to be repeated before the last verse of the first and are thus treated like a Nīvī at the evening libation. Either in the midst, or before, or
destroying the consequences of guilt. Arbuda, the son of Kadru, the Serpent Rishi, the framer of mantras, said to them, “You have overlooked one ceremony which is to be performed by the Hotar. I will perform it for you, then you will destroy the consequences of guilt.” They said, “Well, let it be done.” At every midday libation he then came forth (from his hole), approached them, and repeated spells over the Soma squeezing stones. Thence they repeat spells at every midday libation over the Soma squeezing stones, in imitation of him (the Serpent Rishi). The way on which this Serpent Rishi used to go when coming from (his hole) is now known by the name Arbuda Sarpaṇi (at the sacrificial compound).

The King (Soma) made the gods drunk. They then said, “A poisonous serpent (asvīkhā) looks at our King! Well, let us tie a band round his eyes.” They then tied a band round his eyes. Therefore they recite the spells over the Soma squeezing stones, when having tied (round the eyes) a band in imitation (of what the gods did). The King (Soma) made them drunk. They said, “He (the Serpent Rishi) repeats his own mantra over the Soma squeezing stones. Well, let us mix with his mantra other verses.” They then mixed with his mantra other verses, in consequence of which he (Soma) did not make them drunk. By mixing his mantra with other verses for effecting propitiation, they succeeded in destroying the consequences of guilt.

In imitation of this feat achieved by the gods, the Serpents destroyed all consequences of their own guilt. Having in this state (being quite free from guilt and sin) left off the old skin torn, they obtain a new one. Who knows this destroys the consequences of his own guilt.

2.

(How many verses are to be repeated over the Grāvastaṇas. How they ought to be repeated. They are required only at the midday libation. No order for repeating them necessary.)

They say, With how many mantras should he (the Grāvastut) pray over the Soma squeezing stones? The answer is, with a hundred; for the life of a man is a hundred years, he has a hundred powers, and a hundred bodily organs; by doing so, he makes man participate in age, strength, and bodily organs. (Others) say, He ought to repeat thirty-three verses, for he (the Serpent Rishi) destroyed the sins of thirty-three gods, for there are thirty-three gods. (Others) say, He ought to recite an unlimited number of such mantras. For Prajapati is unlimited; and this recital of the mantras referring to the Soma squeezing stones belongs to Prajāpati, and in it all desires are comprised. Who does so, obtains all he desires. Thence he ought to repeat an unlimited number of such mantras.

Now they ask, In what way should he repeat these mantras (over the Soma squeezing stones)? Syllable by syllable, or should he take four syllables together, or pāda by pāda, or half verse by half verse, or verse by verse? With whole verses (repeated without stopping) one does not perform any ceremony, nor with stopping at every pāda. If the verses are repeated with stopping at every syllable, or every four syllables, then the metres become mutilated, for
many syllables (sounds) would thus be lost. Thence he ought to (repeat) these mantras one half verse by another. For man has two legs, and cattle are four-footed. By doing so, he places the two-legged sacrificer among the four-legged cattle. Thence he ought to repeat these mantras by half verses.

Since the Grāvastut repeats only at every midday libation mantras over the Soma squeezing stones, how do mantras become repeated over them at the two other (morning and evening) libations? By repeating verses in the Gāyatri metre, he provides for the morning libation; for the Gāyatri metre is appropriate to the morning libation; and by repeating verses in the Jagati metre, he provides for the evening libation; for the Jagati metre is appropriate to the evening libation. In this way he who, with this knowledge, repeats the mantras over the Soma squeezing stones only at the midday libation, supplies these praises for the morning and evening libations.

They say, What is the reason, that whilst the Adhvaryu calls upon the other priests to do their respective duties, the Grāvastut repeats this mantra without being called upon (without receiving a prāśa)? The ceremony of repeating mantras over the Soma squeezing stones is of the same nature as the mind which is not called upon. Therefore the Grāvastut repeats his mantra without being called upon.

3.
(The Subrahmanya formula. On its nature. By whom it is to be repeated. The oblation from the Pāñjāmīta Graha. The Yājya of the Agnihrad.)

The Subrahmanya is Vāch. Her son is the king Soma. At the time of buying Soma, they call the Subrahmanya (thither) just as one calls a cow.

[p. 383]

peculiar pronunciation of this formula is noted by Pāṇini (1, 3, 57-58). The most complete information on its use being only to be found in the Śāma Sūtras, I here give the passages from Pāñjāmīta referring to it along with the formula itself:

After the Atīthya Yājya has been finished, he (the Subrahmanya) should stand in the front part of the enclosure made for the wife of the sacrificer inside the Vedi, and when touching the sacrificer and his wife, after having called thrice "subrahamnayam," recite the following formula, "Come, Indra! come owner of the yellow horses! "ram of Netrāsva! Menā of Vrishaṇa! thou buffalo (gauma) who ascendest the female (menstruating) lover of Ahaṇā! son of "Kusika! Bṛhatman! son of Goutama! (come) thou who art called" (to appear, at the Soma feast in so and so many days how many there might intervene (between the day on which the Subrahmanya calls him, and that of the Soma festival at which his presence is requested). The Subrahmanya is required on the second, third, fourth, and fifth day of the Agniṣṭoma, and almost on every day of the other Soma sacrifices. On the second day, the terms tṛyakas satyam, "three days hence" (i.e. on the fifth); on the third day, dṛṇakas satyam, i.e. two days hence; on the fourth, vayu, i.e. tomorrow; and on the fifth (the day of the Soma feast) adya, i.e. to day, are used to mark the time when the Soma banquet, to which Indra is by this formula solemnly invited, is to come off. As far as the time which is followed by the mentioning of the time appointed Ṛṣāya, Ṛṣāya &c. there is no difference anywhere observable. But the few sentences which follow, and which conclude the formula, differ according to different schools. Some were (according to Pāñjāmīta) of opinion, that only "come hither" is to follow; others recommended "come hither, O Nayakan." Others, such as Goutama, were of opinion, that either is to be omitted, and the concluding formula, देव श्रावण अवर्गमात्र प्राणिः गौमा, "come, ye divine Brahma priests, come, come!" has to follow immediately upon दुर्गा.
Through this son the Subrahmanya priest milks (obtains) all desires for the sacrificer. For Vâch grants all desires of him who has this knowledge. They ask, What is the nature of this Subrahmanya?

The name of the tune (bâman) according to which it is chanted (or rather recited) is Brahmaśrī, the metre is called Śaṃpdī, the Rishis is Aditya, and Indra is the deity.

At the so-called Agniśthotra sacrifices, which open the Chatur-āśvina Satra (sacrificial sessions lasting for a fortnight), (Sa. Sr. S. 11, 8) the Subrahmanya calls Agni instead of Indra (Lāyūy 1, 4) according to Gautama, by the following formula:

अयो आश्विनर मेल्लत्सर्थि कृष्णस्त्राया आताते स्वरूपः स्वरूपः आताते स्वरूपः आताते स्वरूपः

Come, O Agni, with (thy) two red ones (horses), thou brightly shining, thou blazing in smoke, Jātveda, thou wise! Aṅgiras! Brāhmaṇya. (come) called," &c.

In the concluding formula देवं श्रुतां अवस्था, अवस्था, अवस्था, अवस्था, which is used instead of देवं, according to Dharmakṣaya the Subrahmanya formula for Agni runs as follows: अयो आश्विनर श्रुतां अवस्थां महामाय राज्ञ: ज्ञानेन विश्वसंदेशेऽऽवस्थां नामाः (the remainder as above) &c.

Come, Agni! master of the red horses, goat of Bharadvaj, son of power, thou who ascendest (the female); lover of Ushas," &c. The latter formula is just like that one addressed to Indra. Agni, as well as Indra, are in both these formulas, which must be very ancient, invoked as family deities, the first pre-eminently worshipped by the Aṅgiras, the latter by the Kṣitikās. Both gods are here called "Brāhmaṇya." In later books Indra appears as a Kauśatriya, and as a model of a king.

On the so-called Agniśthotra day of all sacrifices (in the Agniśthotra it is the fourth and precedes the Soma day), on which day the animal for Agni and Soma is slain and sacrificed, an extension of the Subrahmanya formula takes place. The Subrahmanya priest has on this day to announce to the gods, that such and such one (the name of the sacrificer must be mentioned), the son of such and such one, the grandson of such and such one, offers, as a Dikshita, (as initiated into the sacrificial rites) a sacrifice. (राज्यवेदसंहि)

The term 'Dikshita' forms then henceforth part of the name of the sacrificer, and his descendants down to the seventh degree. In this part of India there are many Brāhmaṇs distinguished by this honorary epithet, which always indicates that either the bearer of it or his immediate ancestors have performed a Soma sacrifice, and have been proclaimed dikshita by the Subrahmanya in all due form.

Dhaka must be a 3rd person singular, as Sāy explains it.

One should answer, She is Vâch. For Vâch is Brahma, and Subrahmanya (good Brahma).

They ask, Why does one call him (the Subrahmanya priest) who is a male, a female? (They answer) Subrahmanya represents Vâch (which is in the feminine gender).

They further ask, When all the other priests are to perform their respective duties within the Vedi, and the Subrahmanya outside the Vedi, how is it that the duty of the Subrahmanya (in this particular case) becomes performed inside the Vedi? One should answer, The Vedi has an outlet where things (which are no more required) are thrown; if the Subrahmanya priest calls (the Subrahmanya) when standing in this outlet, then, in this way, (his duty is performed within the bounds of the Vedi). They ask, Why does he, standing in the outlet, repeat the Subrahmanya? (On this they tell the following story.)

The Rishis held once a sacrificial session. They said to the most aged man among them, "Call the Subrahmanya.

Thou shalt call the gods standing among us (in account of thy age), as it were, nearest to them." In consequence of this the gods make him (the Subrahmanya) very aged. In this way he pleases the whole Vedi.

They ask, Why do they present to him (the Subrahmanya) a bull as a reward for his services? (The answer is) The bull is a male (trishā), the Subrahmanya is a female, both making thus a couple. (This is done) for producing offspring from this pair.

The Agrīdhra repeats the Yāju mantra for the Pātīvata Graha (a Soma vessel), with a low voice. For the Pātīvata is the semen virile, and the effusion of the semen virile passing on without noise, as it were, he does not make the Anuvahaśatka. For
the Anuvashṭaṇ is a stop. Thinking, I will not stop the effusion of the semen, he does not make the Anuvashṭaṇ, for the semen which is not disturbed in its effusion, bears fruit. Sitting near the Neshtar, he then eats, for the Neshtar is in the room of women. Agni (Agnidhra) pours semen in women, to produce children. He who has this knowledge provides through Agni his females with semen, and is blessed with children and cattle.

The Subrahmanyaṇa ends after the distribution of the Dakshipā, for she is Vāch. The Dakshipā is food; thus they place finally the sacrifice in food, which is Speech.

SECOND CHAPTER.

(On the Shastras of the minor Hotri-priests at the Sattras.)

4.

(On the Shastras of minor Hotri-priests at the morning and evening libations.)

The Devas spread the sacrifice. When doing so, the Asuras approached them, thinking, let us obstruct their sacrifice. They attacked them from the right side, thinking this to be the weak point. The Devas awoke, and posted two of their number, Mitra and Varuna on the right side. Through the assistance of these two, the Devas drove the Asuras and Rakshas away from the morning libation. And thus the sacrificers drive them away (if they have the Maitrāvaruṇa Shastra repeated); thence the Maitrāvaruṇa priest repeats the Maitrāvaruṇa Shastra.

at the morning libation. The Asuras, defeated on the right side, attacked the centre of the sacrifice. The Devas awoke, posted then Indra, and defeated through his assistance the enemies. Therefore the Brāhmaṇīchaṃsi repeats at the morning libation the Indra Shasta.

The Asuras, thus defeated, attacked the sacrifice on the northern side. The Devas posted on this side Indragni, and defeated thus the Asuras. Therefore the Achiśavāka repeats the Aindragni Shasta at the morning libation. For by means of Indragni the Devas drove the Asuras and Rakshas away from the northern side.

The Asuras, defeated on the northern side, marched arrayed in battle lines towards the eastern part. The Devas awoke and posted Agni eastwards at the morning libation. Through Agni the Devas drove the Asuras and Rakshas away from the eastern front. In the same way the sacrificers drive away from the eastern front the Asuras and Rakshas. Thence the morning libation is Agni's. He who has such a knowledge destroys the evil consequences of his sin.

The Asuras when defeated eastwards, went westwards. The Devas awoke and posted the Vis'Ve Devūḥ themselves (westwards) at the third libation, who thus drove the Asuras and Rakshas away from the western direction at the third libation. Likewise the sacrificers drive through the Vis'Ve Devūḥ themselves at the third libation the Asuras and Rakshas away. Thence the evening libation belongs to the Vis'Ve Devūḥ. He who has such a knowledge destroys the consequences of his sin.

In this manner the Devas drove the Asuras out of the whole sacrifice. Thence the Devas became masters of the Asuras. He who has this knowledge becomes therefore through himself (alone) master of his adversary and enemy, and destroys the con-

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* He represents Agni.
* The Dakshipā is distributed at the midday libation.
sequences of his sin. The Devas drove away the Asuras and destroyed the consequences of sin by means of the sacrifice arranged in such a way, and conquered the heaven-world. He who has this knowledge, and he who, knowing this, prepares (these) libations required in the said manner, drives away his enemy and hater, destroys the consequences of his guilt, and gains the heaven-world.

5.

(The Stotriya of the following day is made the Anurūpa of the preceding day in the Shastras of the minor Hotri-priests at Soma sacrifices lasting for several days.)

They use at the morning libation the Stotriya (triplet) (of the following day) as Anurūpas¹ (of the preceding day). They make in this way the following day the Anurūpa (corresponding to the preceding day). Thus they commence the performance of the preceding day with a view to that of the following. But this is not done at the midday libation; for the Prāshthas² (used then) are happiness (they are independent); they have at this (the midday libation) not that position (which the verses have at the morning libation) that they could use the Stotriya (of the following day) as Anurūpa (of the preceding day). Likewise they do not use at the third libation, the Stotriya (of the following day) as Anurūpa (of the preceding day).

¹ See on the meaning of the terms stotriya and anurūpa, note 41 on page 190. The first contains always those verses which the Sāma singers chant, the latter follows its form, and is a kind of supplement.

² The Sāmanas of the midday libation are called Prāshthas; and the Stottriyas and Anurūpas which accompany them, go by the same name.

6.

(The opening verses of the Shastras of the minor Hotri-priests at the Ahargana Soma sacrifices, i.e. such ones as last for a series of days.)

Now follow the opening verses (of these Shastras after the Stotriyas have been repeated). Rijunīti no Varṇa (1, 90, 1) is that of the Maitrāvaruṇa Shastra; for in its second pūda is said, "Mitra, the wise, may lead!" for the Maitrāvaruṇa is the leader of the Hotri-priests. Therefore is this the leading verse.

By Indram, ro visrutas pari (1, 7, 10) commences the Brāhmaṇāchāhānsi; for by the words "we call him (Indra) to the people" they call Indra every day. When the Brāhmaṇāchāhānsi, with this knowledge, recites this verse every day, then no other sacrificer, notwithstanding he (Indra) might be called by different parties (at the same time), can get Indra away.

Yat soma ā sute nara (7, 94, 10) is the verse of the Aabhāvāka. By its words "they called hither Indrāgni," they call Indrāgni every day. When the Aabhāvāka is doing this every day, no other one can wrest (from them) Indrāgni. These verses (rijunīti, &c.) are the boats which lead to the shores of the heavenly world. By their means the sacrificers cross (the sea) and reach the heavenly world.

7.

(The concluding verses of the same Shastras at the Ahargana Soma sacrifices.)

Now follow the concluding verses of these Shastras: Te syāma deva varṇa (7, 66, 9) is that of the Maitrāvaruṇa Shastra. For by its words, "we contemplate food (isham) and light (svar)," they get
hold of both worlds; for “food” is this world, and “light” is that world.

By the triplet vyantariksham atirad (8, 14, 7-9), which has the characteristic vi, i.e. sunder, the Brāhmaṇachhaṁsi opens the gates of the heavenly world. The words, “Indra, inebriated by Soma, clef the hole and made appear the lights” (8, 14, 7), refer to the passionate desire of those who are initiated into the sacrificial art (for heaven); thence it is called the Balavati verse.\(^3\) The words, “He drove out the cows, and revealed them which were hidden, to the Aṣīgiras, and flung away Bala” contain the expression of a gift to them (the Aṣīgiras). By the words, “indrenā rochānā divē (verse 9)” the heaven-world is alluded to. By the words, “The fixed lights (stars) of heaven have been fastened by Indra, the fixed ones he does not fling away,” the sacrificers approach every day heaven and walk there.

Ahaṁ sarvāvāhā (8, 38, 10), is the verse of the Achhūvika. For Sarvasvatī is the voice; (the dual is used) for this day belongs to the “two who have the voice.” (As to who they are is expressed by the words) “I choose the tone of Indrīgni.” For the voice is the beloved residence of Indrīgni. Through this residence one makes both successful. Who has this knowledge will be successful in his own residence (his own way).

8.

(On the Ahaṁ and Aikāhika concluding verses of the Shastras of the minor Hotṛ-priests.)

The concluding verses of the Hotṛ-priests (Maitrāvaruṇa, Brāhmaṇachhaṁsi, and Achhūvika) are, at

the morning and midday libations, of two kinds, viz. ēhina (which are proper for Soma sacrifices which last for several days successively) and aikāhika (which are proper for Soma sacrifices which last for one day only). The Maitrāvaruṇa uses the aikāhikas, preventing (thus) the sacrificer from falling out of this world. The Achhūvika uses the uhinas for making (the sacrificer obtain heaven). The Brāhmaṇachhaṁsi uses both; for thus he holds both worlds (with his hands) and walks in them. In this way he (the Brāhmaṇachhaṁsi) walks holding both, the Maitrāvaṁsu and the Achhūvika, the Ahina and Ekkha, and (further) the sacrificial session lasting all the year round (such as the Gavīnum ayanam) and the Āgniśṭoma (the model of all Aikāhikas).

The Hotṛ-priests require at the third libation Ekkhaas only for concluding. For the Ekkha is the footing, and thus they place the sacrifice at the end on a footing.\(^4\)

At the morning libation he must read the Yājjā verses without stopping (anavrāṇam). The Hotṛ shall not recite one or two additional verses (aṭivaṁśīnam) for the Stoma. It is just the same case as if one who asks for food and drink must be speedily supplied. Thinking, I will quickly supply the gods their food, he speedily gets a footing in this world. He should make the Shastram at the two latter libations with an unlimited number of verses; for the heaven-world is unlimited. (This is done) for obtaining the heaven-world. The Hotṛ may, if he like, recite those verses which the minor Hotṛ-priests used to repeat on a previous day. Or the Hotṛ-priests (may, if they like, repeat those verses) which the Hotṛ (used to repeat on the previous day). (For the Hotṛ as well as the Hotṛ-priests

\(^3\) There is the word veṣa hole, in it, which may be regarded as a proper name of an Asura also.

\(^4\) For the Ekkha sacrifices are the models of the others.
form parts of one body only.) For the Hotar is the breath, and the Ḫotṛ-priests are the limbs. This breath goes equally through the limbs. Thence the Hotar should, if he like, recite those verses which the minor Ḫotṛ-priests used to recite on the previous day. Or the Ḫotṛ-priests (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day). The last verses of the hymns with which the Hotar concludes, are the same with the concluding verses of the minor Ḫotṛ-priests at the evening libation. For the Hotar is the soul, and the Ḫotṛ-priests are the limbs; the ends of the limbs are equal, therefore the (three) Ḫotṛ-priests use, at the evening libation, the same concluding verses.

THIRD CHAPTER.

(The hymns for lifting the Chamasa (Soma cups). The Prashīkha Yujyās of the seven Hotars concluding this ceremony. The two different kinds of Hotars. Explanation of some apparent anomalies in the performances of the minor Hotars. The Jagati hymns for Indra. The concluding verses of the minor Ḫotṛ-priests. On a peculiarity in the Shastras of the Āchārāka.)

9.

(The number of verses which the Hotar has to repeat at the time of the Soma cups being lifted at the three libations.)

When at the morning libation the Soma cups are lifted and filled, he (the Maitrāvaraṇa) recites the hymn, ē tēd vahanu harayah (1, 16) the several verses of which contain the words, ārīṣha (male), pita (drunk), eva (squeezed), mad (drunk), are complete in their form and are addressed to Indra, for

the sacrifice is Indra's. He repeats Gāyatrī; for Gāyatrī is the metre of the morning libation. At the morning libation he recites nine verses only, one less (than ten). For the semen is poured into a place made narrow (nyūna). At the midday libation he repeats ten verses; for the semen which was poured in a narrow place grows very large, after having reached the centre of the woman's body. At the evening libation he repeats nine verses, one less (than ten); for from a narrow place (represented by the third libation) men are born. If he recites these hymns complete, then he makes the sacrificer bring forth the embryo of his (spiritual body) begotten in the sacrifice, which is the womb of the gods.

Some recite every time only seven verses at the morning, midday and evening libations, asserting that there must be as many Purunavākyas as there are Yujyās. Seven (Ḫotṛ priests) having their faces turned (towards the fire) recite the Yujyās, and pronounce Vauṣha! Now they assert that those (seven verses) are the Purunavākyas of these (seven Yujyās); but the Hotar ought not to do so (to recite only seven verses). For in this way they spoil the semen of the sacrificer, and consequently the sacrificer himself.

The Maitrāvaraṇa carries in this way the sacrificer, for the sacrificer is the hymn, by means of nine verses from this world to the airy region; but by means of ten he carries him further on to that (heaven) world; for the airy region is the oldest; from that world he takes him by means of nine verses up to the celestial world. Those who recite

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1 They are the hymn, aśte devaṃ gopāchām (7, 21).
2 They are the hymn, ihopaydīta śavasā (4, 33).
3 The hymns mentioned for the morning and evening libations contain each nine, that mentioned for the midday libation ten verses.
only seven verses do not wish to raise the sacrificer to heaven. Therefore the hymns are to be recited complete only.\textsuperscript{8}

10.

(On the Prasthita Yâjyâ of the Hotar at the morning libation.)

Some one (a theologian) has asked, When the sacrifice is Indra’s, why do only two, the Hotar and Brâhmanâchârî, at the morning libation, for the Soma drops which are in readiness, repeat Yâjyâ where Indra’s very name is mentioned, the Yâjyâ of the Hotar being idam te somuṣam madha (8, 64, 8), that of the Brâhmanâchârî, indra trâ tvâ trishubham rayam (3, 40, 1)?

When the other (priests) repeat verses addressed to different deities, how do they concern Indra? For the Yâjyâ of the Maitrâvarauna is mitram rayam harâmanke (1, 23, 4), “we invoke Mitra;” but in its words varuṇam somapîtaye, i. e. “we call Varuṇa to the Soma beverage;” there is an allusion to Indra; for whatever word refers to “drinking,” hints at Indra, and pleases him.

The Yâjyâ of the Potar is, Mâruto yasya hi kshaya (1, 86, 1); its words sa sugopâtamo janah, i. e. “he is the best protector,” allude to Indra; for Indra is the gopâ, which is a characteristic of Indra. Thus he pleases Indra.

The Yâjyâ of the Neshtar is, agne patnîr ihâ raha (1, 22, 9); in its words, trashṭāram somapîtaye,

\textsuperscript{8} These Yâjyâs are at each libation seven in number, and repeated successively by the so called ‘seven Hotars’ (Hotar, Maitrâvarauna, Brâhmanâchârî, Potar, Neshtar Agnidhra, and Achîdrâka) when the Chamasa Adhâvrya or cup-bearers, are holding up the cups filled with Soma. As often as one of them has repeated his Yâjyâ, libations from seven cups are thrown at the same time in the fire. The rest is to be drunk by them.

there is an allusion to Indra; for Indra is Tvashtar, which is a characteristic of Indra. Thus he pleases him.

The Yâjyâ of the Agnidhra is, Ukhânnâya (8, 43, 11); in its words Soma prishthâya vedhase, there is an allusion to Indra; for Indra is Vedhâs (striker, beater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achîdrâka, which is directly addressed to Indra, is complete, viz.: prâtaryâvanabh (8, 38, 7), (for in the last part of it there is the term Indrágni). Thus all these verses refer to Indra. Though there are different deities mentioned (in them) (such as Mitra, Varuṇa, &c.) the sacrificer does not satisfy other deities (alone). The verses being in the Āyati metre, and this being sacred to Agni, the sacrificer gains, by means of these verses, the favour of three deities, i. e. Indra, the mânâdevatâ or different deities, and Agni.

11.

(The hymn to be repeated over the Soma cups being lifted, and the Prasthita Yâjyâs at the midday libation.)

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, Asîvi dcvam gorâchiham (7, 21). This hymn contains the words, trishan, pita, suta, mad; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Trishâvabh metre; for this metre is appropriate to the midday libation. They say, if the term mad, “to be drunk” is only appropriate to the third libation, why do they recite such verses (containing this term) at the midday libation as Anuvîkyâs and Yâjyâs? The gods get drunk, as it were, at the midday libation, and are then consequently at the third libation in a state of
complete drunkenness. Thence he repeats verses containing the term mad as Anavākyās and Yājyās at the midday libation.

At the midday libation all the priests repeat Yājyās addressed to Indra by his very name (for the Soma drops) which are in readiness. Some (the Hotar, Maitrāvaruṇa, and Brāhmaṇaḥchaṁśi) make the Yājyās with verses containing (besides the name of Indra) the words, abhi triḍ. So the Hotar repeats, pibā somam abhi ya ugra turva (6, 17, 1); the Maitrāvaruṇa, sa im pāhi ya rījish (6, 17, 2); and the Brāhmaṇaḥchaṁśi, eva pāhi pranathā (6, 17, 3).a

The Yājyā of the Potar is, arcaṇa ehi somahāmnam (1, 104, 9). The Yājyā of the Neshtar is, tāra yam somas tram (3, 35, 6). The Yājyā of the Achhāvaka is, indraṇya somah pra dipo vidānā (3, 36, 2). The Yājyā of the Agnidhra is, āparṇo asya kalasāh svahā (3, 32, 15).

Among these verses there are those containing the words abhi triḍ. For Indra once did not conquer at the morning libation; but by means of these verses he broke down the barriers and made himself master (abhi triṣat) of the midday libation. Thence these verses.

12.
(The hymn and the Prasthita Yājyās at the evening libation.)

At the third libation the Hotar repeats at the time when the Soma cups are being lifted, the hymn ihopayāta śavasā napāta (4, 35, 1). Its verses which are complete in form, are addressed to Indra, and belong to the Ribhus, contain the words triṃ-khaṇ, pīta,

suta mad. They ask, Why is the Pavamāna Stotra at the evening libation called Arbhava, though they do not sing Ribhu verses? (The answer is) Prajāpati, the father, when transforming the Ribhus who were mortals, into immortals, gave them a share in the evening libation. Thence they do not sing Ribhu verses, but they call the Pavamāna Stotra Arbhava.

One (great Rishi) asked about the application of metres, viz. for what reason does he use the Trishtubh metre at the third libation, whilst the appropriate metre for this libation is Jagati, as well as the Gāyatī that for the morning, and the Trishtubh for the midday libation? One ought to say (in reply), At the third libation the Soma juice is done; but if they use a sparkling (sūkriyam) metre as the Trishtubh, the juice of which is not done, then they provide the (third) libation with juice (liquor). Then he makes Indra participate in this libation also. One says, Why, since the third libation belongs to Indra and the Ribhus, and the Hotar alone makes the Yājyās for the Soma which are in readiness (prasthita) with an Indra-Ribhu verse, at the third libation, do the other Hotṛ-priests use verses addressed to various other deities for their Yājyās? In the Yājyā of the Hotar, ribhuthār svajadhān uṣmukhītām (not in the Rigveda) the Ribhus are mentioned, but in the Yājyās of the other priests they are only hinted at.

The Maitrāvaruṇa repeats, indrarumā sutapā śamanam suśūtram (6, 68, 10); in the words, yeva ratho adhravaram deravitaye, there is a plurality in the words deravitaye-adhrvānam vilaye, i.e. for the enjoyment (of the gods) which is a characteristic of the Ribhus.

The Brāhmaṇaḥchaṁśi repeats the verse, indra-sīra somam pīdasām (4, 50, 10); in its words, viṣānta indavah, i.e. "may the drops come," a
plurality is expressed, which is a characteristic of the Ribhus.

The Yājñā of the Potar is, अ वो राहल्य सप्तयो (1, 85, 6); in its words, रायकुट्तिवाद प्रजिगुता बाधिकिर, there is a plurality (these three words are in the plural) expressed, which is the characteristic of the Ribhus.

The Yājñā of the Neshtar is, अमेव नाह सुहाव (2, 36, 3), in it the word गान्तीना “go ye!” expresses a plurality.

The Yājñā of the Achhāvāka is, इंद्रविश्वर् पिबताम माधव (6, 69, 7); its words, अ वाम अन्दान्सी मात्रान्सी expresses a plurality.

The Yājñā of the Agnidhra is, इमान ऐमाम ऐरहु (1, 94, 1); in its words रथाम इव सामनाहेमाद (this is first person plural) there is a plurality expressed.

In this way all these verses become Aindra-Arbbavah. By repeating verses being (apparently) addressed to various deities, he pleases other deities (also), save Indra and the Ribhus. They are the conquerors of the jayat, i.e. world; therefore the Jagati metre is required for the evening libation, to make it successful.

13.

(On the relationship of those Hotars who have to repeat a Shastra to those who have none. How the Shastras of the minor Hotri-priests are supplied at the evening libation.)

Some one asks, Some of the duties of the Hotri-priests being performed without Shastra, some with Shastra, how are then all these ceremonies (as it should be) provided with their respective Shastras, and consequently equal and complete? (The answer is) They call the performance (i.e. the repetition of Yājñās) of those (Hotri) who like the Potar, Neshtar, and Agnidhra, have no Shastra (to repeat) Hotra (also), on account of their reciting their (respective) verses along with (the other Hotri-priests, such as the Hotar, Maiträvaruna, &c. who repeat proper Shastras). In this way they are equal. But in the fact that some Hotri-priests perform their duties with Shastras, others without Shastras, lies their inequality. Thus (both kinds of Hotri performances) become provided with Shastras, equalised and successful (for the Yājñās of all seven Hotri-priests are repeated one after the other).

Now the Hotri-priests (Maiträvaruna, Brähmanachhamn, Achhāvāka) repeat Shastras at the morning and midday libations only, in what way is this duty performed at the third libation? One ought to answer, In this way, that they (these three priests just mentioned) repeat at the midday libation two hymns each. Some one may ask, In what way do the Hotri-priests (who properly speaking repeat one Shastra only) repeat two Shastras, as many as the (chief) Hotar does? One ought to answer, Their Yājñās are addressed to two deities.

* The Hotar repeats at the morning libation the Ajya and Pras-aga Shastra, at the midday libation the Mara-valnya and Nishkevaliya Shastra, and at the third libation the Vais'avadeva and Agnikaruta Shastra.

* Besides the Hotar only the Maiträvaruna, Brähmanachhamn, and Achhāvāka repeat Shastras; the others, such as the Potar, &c. do not do it. But the former repeat them at the Agnshuloma, only at the morning and midday libations.
more than the others). Thence come the two requests (for Neshtar and Potar) The performance of the Agnidhra was strengthened by one additional verse to his Yājjya; therefore his Yājjyas are super-numerary by one verse.

Some one asks, When the Maitrāvaruṇa calls upon the Hotar by the words, “may the Hotar repeat the Yājjya! may the Hotar repeat the Yājjya!” why does he call upon those who are no Hotars, but only the repeaters of Hotri verses, by the same words, “may the Hotar repeat the Yājjya?” (The answer is) The Hotar is life, and all the (other) sacrificial priests are life also. The meaning (of the formula “may the Hotar repeat his Yājjya,”) is “may the life repeat the Yājjya, may the life repeat the Yājjya!”

If some one asks further, Are there requests for the Udgātṛi priests (to chant)? One should answer, Yes, there are. For if all (the priests) are ordered to do their respective duties, then the Maitrāvaruṇa, after having muttered with a low voice (a mantra), says, “praise ye!” These are the summons for the Udgātṛi priests.

Some one asks, Has the Achhāvāka any preference (to the other priests)? The answer is, Yes, he has; for the Adhvaryu says to him, “Achhāvāka, speak what you have to speak (and no more)!”

Some one asks, Why are at the evening libation the Stotriya and Anurūpa verses addressed to Agni, whilst the Maitrāvaruṇa at that time repeats an Indra-Vaṭuṇa Shastra? (The answer is) The Devas turned the Asuras out of the Shastras by means of Agni as their mouth. Therefore the Stotriya and Anurūpa are addressed to Agni.

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7 The Agnidhra addresses the Yājjya to Agni, to whom the Añya Shastra belongs; the Potar to the Marutus, to whom the Maruvatīya Shastra belongs, and the Neshtar to the Vāśvedeva, to whom the Vāśvedeva Shastra belongs.

* See note to 5, 34.

* That is, is there anything exceptional to be seen in the performance of his duties? This refers to the peculiar prāṣṭa given to him, which is mentioned in the context. See also Asv. St. 6, 7.
Some one asks, Why are both the Stotriya and Anurūpa of the singers devoted to Indra at the evening libation, whilst the Shastras repeated by the Brāhmaṇāchāhāṃsi is addressed to Indra and Brihaspati, and that of the Achhāvāka to Indra and Vishnu? (The answer is) Indra turned the Asuras out from the Shastras (of which they had got hold) and defeated them. He said to the Devas, “Which (from among you) follows me?” They said, “I, I,” (we will follow),” and thus the Devas followed. But on account of Indra having first defeated (the Asuras) the Stotriya and Anurūpa of the singers (they precede the Shastrams) are addressed to Indra. And on account of the other deities having said, “I, I, (will follow)” and (actually) followed, both the Brāhmaṇāchāhāṃsi and Achhāvāka repeat hymns addressed to several deities.

(On the Jagati hymns addressed to Indra at the evening libation. On the hymn of the Achhāvāka. The concluding verses of the Maitrāvaruṇa, Brāhmaṇāchāhāṃsi, and Achhārāka. The last four syllables of the last Shastra of the Soma day to be repeated twice.)

Some one asks further, For what reason do they repeat at the commencement of the evening libation hymns addressed to Indra, and composed in the Jagati metre, whereas the evening libation belongs to the Visvedevas? (The answer is) Having got hold of Indra (drabhy having commenced with him) by means of these (hymns), they proceed to act, being sure of success). The Jagati metre is used because the evening libation belongs to the Jagati, implying a desire for this world (jagat); and any metre which is used after (this commencement) becomes related to the Jagati (jagat), if, at the beginning of the evening libation, hymns in the Jagati metre are repeated which are addressed to Indra.

At the end (of the Shastra) the Achhāvāka repeats a hymn in the Trishtubh metre, saum rām harmunā (6, 69). The word karmaye (ceremony) alludes only to the praise of drinking (the Soma).11 In the words saum ishā, the word ishā means food; it (serves) for obtaining food (by means of this mantra). (By the words of the last pādā) “both (Indra and Vishnu) carry us through on safe paths,” he pronounces every day12 something relating to welfare.

Some one asks, Why do they conclude the evening libation by Trishtubbs, if properly the Jagati metre should be used at it? Trishtubh is strength; (by repeating at the end Trishtubbs) the priests (who are at the Satras the sacrificers themselves) get finally possessed of strength.

The concluding verse of the Maitrāvaruṇa is, iyam Inirum Vuruṣam (7, 84, 5). That of the Brāhmaṇāchāhāṃsi is, Brihaspatir na parīpātu (10, 42, 11). That of the Achhāvāka is, uhhā jīgatha-th (6, 69, 8). For “both (Indra and Vishnu) had been victorious (jīgatha-thū), i.e. they had not sustained any defeat, neither of them was defeated.”

11 The word alluded to is, pandalya, which is traced to a root pana = pong to praise; but it hardly can mean “praising” in general. It refers, as Nāyaṇa justly remarks, to the “drinking of the Soma juice.” In the fifth verse of the hymn in question, we have the word pandalya, which is the same as pandalya, where the words Indrānāmaḥ tatt pandalyam rām evidently mean, “this is your praise for having drunk the soma.”

12 The hymn is to be repeated every day on the Soma sacrifices which last for several days.

13 This is a paraphrase by the author of the Brāhmaṇam of the first half of the verse 6, 69, 8 (uhhā jīgatha-th). It differs little from
In the words _indras'cha Vishnu yad opaspridhetham_ (there is hinted) that Indra and Vishnu fought with the Asuras. After they had defeated them, they said to them, "Let us divide!" The Asuras accepted the offer. Indra then said, "All through which Vishnu makes his three steps is ours, the other part is yours." Then Indra stepped through these (three worlds), then over the Vedas, and (lastly) over Vāch.

They ask, What is meant by the "sahasram," a thousand? One should say in reply, These worlds, the Vedas, and Vāch. The Achhāvāka repeats twice the (last) word _airayetham_, i.e. "you both (Indra and Vishnu) strode," at the Ukhayta sacrifice; for the part (repeated) by the Achhāvāka, is the last in it; whereas at the Agnishtoma and Atirātra the Hotar (repeats twice the four last syllables of his Shasra); for (the part recited by him) is in these

sacrifices, the last. At the Shola'si there it is questionable whether or not (the last four syllables) are to be repeated twice. They say, He ought to repeat them twice, for why should he repeat them twice on the other days, and not on this one? Therefore he should repeat them twice (also at the Shola'si).

**16.**

*(Why the Achhāvāka at the end of his Shilpa-Shastra does not recite verses addressed to Narasāṁsa.)*

Some one further asks, Why does the Achhāvāka at the end, in his Shilpas, recite verses not addressed to Narasāṁsa at the third libation, although this libation belongs to Narasāṁsa? The Narasāṁsa part represents the change (of the semen into the human form); for the semen becomes by and by somewhat changed: that which then has undergone the change becomes the _prajāya_ (the proper form). Or the Narasāṁsa is a soft and loose metre, as it were; and the Achhāvāka is the last reciter; therefore (it cannot be used), for (the priests think) we must put the end in a firm place for obtaining stability. Therefore the Achhāvāka does not repeat at the end, in his Shilpas, verses referring to Narasāṁsa.

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10 Śāv. says, "For seven nights after the emission the semen has the form of a bubble, a fortnight after it is changed into a ball, which, if the change has been completed, assumes the proper (human or animal) form." The Narasāṁsa is the state of transition for the semen from the bubble into the ball form. Therefore in order not to disturb and stop the course of this change, no verses, referring to the imperfect state, can be repeated.

17 See on them 0, 25.
FOURTH CHAPTER.

(The Saṃpāta hymns. The Vālakhilyas. The Dārohaṇam.)

17.

(See 6, 5.)

When they make at Soma sacrifices, which require several days for their performance (ahīnas) in order to make them continuous, at the morning libation, the singing verse (Stotriya) of the following day, the Anurūpa of the preceding day, it is just the same as with the performance of a Soma sacrifice which lasts for one day only (rāha). For just as the (three) libations of the one day's Soma sacrifice are connected with each other, in the same way are the days of a Soma sacrifice which lasts for several days connected with one another. The reason that they make at the morning libation the singing verse (Stotriya) of the following day, the Anurūpa of the preceding day, is to make the days during which the sacrifice lasts one continuous series. Thus they make the days of the Ahīna sacrifices one continuous whole.

The Gods and Rishis considered. Let us make the sacrifice continuous by equalising (its several days). They then saw this equality (of the several parts) of the sacrifice, viz. the same Pragāthis, the same Pratipads (beginning triplets), the same hymns. For Indra walks in the sacrifice on the first as well as on the following day, just as one who has occupied a house. (The Soma days are thus equalised) in order to have (always) Indra (present).

18.

(On the Saṃpāta hymns. The counter-Saṃpāta hymns. On a peculiarity in the use of the hymn of the Achhārdha.)

Viṣvāmitra saw for the first time (the so-called) Saṃpāta hymns; but Viṣvāmitra knew to the public (asārijata). These are the following: etvā tvaṃ indra (4, 19); yunna indo (4, 22); kathā mahām arīḍhah (4, 23). He went at once after them (saṃnopatit) and taught them his disciples. Thence they are called Saṃpātas.

Viṣvāmitra then looked after them, saying, "The Saṃpāta hymns which I saw, have been made public" by Viṣvāmitra; I will counteract these Saṃpātas by the publication of other hymns which are like them. Thus he made known as counterparts the following hymns: sādyō ha jāta ṛṣi-hāhah (3, 48); indraḥ pūrbhid ātirād (3, 34); iṃām śu prabhritim (3, 36); īchanti tvā somyāsah sakhāyāh (3, 30); sāsad vahnir duhitur (3, 31); abhi tāṣṭeva didhayō manishām (3, 38); (Other Saṃpāta hymns are), the hymn of līharadvāja, ya ṛkṣa id dhācyas (6, 22); those of Vasīsthā, yas tīgmas rīṅgo ṛṣiha-bho na bhima (7, 19), ud u brahmāṇy airta (7, 23); and that of Nōdhās, asmaḥ iṣu u pravatcase (1, 61).

These Hotṛ-priests (Maitrāvarūṇa, Brāhmaṇā-chhaṁsi, and Āchhāvāka) after having recited at the morning libation of the six days' sacrifice the Stotriya verses, repeat at the midday libation the hymns for the several days' sacrifices (ahīna). These hymns are, a sātyo yātu maghacan (4, 16); for the Maitrāvarūṇa (by whom it is to be repeated) is endowed with sātya, i. e. truth. The Brāhmaṇā-chhaṁsia repeats, asmaḥ iṣu u pravatcase (1, 61); for in this hymn there occur the words indrāya brahmāṇi rāśi-tamā (in the fourth pada of the first verse), and Indra brahmāṇi Gōtamāṇa akrāna (verse 16), i. e. the Gotamas have made the prayers, Indra! in which the word "brahma" is mentioned. The Āchhāvāka

1 This is the meaning of the expression saṃnopatit.
2 The term is erṭi, to omit.
repeats sāsad vañṇir (3, 31), in which the words janayanta vañṇim (verse 2) occur; for he is the Vahni (guide).

Some one asks, Why does the Achhāvāka repeat in both kinds of days (of the Gāvām ayanam sacrifice) this Vahni hymn in those days which stand by themselves (parāṇi) as well as those which form regular periods (of six days) one following the other (abhyāsrati)? The answer is, the Bhūtvicha (Itigveda) priest (i.e. one of the Hotris) is endowed with power, and the Vahni hymn leads (rahati); for the Vahni (guide horse) draws the beams to which he is yoked. Therefore the Achhāvāka repeats the Vahni hymns in both classes of days.

These Ahina hymns are required during the five days (of the Gāvām ayanam), viz. on the Chaturvimśa, Abhijit, Vishuvat, Visvajit, and Mahāvratā days; for these (five) days (though the performance of each lasts for one day only) are ahiṇas, for nothing is left out (na kiyate) in them; they (further) “stand aloof” and do not re-occur in the other turn (as is the case with the Shālahas). Thence the Hotri-priests repeat on these (five) days the Ahina Sūktas. When they repeat them, then they think, “may we obtain the heaven-worlds undiminished, in their full forms and integrity.” When they repeat them, they call bhisṛ Indra by them, just as one calls a bullock to a cow. They repeat them for making uninterrupted the series of sacrificial days. Thus they make them uninterrupted.

This refers to two classes of days of which a great Sattra consists, i.e. single days, which only once occur in the course of the session, and regular periods of the same length which follow one another. See page 370.

4 The Śaṃpata which are mentioned here are meant.
5 They are here called ahiṇes from a purely etymological reason. Strictly speaking, they are ahiṇakas.

(On what days, in what order, and by whom the Śaṃpata hymns are to be repeated. The Ārāpana hymns.)

Thereupon the Maitrāvarūṇa repeats on every day (of the Shālahā, but not on those five days mentioned) one of the three Śaṃpatas, inverting their order (in the second three days’ performance of the Shālahā). On the first day he repeats eva tvām indra; on the second, vana indro jyushe; and on the third, kathā mūhām arvidhat.

The Brāhmanāchhamāṇi repeats three Śaṃpata hymns, every day one, inverting their order (in the second three days’ performance), viz. pūrḥhid ātirad on the first day; cha it dhānyas on the second; and yas tīmas riṅgo, on the third day.

In the same manner the Achhāvāka repeats three Śaṃpata ṝṣi, every day one, viz. īṇām u sru prabhritim on the first day, ichkanti tṣā somyāsah on the second day, and sāsad vañṇir on the third day.

These three (for there are every day three to be repeated) and nine (nine is the number of all taken together) hymns, to be recited day after day, make twelve in all. For the year consists of twelve months, Prājāpati is the year, the sacrifice is Prājāpati. They obtained thus this sacrifice, which is Prājāpati who is the year, and they place thus every day’s performance in the sacrifice, in Prājāpati, and in the year.

Between these hymns they ought to insert the Virāj verses by Vimāda, to be recited without Nyūkha on the fourth, the Paṅkti verses on the fifth, and the Paruchhepa verses on the sixth day. Then on the
days when the Mahāstomas are required (the Chand-
domā days) the Maitrāvāna inserts, ko adya naryo
drakāma (4, 25, 1), the Brāhmaṇāchāhāmī, vaneva
rāyo nyadhāyi (10, 29, 1), and the Achhāvāka, ā,āhy
arvāṅg upa (3, 43, 1). These are the Avapana
hymns (intercalary hymns), by means of which the
Gods and Rishis conquered the heaven-world, and
by means of which the sacrificers conquer heaven
(also).

20.

(On the hymns repeated by the Maitrāvāna, &c.
which precede the Saṃpātās.)

Before the (Ahina) hymns are repeated, the Mait-
trāvāna repeats every day, sadyo ha jāto trishabhaḥ
(3, 48). This hymn leads to heaven; for by means
of this hymn the Gods conquered the heavenly world,
and the Rishis did the same; by means of it the sa-
crificers also conquer the heavenly world. This is a
Visvāmitra hymn, for Visvāmitra (all-friend) was the
friend of all; therefore all will be friendly towards him
who has this knowledge, if the Maitrāvāna knowing
this repeats (this hymn) every day before the Ahina
Sūktas. This hymn (sadya ha) contains the word
“bull,” and is therefore a pasumat (having cattle),
serving for obtaining cattle. It consists of five
verses; five-foot comprises five feet, and five-foot is
food, for obtaining (which this hymn is useful). The
Brāhmaṇāchāhāmī repeats every day the Brāhma
hymn, which is complete, ud’ brahmāy airata
(7, 23).

This hymn leads to heaven; by means of it the Gods
conquered the heavenly world, and the Rishis did
the same; by means of it the sacrificers conquered
the heavenly world. It is a Vasishtha hymn; by
means of it Vasishtha obtained Indra’s favour, and
conquered the highest world. He who has such a

knowledge obtains Indra’s favour, and conquers the
highest world. It consists of six verses; for there are
six seasons; in order to gain the seasons (ritus), he
repeats it after the Saṃpātās. For the sacrificers have
thus a firm footing in this world, in order to reach
the heavenly world (after death).

The Achhāvāka repeats every day, abhi tas̄h̄evā
didhyā (3, 39). This hymn contains the character-
istic abhis (towards) in order to establish a connection
(with the other world). Its words “abhi priyāni
marmiṣat parāṣi,” mean that the other days (those
in the other world) are lovely, and that they are
seizing them (securing them). Beyond (para) this
world is the heaven-world, to which he thus alludes.

When repeating the words, karum ichhām
samārīśe sumedhā, i.e. “I wish to see the wise
prophets,” he means by havis the departed Rishis.
This hymn (abhi tas̄h̄evā) is a Visvāmitra hymn, for
Visvāmitra was friend to all; everyone will be
friendly to him who has this knowledge.

He repeats this hymn which belongs to Prajūpati,
though his name is not expressly mentioned (aniruk-
tam, only hinted at) in it. For Prajūpati cannot be
expressed in words. (This is done) in order to
obtain (communion with) him. In this hymn the
name “Indra” is once mentioned; but this is only
for the purpose of preserving the Indra form of the
sacrifice (to Indra chiefly belongs the sacrifice). It
consists of ten verses. For the Virūj consists of ten
syllables, and the Virūj is food; it serves for obtain-
ing food. As regards the number ten (of these)
verses, it is to be remarked that there are ten
total airs. The sacrificers thus obtain the vital airs,
and connect them with one another. The Achhā-

7 In the last verse (3, 39, 10); but several times alluded to by
the name “trishabha,” i.e. bull.
wàka repeats this hymn after the Saûpâtas in order to secure the heavenly world (for the sacrificers), whilst the sacrificers move in this world.

21.

(The Kadanta hymns. The Trishtubha.)

The beginning Prañâtas of every day are the kadanta (containing the interrogative pronoun has who?) viz. has tam Índra (7, 32, 14-15), kamanyo (8, 3, 13-14), kad ú mu asa (8, 55, 9-10). By has i.e. who? Prajûpata is meant; these Kadanta Prañâtas are suitable for obtaining Prajûpata. Kam (old neuter form of has) signifies food; the kadanta therefore serve for obtaining food. For the sacrificers are every day joined to the Ahina hymns, which become (by containing the term kam, i.e. happy) propitiated. They make by means of the kadrad Prañâta propitiation (for the sacrificers). When thus propitiated, these (Ahina hymns) become (a source of) happiness for them (the sacrificers) and thus carry them up to the celestial world.

They ought to repeat the Trishtubha as the beginning of the (Ahina) hymns. Some repeat them before these Prañâtas, calling them (these Trishtubha) Dhâyâyas. But in this way one should not proceed. For the Hotar is the ruler, and the performances of the minor Hotri-priests are the subjects. In this way (by repeating Dhâyâyas which ought to be repeated by the Hotar alone) they would make the subject revolt against his ruler, which would be a breach of the oath of allegiance.

(The repetition of these Trishtubha by the minor Hotri-priests is, however, necessary). He ought to know, “these Trishtubha are the helm (pratipad) of my hymns,” just as (one requires a helm) if crossing the sea. For those who perform a session lasting for a year or the Dwâdasâhâra, are floating like those who cross the sea. Just as those who wish to land on the shore enter a ship having plenty of provisions, in the same manner the sacrificers should enter (i.e. begin with) these Trishtubha. For if this metre, which is the strongest, has made the sacrificer go to heaven, he does not return (to the earth). But he does not repeat (at the beginning) of the several Trishtubha the call somaácum; for the metre must run in one and the same strain (without any interruption, through the call somaácum, in order to be successful).

The Hotar further ought to think, I will not make the Dhâyâyas, if they recite those (Trishtubha), and further, let us use as a conveyance the hymns with their well known introductory verses (the Trishtubha). If they then repeat these verses (Trishtubha), they

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* The Sûstras of the minor Hotri-priests being at the Dwâdasâhâra and Sûtras rather complicated, I here give some hints as to the order of their several parts. At the midday libation, after the Hotar has finished his two Sûstras, the Maitrâvana, Bhûmarâchabhaktâ, and Athavâika repeat one after the other the several parts of their Sûstras in the following order: 1) Stotra and Anuvâpa. 2) One of the three Trishtubha verses as introductory to the Ahina hymns and the Kadanta Prañâtas. 3) The Ahina hymns, of which each has to repeat two, viz. the Maitrâvana râdya ka jîta, the Bhûmarâchabhaktâ nîmâ id a para mantri, the Athavâka tâdram vahûr; and further, the Maitrâvana râdya ka jîta, the Bhûmarâchabhaktâ nîmâ id a brahmâmâ, and the Athavâka tâdram vahûr (see the references in 0, 18). 4) The three Kadanta Prâgâthas; of which each has to repeat one. 6) The Kadanta hymns, see 0, 10. The principal parts of the Sûstras of the minor Hotri-priests are only the two latter, the hymns and verses which precede being regarded only as intermediary (âsramas), whereas the Kadanta Prañâtas are here called drâmbhâpaya, i.e. beginning Prañâtas. See on the whole Asûrâ, 8, 3, 4.

* This is the translation of pi jiva vâgaram.

* Thus Íkâya, explains, inidrac, tracing it to śāstra. Doubt the correctness of this explanation; very likely the nāga, the ship which might have had the form of a plough (etc.) understood.
call hither by them Indra, just as a bullock is called to the cow. If they repeat them, it is for making the sacrificial days continuous. Thus they make the sacrificial days continuous.

22. (The Tristubhās of the minor Hotra.)

The Maitrāvaruṇa repeats every day before the hymns (the Tristubh) apa prācha Indra (10, 132, 1), in which the idea of safety is expressed; in the words, "Drive away from round about us all enemies; drive them away, O conqueror! May they be in the south or north, prostrate (all) O hero! that we may enjoy thy far-extended shelter!" For he (the Maitrāvaruṇa) wishes to be in safety (thence he has to repeat this verse).

The Brāhmaṇāchāhānī repeats every day Brahmāna te brahmajyā (3, 35, 4). By the word yunajī, "I join," the idea of "joining" is intimated; for the sacrificial days are joined, which is the characteristic of (all) sacrifices which last for a series of days (the Ahinas).

The Achhāvāka repeats every day, vrūṃ no lōhan annaṃ neshti (6, 47, 8). For the term anna "after," implies the idea of going (after), as it were, which is a characteristic of the Ahina sacrifices (for one day follows the other); whereas neshti is a characteristic of a six monthly period of a sacrificial session.

These verses are recited every day, as well as the concluding verses, which are every day the same.

Indra is the occupant of their (of the sacrificer's) house; he is at their sacrifice. Just as the bull goes to the cow, and the cow to her well-known stable, so does Indra go to the sacrifice. He ought not to conclude the Ahina with the verse sūnam havemā (3, 30, 22); for the king loses his kingdom if he calls him who becomes his enemy (rival).

23. (How to join and disconnect the Ahinas.)

There is a joining as well as a disconnecting of the Ahina sacrifice. By the mantra ra yantikham atirāt (8, 14, 7-9) the Brāhmaṇāchāhānī joins the Ahinas (at the morning libation); by cēr Indra (7, 23, 6) he dissolves them (at the midday libation).

By the mantra aḥam sarasvatītor (8, 38, 10) the Achhāvāka joins them, and by nūnam sū te (2, 11, 22) he dissolves them.

By te sūmat u cēr Vārvā (7, 66, 9) the Maitrāvaruṇa joins them, and by nu skītā (4, 16, 21) he dissolves them.

He who knows how to join (at the morning libation) and to disconnect (at the midday libation) is enabled to spread the thread of the sacrificial days (Ahinas). Their (general) junction consists in their being joined on the Chaturvīṁśa day; and their (general) disconnection in disconnecting them before the concluding Atirātā (on the Mahāvṛata day). When the Hotṛ-priests would conclude on the Chaturvīṁśa day with verses appropriate to the Ēkāhas, then they would bring the sacrifice to a close, without performing the ceremonies referring to the Ahinas. When they would conclude with the concluding verses of the Ahina days, then the sacrificers

11 These are according to Sāy, nu skītā Indra (4, 10, 21) repeated by the Maitrāvaruṇa; cēr Indira (7, 23, 6) repeated by the Brāhmaṇāchāhānī; and nūnam sū te (8, 11, 63) repeated by the Achhāvāka.

12 The verb vipagghati as well as yūnīte are here used in an elliptical sense (অত্যন্তশ্চার). To the former, yūnīte, and to the latter, vipagghati is to be supplied, each thus implying its contrary.
would be cut off, just as (a bullock) who is tired
must be cut off (from the rope, for he does not
move). They ought to conclude with both the
Ekāḥa and Ahina verses, just as a man setting out
on a long journey takes from station to station fresh
animals. Thence their sacrifice becomes connected,
and they themselves (the sacrificers) find relaxation.

He ought not to overpraise the Stoma (i. e., not to
repeat more verses than the singers chant) at the two
(first) libations by (more than) one or two verses.
When the Stoma is overpraised with many verses,
(i. e., more than two) then they become for the Hotar
like extensive forests (through which he has to pass
without a resting place). At the third libation (he
ought to overpraise the Stoma) with an unlimited
number of verses. For the heavenly world has no
limits. (This serves) for obtaining the celestial
world. The Ahina sacrifice of him who with such a
knowledge extends it, remains, if once commenced,
undisturbed.

24.
(The nature of the Vālakhilya Śastra. How to
repeat it.)

The gods after having perceived the cows to be in

the cavern, wished to obtain them by means of a
sacrifice. They obtained them by means of the sixth
day. They bored at the morning libation the cavern
with the bore mantra (nabhiḥ). After having suc-
ceeded in making an opening, they loosened (the
first two are to be repeated pāda by pāda; the third and fourth by half
verses; the fifth and sixth by whole verses (Av. 8, 6, 9). The
general rule for the transposition is expressed by Av. 8, 6, 9.

In order to better illustrate the way of transposition, I here sub-
join an instance. The first verse of the first Vālakhilya hymn is as
follows:

Abhi pra vah suvādbhvam indrām arka yathā yada.
Yo jariśīrya mokṣārdhā puruṣārdhā taksārdhā.
stones), and then, at the third libation, broke up the cavern by means of the Vâlakhilya verses, with the Ekapadâ as Vâcâh kûta, which served as a weapon and drove the cows out. In this way the sacrificers bore the cavern at the morning libation by means of the Nabhâka, and made, by boring, its structure loose. Hence the Hotri-priests repeat at the morning libation the Nabhâka triplet. The Maitrâwaruna repeats, yaḥ kakubho nîthâraya (8, 41, 4-6); the Brâhmanachârma, pûrâsh ta indra (8, 40, 9-11); the Achâvâka, tâ hi madhyam bhûrânâm (8, 40, 3-5).

At the third libation they break up the cavern with the Vâlakhilya verses, and the one-footed Vâcâh kûta which serve as a weapon, and obtain the cows. There are six Vâlakhilya hymns. He repeats them in three turns; for the first time he repeats them foot by foot, dissecting the verse by insertion; for the second time half verse by half verse; and for the third time verse by verse. When he repeats them foot by foot, dissecting the verse by insertion, then he ought to put in every Pragâtha verse (of which each hymn is composed) one additional foot (ekapadâ), which is the Vâcâh kûta, i.e. the point of the Vâch. There are five such Ekapadâs, four of them being taken from the tenth day and one from the Mahâvrata sacrifice.

He ought (if the two verses joined should fall short of a proper Pragâtha by eight syllables) to supply the eight syllables from the Mahânâmânis as often as they might be wanting; for the other pada (of the Mahânâmânis which he does not require for filling up the deficiency in the Pragâtha) he ought not to care.

When reciting the Vâlakhilyas half verse by half verse, he ought to repeat those Ekapadâs; and the pada from the Mahânâmânis which consist of eight syllables. When repeating the Vâlakhilyas verse by verse, he ought (also) to repeat those Ekapadâs, and the pada of eight syllables which are taken from the Mahânâmânis. When he repeats, for the first time, the six Vâlakhilya hymns, then he mixes (vihâruti) breath and speech by it. When he repeats them for the second time, then he mixes the eye and mind by it. When he repeats them for the third time, then he mixes the ear and the soul by it. Thus every desire regarding the mixing (of the verses) becomes fulfilled, and all desires regarding the Vâlakhilyas, which serve as a weapon, the Vâcâh kûta in the form of an Ekapadâ and the formation of life will be fulfilled (also).

He repeats the (Vâlakhilya) Pragâthas for the fourth time without mixing the verses of two hymns. For the Pragâthas are cattle. (It serves) for obtaining cattle. He ought not to insert (this time) an Ekapadâ in it. Were he to do so, then he would cut off cattle from the sacrificer by slaying them. (If one should observe a Hotri-priest doing so) one ought to tell him at this occasion, the best deprived him of cattle (altogether). And thus it always happens. Thence one ought never to insert the Ekapadâ at this occasion.

The two last Vâlakhilya hymns (the seventh and eighth) he adds as a setting (cover). Both are mixed. In such a way, Surpi, the son of Vâtsa, repeated them for a sacrificer, Subala by name. He said, "I have now grasped for the sacrificer the largest number of cattle, the best ones (as a reward for my skill) will come to me." He then gave

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17 The order of both is only inverted; the eighth Sûkta is first to be repeated, and then follows the seventh.
him (सारपी) as much Dakshinā18 as to the great priests (Hotar, Adhvaryu, Udgātar, Brahmā). This Shastra procures cattle and heaven. Thence one repeats it.

25.

(What kind of hymn ought to be chosen for the Dūrohaṇa.)

He recites a hymn in the Dūrohaṇa way, about which a Brahmāna has been already told (4, 20). If the sacrificer aspires to cattle, then an Indra hymn is required for this purpose. For cattle belong to Indra; if should be in the Jagati metre, for cattle have the nature of Jagati, they are (movable); it should be a great hymn (a mahāsukta);19 for then he places, by it, the sacrificer among the largest number of cattle. He may choose for making Dūrohaṇa the Baru hymn (seen by the Rishi Baru), which is a large hymn and in the Jagati metre.20

For one who aspires after a firm footing, an Indra-Varuṇa hymn is required; for this performance of the Maitrāvaruṇa (his hotra) belongs to this deity; (and) the Indra-Varuṇa21 (Yājñā) is the conclusion of it. It is the Dakshinā of the great priests.

18 The term is only nitya, to which daksinā “on the right side” is to be supplied. Cows, horses, etc., which are given as a sacrificial reward, are actually carried to the right side of the recipient. The word daksinā itself is only an abbreviation of daksinā nita, “what has been carried to the right side.” Very soon the word was used as a feminine substantive. The noun to be supplied is dīrśa direction. The repeater of the Vālakhilīya Shastra is the Maitrāvaruṇa, who as one of the minor Hotra-priests, obtains generally only half the Dakshinā of the great priests.

19 Hymns which exceed the number of ten verses are called by this name. Those which fall short of this number, are the keśudra śāktas (small hymns). Sdā.

20 It commences pra to make (10, 96).

21 This is, indrādarupā medhumattamasya (6, 63, 11).

This (Dūrohaṇa repetition) puts (the reciter) finally in his own place (keeps him in his position). As regards the Indra-Varuṇa hymn, it is at this occasion (when performing the Dūrohaṇa) a Nivid (i.e. like it). By means of the Nivid all desires become gratified. When he should use an Indra-Varuṇa hymn for the Dūrohaṇa, then he ought to choose a hymn by Suparna. Thus a desire regarding Indra-Varuṇa and one regarding Suparna22 become gratified (at the same time).

26.

(Whether or not the Maitrāvaruṇa should repeat the Ahina and Ekāha hymns along with the Dūrohaṇa.)

They (the interpreters of Brahma) ask, Shall he recite together (with these Dūrohaṇas the Ahina hymns which are required on the sixth day) or shall he not do so? To this question they answer, He shall recite them; for why should he recite them on all other days, and not do so on this day? But (others) say he ought not to recite them together with these hymns;22 for the sixth day represents the heavenly world; the heaven-world is not accessible to every one (asamāyā); for only a certain one (by performing properly the sacrifices) meets there (the previous occupants). Therefore, when the other hymns are repeated together with the Dūrohaṇas, then he (the priest) would make all equal (make all those who sacrifice and those who do not sacrifice go to heaven). Not to repeat these other hymns along with the Dūrohaṇas is a characteristic of the heaven-world (the celestial world being accessible to but few). Therefore, one ought not to repeat them.

22 The hymn is, indra vām bhādākhyati (Vālakh. 11). It is addressed to Indra-Varuṇa.

23 The Shastra of the Maitrāvaruṇa is to be understood.
That is the reason that he does not repeat them. (Should he do so, he would destroy the sacrificer); for the singing verse (Stotriya) is his soul, and the Vālakhilyas are his breath. When he repeats (the Aḥina hymns) along (with the Dūrohaṇa), then he takes away the life of the sacrificer through those two deities (Indra-Varuṇa, to whom the Dūrohaṇa belongs). (If one should observe a Hotṛ-priest doing so), one ought to tell the priest that he has deprived the sacrificer of his vital airs through those two deities (who get angry at it), and that he will lose his life. And thus it always happens. Thence he ought not to repeat (them).

If the Maitrāvaṇa should think, “I have repeated the Vālakhilyas (which was a very arduous task), well, I will now repeat before the Dūrohaṇa the Ekāha hymns,” he should not entertain such a thought (for it is useless). But, however, should he pride himself too much of his skill, that he would be able to repeat after the Dūrohaṇa (the repetition of which is very difficult) is over, many hundred mantras, he may do so for gratifying that desire alone which is (to be gratified by repeating many mantras). He then obtains what he was wishing to obtain by repeating many mantras. He would, however, do better not to recite them. For the Vālakhilyas belong to Indra; in them there are pāda of twelve feet and every wish to be gratified by an Indra hymn in the Jagati metre, is contained therein (therefore no other Indra hymn is required).

Another reason that he had better not recite them is the Indra-Varuṇa hymn (of the Dūrohaṇa), and the Indra-Varuṇa (Yājyā) which concludes (for these represent a firm footing, of which the sacrificer might be deprived, when repeating hymns which serve for connecting the several days).

They say, The Shastra must always correspond with the Stotra. Now the Vālakhilyas being repeated by mixing verses of two hymns (vākīra), are then the Stotras to be treated in the same way or not? The answer is, There is such a mixing in (the Stotra), a pāda of twelve syllables being joined to one of eight.

They say, The Yājyā must correspond with the Shastra. If in (the Shastra) there are three deities, viz. Agni, Indra, and Varuṇa mentioned, how does he make the Yājyā with a verse addressed to Indra-Varuṇa alone, and omit Agni? (The answer is) Agni and Varuṇa are one and the same being. So said a Rishi in the mantra, “Thou Agni! art born as Varuṇa” (5, 3, 1). If he therefore makes his Yājyā with an Indra-Varuṇa mantra, then Agni is not left out.

FIFTH CHAPTER.

(The so-called Shilpas, viz. the Nābhānedīṣṭha, Nardāśaṁsa, Vālakhilya, Sukṛti, Vrīkhākapī, and Evayāmarūt hymns. The Kuntāpa Shastra.)

27.

(The Nābhānedīṣṭha and Nardāśaṁsa hymns repeated by the Hotar.)

They repeat the Shilpas (hymns for produc-
ing wonderful pieces of art). There are such wonder-work.s of the gods; and the arts in this world are to be understood as an imitation thereof. The gilded cloth spread over an elephant, the carriage to which a mule is yoked, are such a wonder-work. This work is understood in this world by him who has such a knowledge. The Shilpas make ready the soul, and imbue it with the knowledge of the sacred hymns. By means of them the Hōtri-priest prepares the soul for the sacrificer.

He repeats the Nabhānedishtha hymn (one of the Shilpas). For Nabhānedishtha is the sperm. In such a way he (the priest) effuses the sperm. He praises him (Nabhānedishtha) without mentioning his name. For the semen is like something un-speakable secretly poured forth into the womb. The sperm becomes blended. For when Prajāpati had carnal intercourse with his daughter, his sperm was poured forth upon the earth (and was mixed up with it). This was done for making the sperm produce fruit.

He then repeats the Narāsāmśa, for narāh means "offspring," and sāṁsah "speech." In this way he (the priest) places speech into children (when they are born). Thence children are born endowed with the faculty of speech.

Some repeat the Narāsāmśa before (the Nabhānedishtha), saying, Speech has its place in the front (of the body); others repeat it after (the Nabhānedishtha), saying, Speech has its place behind (in the hinder part of the head). He shall recite it in the middle; for speech has its place in the middle (of the body). But speech being always, as it were, nearer to the latter part (of the Nabhānedishtha hymn), the Narāsāmśa must be repeated before the Nabhānedishtha is finished.

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrāvarūṇa, saying, "form his breaths."

28.

(The Vālakhilyas repeated by the Maitrāvarūṇa.)

He (the Maitrāvarūṇa) now repeats the Vālakhilyas. For the Vālakhilyas are the breaths. In this way he forms the breaths of the sacrificer. He repeats them by mixing two verses together. For these breaths are mutually mixed together, with the Prāna the Apāna, and with the Apāna the Vyāna. The two first hymns are repeated pāda by pāda; the second set (third and fourth) half verse by half verse, and the third set (fifth and sixth) verse by verse. By repeating the first set, he makes the breath and speech. By repeating the second set, he makes the eye and mind. By repeating the third set, he makes the ear and soul. Some take, when repeating the Vālakhilya Pragāthas, always two Bṛihatis, and two Satobṛihatīs together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragātha, as thus formed.

1 This is mentioned in the fifth verse of the Nabhānedishtha hymn (10, 61). Prajāpati’s intercourse with his daughter is alluded to in this hymn.
2 This is called the second Nabhānedishtha hymn (10, 63), beginning ye yojana. There the birth of the Aṅgiras is spoken of.
3 The Nabhānedishtha hymn, idam itikā raṇḍram (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narasāmśa hymn is repeated. The repeater of both the Nabhānedishtha and Narasāmśa hymns is the Hotar.
4 The six first Vālakhilya hymns are repeated in three sets, each comprising two hymns, see page 419.
5 The form required for the Pragātha metre is the combination of the Bṛihati with the Satobṛihati. If two Bṛihatis are taken together, no Pragātha is formed, nor if two Satobṛihatis are joined.

36
He must repeat them by inserting an additional pada; then thus are the Pragathas formed. The Vâlakhilya verses are the Pragathas. Therefore he must repeat them by inserting a pada (in order to obtain the Pragatha metre). The Brihati of the Pragatha is the soul, the Satobrihati the life. If he has repeated the Brihati, then the soul (is made); and if he has repeated the Satobrihati, the vital airs (are made). By thus repeating the Brihati and the Satobrihati, he surrounds the soul with the vital airs. Therefore he must repeat the Vâlakhilyas in such a way as to obtain the Pragatha metre. The Brihati is the soul, and the Satobrihati cattle. If he has repeated the Brihati, then the soul (is made); and if he has repeated the Satobrihati, then cattle (is made). By repeating both he surrounds the soul with cattle. The two last hymns are repeated in an inverted order (first the eighth and then the seventh).

The Maitrâvaruna after having made in this way the vital airs of the sacrificer, hands him over to the Brâhmañâchañâsi, saying, "create him now (in the human form)."

29.
(The Sukirti and Vrishakapi hymns repeated by the Brâhmañâchchâsi.)

The Brâhmañâchañâsi repeats the Sukirti hymn; for the Sukirti is the womb of the gods. He thus causes the sacrificer to be born out of the sacrifice, which is the womb of the gods.

He repeats the Vrishakapi hymn. For Vrishakapi is the soul. In this way he makes the soul of the sacrificer. He repeats it with Nyûûkha. The Nyûûkha is food. In this way he provides him with food, just as (a mother) gives the breast to her child. That hymn is in the Pañkti (i.e. five-fold) metre; for man consists of five parts, viz. hair, skin, flesh, bones and marrow. He prepares the sacrificer just in the same way, as man (in general) is prepared.

The Brâhmañâchañâsi, after having created the sacrificer, hands him over to the Achhâvâka, saying, "make a footing for him."

30.
(The Evâyamarut repeated by the Achhâvâka. Story of Bulula.)

The Achhâvâka now repeats the Evâyamarut hymn. This hymn is the footing; by repeating it the Achhâvâka makes a footing to the sacrificer. He repeats it with Nyûûkha. The Nyûûkha is food. Thus he provides the sacrificer with food. In this hymn there is the Jagati and Atijagati metre, which metres comprise the whole universe what falls in the sphere of movable things as well as what falls beyond it. It is addressed to the Marutas. The Marutas are the waters; and water is food which is to be filled (in the sacrificer like water in a pot). In this way he provides the sacrificer with food.

The Nâbhânedishtha, Vâlakhilyas, Vrishakapi, and Evâyamaruta are called "auxiliary hymns." The priest ought to recite them (all) along with (the other hymns); (if he does not like that) he ought not to repeat any (of them along with the other hymns).

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* See above page 419. This is called Atimara.
* This is the hymn, ops pradha (10, 181). It is repeated by the Brâhmañâchañâsi.
* This is the hymn ubhi rutor (10, 86).

* This Nyûûkha differs somewhat from the usual way of making it. The sound i is uttered sixteen times, three times with three moras, and thirteen times with half moras. See As'val. Br. 8, 6, 3.

* Pra ve maho matayen (3, 87).
But if he should repeat them on different (days or occasions) it is just as if one would separate a man from his sperm. Thence he ought either to repeat them along with (the other hymns) or omit them entirely.

That (famous) Bulila, the son of Asvavata, the son of Asva, being once Hotar at the Visvajit sacrifice, speculated about this matter, that is to say, these Shilpas (these auxiliary hymns). He thought, “There having been added two Shastras (that of the Maitrayarunia and that of the Brhmanachhaemi) to the midday libation in the Visvajit of the sacrificial sessions for a year, I thus (in further addition) will repeat the Evayamaruta.” Thus he recited it. Whilst he was repeating it Gausla came near him, and said, “Hotar! Why does thy Shastra proceed without wheels? How has it come (that thou art acting in such a way)?” The Evayamaruta is repeated by the Achhavaka standing north from the Hotar. He further said, “The midday libation belongs to Indra. Why dost thou wish to turn out Indra from it?” He answered, “I do not wish to turn out Indra from the midday libation.” He said, (Yes, you do), for this particular metre being the Jagati and Atijagati is not fit for the midday libation, and the hymn is besides addressed to the Marutas (not to Indra, as it should be); therefore one should not repeat it now. Bulila then said, “Stop, Achhavaka, I wish to carry out Gausla’s order.” Gausla then said, “He shall repeat an Indra hymn, in which the mark of Vishnu is impressed.” Thence thou, Hotar, shalt

leave out from thy Shastra this Evayamaruta, which was recited after the Rudra Dhuyya, and before the Maruta Shastra.” He did so, and so they proceed now.

31.

(Queries on some particulars of the application of these auxiliary hymns. Their meaning.)

They ask, Why do they not repeat the Nabhandishtha in the Visvajit, Atinitra, and on the sixth day of the Shalaha, when they make the sacrifice complete and reproduce the sacrificer (in a mystical way), although the Maitrayarunia repeats the Valakhilyas which represent the breaths, but not the sperm (as the Nabhandistha does), whilst the sperm must precede the breaths (in the act of generation)? In the same way why does the Brhmpanachhaemi repeat the Vrishakapi when the Nabhandishtha is not repeated? For the Vrishakapi is the soul, whilst the sperm represented by the Nabhandishtha hymn precedes the making of the soul. How then can the sacrificer be reproduced in this way? How can that be effected, if his life is not formed (by the act of generation)? For the priests produce the sacrificer (make him anew) by means of the sacrificial process. Therefore the whole being of the sacrificer cannot be made at once at the beginning, but just as an embryo which, lying in the womb, develops itself (grows gradually). If he has all limbs (only then he is entire). The priests should make them all on the same day. If thus the sacrifice is made ready, then the reproduction of the sacrificer is effected.

The Hotar repeats the Evayamarut at the third libation. For this is the sacrificer’s footing on which the Hotar places him at the end.
32.

(On the origin and nature of the so-called Kuntāpa 18 hymns, Atharvaveda 20, 127-136. The Narāsāṁśi, Raibhi and Pārikshiti, Disāṁ kṛipti and Janaḥalpa verses; the Indra-gāthās.)

The juice of the metres which were all done by the sixth day (at the Shalaka) was running (over the brim). Prajāpati got afraid lest the juice of the metres might go away and run over the worlds. Therefore he kept it down by means of metres placed on another part (above them). With the Narāsāṁśi he kept down (the juice) of the Gāyatrī, with the Raibhi that of the Triṣṭubha, with the Pārikshiti that of the Jagatis, with the Kāraṇyā that of the Anusha-

18 The so-called Kuntāpa hymns are to be repeated by the Brāhmaṇa chātra after he has finished the Vṛshikapī. Their repetition has peculiarities regarding the response, which all are noted by Asv. Sr. B. 8. (8, 9). The response for the first 14 verses beginning with ṛtved jana upa ṛtva is at the end of each verse only; it is simply ṛtvedo daivo. The verses which immediately follow up to ṛtved aśe pāramāṇa have two responses, each, after every half verse. The seven pādas commencing with ṛtvedo each have such a response. The six verses commencing with vijātaṁ hiruṇā have each a peculiar response after the first half verse. So the response to vijātaṁ is dundubhipa dhanaṁ bhyāmāyām jaryatav ṛtvedo daivo; that to the second is kṣaṁ bīle jaryatav, &c. They are all given in the Atharvaveda Bāhālī (20, 133) along with the text of which they form however as part. For the response (pratigra) is repeated by the Adhyātana. Similar responses occur in all verses which follow as far as the dvantām, dādiyāva jaryatav; they are all given in the Atharvaveda, such as pīplīkārāṇī, vedi, parvanādekh, &c. all which are followed by jaryatav ṛtvedo daivo. In the Dvānavī (Athar. 20, 138, 6-10) the response is in the first pāda of each verse; it is om kṣa jaryatav ṛtvedo daivo. These Kuntāpa songs do not bear a strictly religious character; they are praise songs principally referring to Daksīṇī and to that class of ancient poetry which bears the name narāsāṁśi. This may be clearly seen from the commencement of the whole collection, ṛtved jana upa ṛtva adrenāṁ stavaḥ kramoṣṭhāh kramoṣṭhāh, i.e. the verse ṛtveda has four times the Narāsāṁśi sound; the first and last times it has the udātta accent, the two others the anuddatā; the latter of which has even the anuddatāra (lowest anuddatā); the first and last times is pronounced with three moræ. There is another way of making the Narāsāṁśi by pronouncing the ṛtveda successively first with the udātta, then with the anuddatā, then with the anuddatāra, and lastly with the udātta accent again.


16 This is a translation of the term ṛtveda. Several of the verses are in the Pāṇini metre; then the three last pādas are taken together. As far as this goes they are just recited as the Vṛṣikapī hymn. Only the Nyūkha is not made, but instead of it the Narāsāṁśi, which is a substitute for it. This peculiar pronunciation of the word takes place in the second syllable of the third, and the fourth of the fourth pāda. The Pratigra is madhāna daivo ṛtvedo daivo.

18 In repeating the Vṛṣikapī hymn, both the Nyūkha and the Narāsāṁśi are used. The Nyūkha takes place at the second syllable of the third pāda, which is the proper place for the Narāsāṁśi also. On the Nyūkha see page 325. The Narāsāṁśi is described by Asv. Sr. B. 7, 7, as follows: oḥraśaturninordar uddātān prakāmo anuddatāra uṣṭarā oṣṭātārāḥ prakāma mādaṁ uṣṭaro, i.e. the vowel o has four times the Narāsāṁśi sound; the first and last times it has the udātta accent, the two others the anuddatā; the latter of which has even the anuddatāra (lowest anuddatā); the first (and last) is pronounced with three moræ. There is another way of making the Narāsāṁśi by pronouncing the ṛtveda successively first with the udātta, then with the anuddatā, then with the anuddatāra, and lastly with the udātta accent again.
Ninarda, for this is the Nyūkha of the Naras'āṃsi verses.

The priest repeats the Raibhi verses. For the Gods and Rishis went by making a great noise (rebbantah) to the celestial world; in the same way, therefore, the sacrificers go to the celestial world. (The recital is just the same as that of the Naras'āṃsi, and subject to the same rules.)

He repeats the Pārikshiti verses. For Agni is the dweller round about (parikshiti); he lives round the people, and the people live round (pari-kshi) him. He who has such a knowledge obtains union with Agni, and shares the same character and abode with him. As to these Pārikshiti verses (they may have another meaning too). For the year is parikshiti (dwelling round about); for it dwell round about men, and men dwell round about the year. Therefore he who has this knowledge obtains union with the year (saṃvatsara) and shares its character and abode. (The Pārikshiti verses are repeated in the same way as the Naras'āṃsi.)

He repeats the Kāravyā verses. For any work of the gods crowned with success was performed by means of the Kāravyā; and that is then the case with the sacrificers. (The recital is the same as that of the Naras'āṃsi."

The priest now repeats the "directions forming verses" (dis'ām kriptis). For in this way he forms the directions. He repeats five such verses; for there are five directions, viz. the four points (east, west, south, and north) and one direction above crossing (them all). He ought not to repeat these verses with Nyūkha, nor make the Ninarda in the same way as above. Thinking, I will not mutilate (nyūkha-āni) these directions, he repeats these verses, half verse by half verse.

For making a footing he then repeats the Jana-kalpa verses. For children are janakalpa (production of men). Having made the directions in the above manner, he places people in them. He shall not repeat these verses with Nyūkha, nor with the Ninarda, but just in the same way and for the same reasons as the dis'ām kripti.

He repeats the Indra-pāthās. For by means of the Indra songs the Devas sang the Asuras down and defeated them. In the same way the sacrificers put down their enemies by these songs. They are repeated, half verse by half verse, to obtain a footing for the sacrificer.

33.

(Aitaśa-pralāpa. The Pracahlika, Ajīnāsena Pratīrāhā, and Atirādū verses.)

The priest (Brūhmāṇḍhaṃsī) repeats the Aitaśa-pralāpa. Aitaśa was a Muni. He saw the mantras, called "the life of Agni" (agnier āyuk), which should remove all defects from the sacrifice, as some say. He said to his sons, "O my dear sons, I saw the life of Agni;" I will talk about it; but pray do not scorn at me for anything I might speak. He then commenced to repeat, etā as'yā āplavante, pratipam

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\(^{17}\) Ninarda is to be parsed mī vri, the mī and vri belonging to the verb mardet. The whole means literally, he ought to make a peculiar species of the Ninarda, as it were.

\(^{18}\) Vṛchyaṃ rebbh, A. V. 20, 127, 4.

\(^{19}\) Dātaṃ vis'vajagnyasse, A. V. 23, 127, 7-10. In every verse the word pārikshiti, i.e. dwelling round about (said of Agni) occurs.

\(^{20}\) Indrāḥ hāram abhavatā, A. V. 20, 127, 11-14. Because of the word hāra, i.e. singer, praiser, occurring in the first verse, they are called Hāravac.

\(^{21}\) These are, yāḥ sakṣeyo vidāthya, A. V. 80, 188, 1-5.

\(^{22}\) From ukh, ukhā, to move, go.

\(^{23}\) Yo vādhiṣuḥ anabhukto, A. V. 20, 128, 9-11.

\(^{24}\) Indraḥ dhātrā devadācārya, A. V. 20, 128, 12-16.
prāti sutram (A. V. 20, 129, 1 et seq.).

Then one of his family, Abhyagni by name, went to him at an improper time (before Aitas’a had finished his talk) and stopped his mouth by putting his hand on it, saying, “Our father has become mad.” Then his father said to him, “Go away, become infected with leprosy, thou who hast murdered my speech. I would be able to prolong the life of a cow to a hundred, and that of a man to a thousand years (if thou wouldst not have stopped my mouth), but thou, my son, who hast overpowered me (in such an improper way), I curse: thy progeny shall come into the condition of the lowest among the most wicked.” Therefore they say, that among the Aitas’āyanas the Abhyagnis are most burdened with sins, in the whole Avra-Gotra (to which they belong). Some priests lengthen this Aitas’a-pralāpa (repeating eighteen more pādas). If they choose to do so one should not prevent them; but say, “repeat as long as you like. For the Aitas’a-pralāpa is life.” Therefore he who has this knowledge, prolongs in this way the life of the sacrificer.

As to the Aitas’a-pralāpa, there is another meaning in it. For it is the essence (juice) of the metres; by repeating it the reciter puts speech in the metres. He who has this knowledge will keep the essence in the metres, when the sacrifice is performed, and will spread the sacrifice with the essence in the metres.

But there is still another meaning in the Aitas’a-pralāpa; it is fit for removing defects in the sacrifice, and for restoring its entirety. For the Aitas’a-pralāpa is imperishableness. (Therefore when it is recited the sacrificer wishes) “May my sacrifice be lasting and all its defects be removed.” He repeats this Aitas’a-pralāpa, stopping after every pāda, just as the Nivid is repeated; at the last pāda he pronounces “om,” just as it is done in the Nivid.

He repeats the Pravahlika verses. For the gods made the Asuras benumbed (pravahlya) by means of the Pravahlikis, and consequently defeated them. In the same way the sacrificers benumb and defeat their enemies by repeating these verses. They are repeated half verse by half verse for obtaining a footing.

He repeats the Aijñāsenya verses. For by means of these verses the Devas recognised (ājñāya) the Asuras and defeated them. In the same way the sacrificers recognise and defeat their enemies. They are repeated half verse by half verse.

He now repeats the Pratirāda. For by means of it the Devas frustrated (prati-rāda) the efforts of the Asuras, and consequently defeated them. The same effect is produced by the sacrificers who have repeated it.

He repeats the Atirāda. For by means of it the Devas abused (atirāda) the Asuras so much as to defeat them. The same effect is produced by the sacrificers who repeat it. They are repeated half verse by half verse for obtaining a footing.

34.

(Story of the sacrifices of the Adityas and Aṅgirasas for reaching heaven.)

He repeats the Devanitham. (About this the following story is reported.) The Adityas and Aṅ-

26 According to Śāyana the Aitas’a-pralāpa consists of 70 pādas.
girasas were contending with one another as to who should gain first the heavenly world. The Aṅgirasas, had seen (in their mind) that, by dint of the Soma sacrifice they were about to bring on the next day, they would be raised to heaven first. They therefore despatched one from among themselves, Agni by name, instructing him thus: “Go to the Adityas and announce to them that we shall, by dint of our to-morrow’s Soma sacrifice, go to heaven.” As soon as the Adityas got sight of Agni, they at once saw (in their minds) the Soma sacrifice by which they would reach heaven. Having come near them, Agni said, “We inform you of our bringing to-morrow that Soma sacrifice by means of which we shall reach heaven.” They answered, “And we announce to you that we are just now contemplating to bring that Soma sacrifice by means of which we shall reach heaven; but thou (Agni) must serve as our Hotar, then we shall go to heaven. He said, “Yes,” (and went back to the Aṅgiras). After having told (the Aṅgiras the message of the Adityas) and received their reply, he went back (to the Adityas). They asked him, “Hast thou told our message?” He said, “Yes, I have told it (to the Aṅgiras); and they answered, and asked, ‘Didst thou not promise us thy assistance (as a Hotar),’ and I said, ‘Yes, I have promised.’ (But I could not decline the offer of the Adityas). For he who engages in performing the duty of a sacrificial priest, obtains fame; and any one who prevents the sacrifice from being performed, excludes himself from his fame. Therefore I did not prevent (by declining the offer).” If one wishes to decline serving as a sacrificial priest, then this refusal is only justified on account of oneself being engaged in a sacrifice, or because of being legally prohibited to perform the sacrificial duties.

(On the Dakshinā given by the Adityas to the Aṅgirasas. The Devanitha hymn.)

The Aṅgirasas, therefore, assisted the Adityas in their sacrifice. For this service the Adityas gave them the earth filled with presents (dakshinā) as reward. But when they had accepted her, she burnt them. Therefore they flung her away. She then became a lioness, and opening her mouth, attacked people. From this burning state of the earth came those ruptures (which are now visible on her), whereas she had been previously quite even. Hence one shall not retake a sacrificial reward which one has once refused to accept. (For he must think) the Dakshinā being penetrated by a flame, shall not penetrate me with it. But should he take it back, then he may give it to his adversary and enemy, who will be defeated, for it burns him.

That (Aditya, the sun) then assuming the shape of a white horse with bridle and harness, presented himself to the other Adityas, who said, “Let us carry this gift to you (the Aṅgirasas).” Therefore this Devanitha, i.e. what is carried by the gods, is to be recited.

(Now follows the Devanitha with explanatory remarks.)

“The Adityas, O singer! brought the Aṅgirasas their reward. The Aṅgirasas, O singer, did not go near;” i.e. they did not go near to that first gift (the earth).

“But, O singer! (afterwards) they went near it,” i.e. they went near the other gift (the white horse).

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31 Here we have an attempt to explain the unevenness of the earth. It is interesting to see the theories of modern geology foreshadowed in this certainly ancient myth.
"They did not accept it, O singer," i.e. they did not accept this earth. "But they accepted it," i.e. they accepted that white horse.

"He, (Aditya, the sun) being carried away," the days disappeared;" for he (the sun) makes the days visible.

"He being carried away, the wise men were without a leader (purogavā)." For the reward (Dakshinā) is the leader in the sacrifices. Just as a carriage without having a bullock as a leader yoked to it, becomes damaged, a sacrifice at which no reward (Dakshinā) is given, becomes damaged also. Therefore the sacrificial reward must be given (to the performers of a sacrifice), and even if it should be but very little (on account of the poverty of the sacrificer).

"And further this horse is white, with quickly running feet, the swiftest (of all). He quickly discharges the duties incumbent on him. The Adityas, Rudras, and Vasavas praise (him). Accept, therefore, this gift, O Aṅgiras!" They now intended accepting this gift.

"This gift is large and splendid. This present which the gods have given, shall be your illuminator. It shall be with you every day. Thence consent to accept it!" (After having heard these words) the Aṅgiras accepted the reward.

In reciting this Devanitha, the priest stops at every páda, just as is done when the Nivid is repeated, and pronounces "om" at the last páda, just as is the case with the Nivid.

36.

( Ibhūte-chhad, Ahanasya, Dadhikrávan, Pávamánya, and the Indra Brīhaspāti verses.)

He now repeats the Bhūte-chhad 33 (dazzling power) verses. By means of these verses the Devas approached the Asuras by fighting and cunning. For by means of them they dazzled the power of the Asuras, and consequently overcame them. In the same way the sacrificer who repeats these verses, overcomes his enemy. They are repeated half verse by half verse, to obtain a footing.

He now repeats the Ahanasya 34 verses. For the sperm is poured forth from the Ahanasya (penis); and from the sperm creatures are born. In this way the priest makes offspring (to the sacrificer.) These verses are ten in number; for the Virúj has ten syllables, and the Virúj is food; from food the sperm (is produced) and can (consequently) be poured forth, and from sperm creatures are produced. He repeats them with Nyūṅkha; for this is food.

He now repeats the Dadhikrávan verse, dadhikrávano akārisham (Atharv. V. 20, 137, 3). For the Dadhikra is the purifier of the gods. For he (the priest) spoke such (words) as are to be regarded as the speech containing the most excellent semen. 35 By means of this purifier of the gods he purifies speech (rāch). The verse is in the Anushtubh metre; for Vāch is Anushtubh, and thus she becomes purified by her own metre.

32 Team indra s'arma riṣa, A.V. 20, 135, 11-12.
33 Lit. penis; for δανας, δανος, means penis, derived just as japhanyd, i.e. from the root hān to strike. Sāy. explains it by "maithunam," i.e. cohabitation.
34 Yad asya aṅkubhodya, A.V. 20, 130, 1-10.
35 The repetition of the Ahanasya verses is to be understood.
He now repeats the Pāramāṇya verses, sūtāso madhukumatam (9, 101, 4); for the Pāramāṇyas (purification verses) are the purification of the gods. For he spoke such (words) as are to be regarded as the speech containing the most excellent semen. By means of this purifier of the gods he purifies speech. They are Anushūbha; for the Vāch is Anushūbha, and thus she becomes purified by her own metre.

He now repeats the Indra-Brahaspati triplet of verses commencing, arā drapō anśumati (8, 85, 13-15). At the end of it (verse 15) there is said, "Indra assisted by Brahaspati, conquered the tribes of the despisers of the Devas when they encountered (the Devas on the battle field)." For the Asura nation, when they had marched out to fight against the Devas, was everywhere subjugated by Indra with the assistance of Brahaspati, and driven away. Therefore the sacrificers subdue and drive away by means of Indra and Brahaspati the nation of the Asuras (asura varna).  

They ask, Should the Hotri-priest, on the sixth day, repeat (the hymns) along (with the additional Shastras) See 6, 26.

He concludes with a Brahaspati verse; thence he ought not to repeat (the hymns) along (with the additional Shastras).

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SEVENTH BOOK.

FIRST CHAPTER.

(The distribution of the different parts of the sacrificial animal among the priests.)

1.

Now follows the division of the different parts of the sacrificial animal (among the priests). We shall describe it. The two jawbones with the tongue are to be given to the Prastotar; the breast in the form of an eagle to the Udgātar; the throat with the palate to the Pratiharā; the lower part of the right joins to the Hotar; the left to the Brahmā; the right thigh to the Maitrīvaruṇa; the left to the Brahmaṇḍuchāmaś; the right side with the shoulder to the Adhvaryu; the left side to those who accompany the chants; the left shoulder to the Pratipasthātar; the lower part of the right arm to the Neshtar; the lower part of the left arm to the Pota; the upper part of the right thigh to the Achaṇava; the left to the Agniṭhra; the upper part of the right arm to the Atrya; the left to the Sadasya; the back bone

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1 That these are the Zoroastrians, is beyond any doubt. See my Essays on the Sacred Language, Writings, &c. of the Parsees, page 229-30.

2 The same piece is found in Aśva. Sr. B. 12, 9.

3 The Upagātris accompany the chant of the Sāma singers with certain syllables which correspond to the Pratigāra of the Adhvaryu. This accomplishment is called upagānam. It differs according to the different Sāmas. At the Bashish-parvāma Stotra at the morning libation, the upagānam of the Upagātris is ho. Besides the sacrificer has to make an upagānam also. This is one at the Bashish-parvāma Stotra.

4 The Atrya who is here mentioned as a receiver of a share in the sacrificial animal, is no officiating priest. But the circumstances that he receives gold for his Dāhabāṇa, and that it is given to him before
and the urinal bladder to the Grihapati (sacrificer); the right feet to the Grihapati who gives a feasting; the left feet to the wife of that Grihapati who gives a feasting; the upper lip is common to both (the Grihapati and his wife), which is to be divided by the Grihapati. They offer the tail of the animal to wives, but they should give it to a Brāhmaṇa; the fleshy processes (maṇikāh) on the neck and three gristles (kikasāh) to the Grāvastut; three other gristles and one-half of the fleshy part on the back (vaikartta)4 to the Unnetar; the other half of the fleshy part on the neck and the left lobe (kloha)5 to the slaughterer, who should present it to a Brāhmaṇa, if he himself would not happen to be a Brāhmaṇa. The head is to be given to the Subrahmanyā, the skin belongs to him (the Subrahmanyā), who spoke, tvaḥ satyām (to morrow at the Soma sacrifice);6 that part of the sacrificial animal at a Soma sacrifice which belongs to Ilā (sacrificial food) is common to all the priests; only for the Hotar it is optional.

All these portions of the sacrificial animal amount to thirty-six single pieces, each of which represents the pāda (foot) of a verse by which the sacrifice is carried up. The Brāhiṇī metre consists of thirty-six syllables; and the heavenly worlds are of the Brāhiṇī nature. In this way (by dividing the animal into thirty-six parts) they gain life (in this world) and the heavens, and having become established in both (this and that world) they walk there.

the other priests (save the Agnāthra), as we learn from the Kātyāya Śrīvatsa Śātras 10, 2, 21 shows, that he had a certain right to a principal share in all sacrificial donations. Atrayi meaning only a descendant of the Atri gotra, the right appears to have been hereditary in the family of the ancient Rishi Atri.

4 A large piece of flesh.—Sāy.
5 The piece of flesh which is on the side of the heart.—Sāy.

To those who divide the sacrificial animal in the way mentioned, it becomes the guide to heaven. But those who make the division otherwise are like scoundrels and miscreants who kill an animal merely (for gratifying their lust after flesh).

This division of the sacrificial animal was invented by the Rishi Derabhāga, a son of Srūta. When he was departing from this life, he did not entrust (the secret to any one). But a supernatural being comunicated it to Girija, the son of Babhru. Since his time men study it.

SECOND CHAPTER.

(The penances for mishaps to the performer of the Agnihotram).

2.

(What penances are required when an Agnihotri dies.)

They ask, If a man who has already established a sacred fire (an Agnihotri) should die on the day previous to a sacrifice (upavasatha), what is to become of his sacrifice (to which all preparations had been made)? One should not have it brought; thus say some; for he (the owner) himself has no share in the sacrifice.

They ask, If an Agnihotri should die after having placed the intended fire offering, be it the Sānnāyya or (other) offerings (on the fire), how is

7 Thus Sāy., but the translation, a Shrotiṣya, i.e. sacrificial priest (acquainted with the Sūtrī) would suit better.

8 Sānnāyya is the technical term for a certain offering of the Agnihotri. It is prepared in the following way: The Adhvaryu takes the milk from three cows called Gāndh, Yamund, and Sarvāceti; on the morning and evening, and gives it to the Agnihotri. Half the milk is first drawn from the udder of each of the three cows under the recital of mantras; then the same is done silently (takhvim). The milk is taken from these cows on the evening of the New Moon.
this to be atoned for? One shall put all these things one after the other round the fire (like sticks, paridhas) and burn them all together. This is the penance.

They ask, If an Agnihoitre should die after having placed the sacrificial offerings (ready made) on the Vedi, what is the atonement? One ought to sacrifice them all in the Ahavanīya fire with the formula Sāhā, to all those deities for whom they were intended (by the deceased Agnihoitre).

They ask, If an Agnihoitre should die when abroad, what is to become of his burnt offering (agnihotrum)? (There are two ways). Either one shall then sacrifice the milk of a cow to which another (as its own) calf had been brought (to rear it up), for the milk of such a cow is as different as the oblation brought in the name of an Agnihoitre deceased. Or they may offer the milk of any other cow. But they mention another way besides. (The relatives of the deceased Agnihoitre) should keep burning the (three) constantly blazing fires (Ahavanīya, &c.) without giving them any offering till the ashes of the deceased shall have been collected. Should they not be forthcoming, then they should take three hundred and sixty footstalks of Palāsa leaves and form them a human figure, and perform in it all the funeral ceremonies required (ātrt). After having brought the members of this artificial corpse into contact with the three sacred fires, they shall remove (extinguish) them. They shall make this human

figure in the following way: one hundred and fifty footstalks are to represent the trunk of the corpse, one hundred and forty both the thighs, and fifty both the loins, and the rest are instead of the head, and are therefore to be placed accordingly. This is the penance.

3.

(This paragraph is identical with 5, 27.)

4.

(On the penances in the case of the Sānnāya being spoiled.)

They ask, If the Sānāya which was milked on the evening becomes spoiled, what is the penance for it? (The answer is) He must prepare a Purodāsa for Indra and Mahendra, divide it instead of the milk, into the parts required, and then sacrifice it. This is the penance.

They ask, If the Sānāya which was milked on the morning becomes spoiled or is lost, what is the penance? (The answer is) He must prepare a Purodāsa for Indra and Mahendra, divide it instead of the milk, into the parts required, and then sacrifice it. This is the penance.

They ask, If all the milk (of the morning and evening) of the Sānāya becomes spoiled or is lost, what is the penance for it? The penance is made in the same way by offering the Indra or Mahendra Purodāsa (as in the preceding case.)

They ask, If all the offerings (Purodāsa, curds, milk) become spoiled or are lost, what is the penance for it? He ought to prepare all these offerings with melted butter, and having apportioned to the several gods their respective parts, should sacrifice this Ajyhabhis (offerings with melted butter) as an Īṣṭi.

39 a
Then he ought to prepare another Ishaṭi all smooth and even. This sacrifice performed (in the regular way) is the penance for the first which had been spoiled.

5.

(The penances required when anything of the Agniho-
tram is spilt, or the spoon is broken, or the Gārhapatyā fire extinguished.)

They ask, If anything improper for being offered should fall into the fire offering when placed (over the fire to make it ready), what is the penance for it? The Agnihoṭri then ought to pour all this into a Shruch (sacrificial spoon), go eastwards and place the usual fuel (samidh) into the Ahavaniya fire. After having taken some hot ashes from the northern part of the Ahavaniya fire, he shall sacrifice it by repeating either in his mind (the usual Agnihoṭra mantra), or the Prajāpati verse. In this way (by means of the hot ashes) the offering becomes sacrificed and not sacrificed. (It is of no consequence whether only one or two turns of the oblation (become spoiled); the penance for it is always performed in the way described. Should the Agnihoṭri be able to remove thus (the unclean things fallen into the offering) by pouring out all that is spoiled, and pour in what is unspoiled, then he ought to sacrifice it just as its turn is. This is the penance.

They ask, If the fire offering when placed over the fire (for being made ready) is spilt or runs over (by boiling), what is then the penance for it? He shall touch what fell down with water for appeasing (arresting the evil consequences); for water serves for this purpose. Then moving with his right hand over what fell out, he mutters the mantra, “May a third go to heaven to the gods as a sacrifice; might I obtain thence wealth! May a third go to the air, to the Pitaras, as a sacrifice; might I obtain thence wealth! May a third go to the earth, to men; might I obtain thence wealth!” Then he mutters the Vishnu-Varuṇa verse, ययो ज्ञातं शुभंतं राजमी (A. V. 7, 25, 1). For Vishnu watches over what is performed badly in the sacrifice, and Varuṇa over what is performed well. To appease both of them this penance (is appropriate). They ask, When the fire offering, after having been made ready, at the time when the Adhvaryu takes it eastward to the Ahavaniya fire (to sacrifice it), runs over or is spilt altogether, what is the penance for it? (The Adhvaryu is not allowed to turn back his face.) If he would turn his face backward, then he would turn the sacrificer from heaven. Therefore (some other men) must gather up for him when he is seated (having turned the face eastward) the remainder of the offering, which he then sacrifices just in its turn. This is the penance for it.

They ask, if the sacrificial spoon (shruch) should be broken, what is the penance for it? He ought to take another Shruch and sacrifice with it. Then he shall throw the broken Shruch into the Ahavaniya fire, the stick being in the front, and its cavity behind. This is the penance for it.

They ask, If the fire in the Ahavaniya only is burning, but that in the Gārhapatyā is extinguished, what is the penance for it? When he takes off the

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8 Prajāpati na trād tdāni (10, 121, 10).
9 It is only burnt by the ashes, but not sacrificed in the proper way.
10 Utkṣiṭ, Sky, understands by it the placing of the offering into the Agnihoṭra-havanī, which is a kind of large spoon.

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9 See 9, 36.
10 Four times a portion is to be poured into the Agnihoṭra-havanī.
eastern portion of the Ahavaniya (for the Gārhapatya), then he might lose his place; if he takes off the western portion, then he would spread the sacrifice in the way the Asuras do; if he kindles (a new fire) by friction, then he might produce an enemy to the sacrificer; if he extinguishes it, then the vital breath would leave the sacrificer. Thence he must take the whole (Ahavaniya fire) and mixing it with its ashes, place it in the Gārhapatya, and then take off the eastern part as Ahavaniya. This is the penance for it.

6.

(The penances for a firebrand taken from a sacred fire, for mingling the sacred fires with one another, or with profane fires.)

They ask, If they take fire from that belonging to an Agnihotri, what is the penance for it? Should another Agni be at hand, then he should put him in the place of the former which has been taken. Were this not the case, then he ought to portion out to Agni Agniyat a Purodāsa consisting of eight pieces (kapālas). The Anuvākyā and Yājyā required for this purpose are, agnind agniḥ samidhyate (fire is kindled by fire, 1, 12, 6); tvam hy agne agnīnā (8, 43, 14). Or he may omit the Anuvākyā and Yājyā verses and (simply) throw (melted butter) into the Ahavaniya, under the recital of the words, to Agni Agniyat Svāhā! This is the penance for it.

They ask, When some one's Ahavaniya and Gārhapatya fires should become mutually mingled together, what is the penance for it? One must portion out to Agni viti a Purodāsa consisting of eight pieces, under the recital of the following

Anuvākyā and Yājyā verses: agna tāyati vītyaye (6, 16, 10); yo agnim devaśītyaye (1, 12, 9). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni viti Svāhā! in the Ahavaniya fire. This is the penance for it.

They ask, When all the (three) fires of an Agnihotri should become mutually mingled together, what is the penance for it? One must portion out to Agni Vivichi (Agni the separator) a Purodāsa consisting of eight pieces, and repeat the following Anuvākyā and Yājyā verses, svar na vastor ushasām arochī (7, 10, 2); trām agne mānushīrteacher viśaḥ (5, 8, 3). Or he may (simply) offer (melted butter) under the recital of, to Agni Vivichi Svāhā! in the Ahavaniya fire. This is the penance for it.

They ask, When some one's fires are mingled together with other fires, what is the penance for it? One must portion out to Agni hshmāvat a Purodāsa consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: akrandad agnis taṇyan (10, 45, 4); aḍhā yathā naḥ pitraḥ pārśaṅk (4, 2, 16). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni hshmāvat Svāhā! in the Ahavaniya fire. This is the penance for it.

7.

(The penance for a sacred fire becoming mixed with those of a conflagration in a village, or in a wood, or with lightning, or with those burning a corpse.)

They ask, when the fires of an Agnihotri should burn together with the fire of a general conflagration in the village, what is the penance for it? He ought to portion out a Purodāsa consisting of eight pieces to Agni Sāmvarga (Agni the mingler) under the recital of the following Anuvākyā and Yājyā: huvit su na gavīṣṭhye (8, 64, 11), ma no asmin mahādhane (8, 64, 38).
12. Or he may (simply) sacrifice (melted butter) under the recital of, to Agni Sa śvāravya Svāhā! in the Ahavanīya fire. This is the penance for it.

They ask, when the fires of an Agnihotri (have been struck) by lightning, and become mingled with it, what is the penance for it? He must offer to Agni apsūmat (water Agni) a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: Agne sa śvāravya (8, 43, 9); mayā dadhe (3, 1, 3). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni apsūmat Svāhā! in the Ahavanīya fire. This is the penance for it.

They ask, when the fires of an Agnihotri should become mingled with the fire which burns a corpse, what is the penance for it? He must offer to Agni sūchi a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: Agni śuchivratatamaḥ (8, 44, 21); ud agne sūchayas tava (8, 44, 17). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni sūchi Svāhā! in the Ahavanīya fire. This is the penance for it.

They ask, when the fires of an Agnihotri should burn together with those of a forest conflagration, what is the penance for it? He shall catch the fires with the Arānīs (the two wooden sticks used for producing fire), or (if this be impossible) he should save a firebrand from either the Ahavanīya or Gārhapataya. Were this impossible, then he must offer to Agni Sa śvāravya (Agni the mixer) a Purodāsā consisting of eight pieces under the recital of the abovementioned Anuvākyā and Yājyā (which belong to the Agni Sa śvāravya). Or he may (simply) sacrifice (melted butter) under the recital of, to Agni Sa śvāravya Svāhā! in the Ahavanīya fire. This is the penance for it.

They ask, when an Agnihotri on the day previous to the sacrifice should shed tears, by which the Purodāsā might be sullied, what is the penance for it? He must offer to Agni vrata bhakti (Agni the bearer of vows) a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: tvam agne vrata bhakti sūchir (Asv. Sr. S. 3, 11) vrata ni bibhrad vrata pā (Asv. Sr. S. 3, 11). Or he may sacrifice (melted butter) under the recital of, to Agni vrata bhakti Svāhā! in the Ahavanīya fire. This is the penance for it.

They ask, when an Agnihotri should do something contrary to his vow (religion) on the day previous to the sacrifice, what is the penance for it? He must offer a Purodāsā consisting of eight pieces to Agni vrata pāti (Agni the lord of vows) under the recital of the following Anuvākyā and Yājyā: tvam agne vrata pāti asi (8, 11, 1); yad vo raya pramināma (10, 2, 4). Or he may sacrifice (melted butter) under the recital of, to Agni vrata pāti Svāhā! in the Ahavanīya fire. This is the penance for it.

They ask, when an Agnihotri should neglect the celebration of the New Moon or Full Moon sacrifices,
what is the penance for it? He must offer to Agni pathikrit (paver of ways) a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: yātihur hi vedho adhavana (6, 16, 3); ā dīsāhān api (10, 2, 3). Or he may sacrifice (melted butter) under the recital of, to Agni Pathikrit Svāhā! in the Ahavaniya fire. This is the penance for it.

They ask, When all (three) fires of an Agnihotri should go out, what is the penance for it? He must offer to Agni tapasvat, jnanadvat, and pākhavat, a Purodāsā, consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: āyāhi tapasā janeshu (Asv. Sṛ. S. 3, 11); ā no yāhi tapasā (Asv. Sṛ. S. 3, 11). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to Agni tapasvat, jnanadvat, pākhavat Svāhā! This is the penance for it.

(Penances for an Agnihotri when he eats new corn without bringing the sacrifice prescribed, and for various mishaps and neglects when sacrificing.)

They ask, When an Agnihotri eats new corn without having offered the Agrayana 11-īṣṭī, what is the penance for it? He must offer to Agni Vaiśvānara a Purodāsā consisting of twelve pieces under the recital of the following Anuvākyā and Yājyā: Vaiśvānaro ajjanat (1); prishṭo divi prishṭo (1, 98, 2). Or he may offer to Agni Vaiśvānara (melted butter) in the Ahavaniya fire under the recital of, to Agni Vaiśvānara Svāhā! This is the penance for it.

They ask, When one of the potsherds (kapalas) containing the Purodāsā should be destroyed, what is the penance for it? He must offer a Purodāsā, consisting of two pieces, to the Āśvins, under the recital of the following Anuvākyā and Yājyā: āśvinā vartīr (1, 92, 16); ā gomātā nāsatīd (7, 72, 1). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to the Āśvins Svāhā! This is the penance for it.

They ask, When the stalks of kusa's grass (paritra) (on which the offering is placed) should be destroyed, what is the penance for it? He must offer to Agni pavitravat a Purodāsā consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā: pavitrām te vitātam (9, 83, 1); taposh pavitrām (9, 83, 2). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to Agni pavitravat Svāhā! This is the penance for it.

They ask, when the gold of an Agnihotri should be destroyed, what is the penance for it? He must offer to Agni hiranyavat a Purodāsā consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: hiranyakeso rājaso visāra (1, 79, 1); ā te suparṣā amāṃsantam (1, 79, 2). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to Agni hiranyavat Svāhā! This is the penance for it.

They ask, When an Agnihotri offers the fire oblation without having performed in the morning the usual ablution, what is the penance for it? He must offer to Agni Varuna a Purodāsā consisting of eight pieces under the recital of the following
Anuvákyá and Yájyá: tvam no agne varunanyá (4, 1, 4) sa tvam no agne avamo (4, 1, 5). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to Agni Varunya Sváhá! This is the penance for it.

They ask, When an Agnihotri eats food prepared by a woman who is confined (sitahú), what is the penance for it? He must offer to Agni tantumat a Purodásá consisting of eight pieces under the recital of the following Anuvákyá and Yájyá: tantum tanvar rajaso (10, 53, 6); akshánaha náhy tanota (10, 53, 7). Or he may sacrifice (melted butter) in the Ahavaniya fire, under the recital of, to Agni tantumat Sváhá! This is the penance for it.

They ask, When an Agnihotri hears, when living, any one, an enemy, say, that he (the Agnihotri) is dead, what is the penance for it? He must offer to Agni surabhidmat a Purodásá consisting of eight pieces under the recital of the following Anuvákyá and Yájyá: Agnír hota nyasidas (5, 1, 6); sádhván ekar deca vítiim (10, 53, 3). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to Agni surabhidmat Sváhá! This is the penance for it.

They ask, When the wife or the cow of an Agnihotri give birth to twins, what is the penance for it? He must offer to Agni mitra the Agnihotri a Purodásá consisting of thirteen pieces under the recital of the following Anuvákyá and Yájyá: marutó yasya hi ksháya (1, 86, 1); ará ived (5, 58, 5). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to Agni marutvat Sváhá! This is the penance for it.

They ask, Should an Agnihotri who has lost his wife, bring the fire oblation, or should he not? He should do so. If he does not do so, then he is called an Anaddhá man. Who is an Anaddhá? He who offers oblations to neither the gods, nor to the ancestors, nor to men. Therefore the Agnihotri who has lost his wife, should nevertheless bring the burnt offering (agnihotram). There is a stanza concerning sacrificial customs, where is said, “He who has lost his wife may bring the Sáustrámaní sacrifice; for he is not allowed to drink Soma! But he must discharge the duties towards his parents.” But whereas the sacred tradition (sruti) enjoins sacrifice, let him bring the Soma sacrifice.

\[13\] By this term a man is to be understood who, from reasons which are not culpable, does not discharge his duties towards the gods, ancestors and men. All the Mß. read manusyah instead of manushyán.

\[14\] The Sáustrámaní (sruti) is a substitute for the Soma sacrifice. Some spirituous liquor is taken instead of Soma, and milk. Both liquors are alluded in the Soma vessels. It is performed in various ways. It is mentioned, and its performance briefly described in the Aáral Sr. S. 3, 1, and in the Kátiya Sdras (in the 10th Aditya). From three to four animals are immolated, one to the Āśvins, one to Sarasvati, one to Indra, and one to Bhrapatii. The Pasu-purodásás are for Indra, Savitar and Varuna. The Purodásá-káva for the offering of the spirituous liquor is, yóta sáurráman aśvina (10, 11, 4). The Praśa for repeating the Yájyá mantra is as follows:

\[15\] The offering to be presented to the Āśvins, Sarasvati, and Indra Sutrásmaní, are here called somah sáurrámaní, i.e. Soma drops which are spirituous liquor). The Yájyá is putram íva pitáras (10, 131, 5). The sacrifice is brought up to the present day in the Dekkhan.

\[16\] In another Súkhá there is said, that a Dráhman has incurred three debts, the Brahmacáryam or celibacy as a debt to the Rishis, the sacrifice as a debt to the gods, and the necessity of begetting children as a debt to the Pitáras.—Séy.

\[17\] “Worship the gods by sacrificing, read the Vedas, and begot children!” This is the sacred tradition (sruti) here alluded to.—Séy.
10.

(How the Agnihotram of him who has no wife becomes performed.)

They ask, In what way does an Agnihotri who has no wife bring his oblations with Speech (i.e. by repeating the mantras required with his voice) ? In what way does he offer his (daily) burnt offering, when his wife dies, after he has already entered on the state of an Agnihotri, his wife having (by her death) destroyed the qualification for the performance of the (daily) burnt offering ?

They say, That one has children, grand-children, and relations in this world, and in that world. In this world, there is heaven (i.e. heaven is to be gained in this world by sacrificing). (The Agnihotri who has no wife, says to his children, etc.) “I have ascended to heaven by means of what was no heaven (i.e. by the sacrifice performed in this world).” He who does not wish for a (second) wife (for having his sacrificial ceremonies continuously performed), keeps thus (by speaking to his children, &c. in the way indicated) his connection with the other world up. Thence they (his children) establish (new fires) for him who has lost his wife.

How does he who has no wife bring his oblations (with his mind)? (The answer is) Faith is his wife, and Truth the sacrificer. The marriage of Faith and Truth is a most happy one. For by Faith and Truth joined they conquer the celestial world.

11.

(On the different names of the Full and New Moon.)

They say, if an Agnihotri, who has not pledged himself by the usual vow, makes preparations for the performance of the Full and New Moon sacrifices, then the gods do not eat his food. If he, therefore, when making his preparations, thinks, might the gods eat my food, then they eat it). He ought to make all the preparations on the first part of the New Moon day; this is the opinion of the Pāṇīgayas : he shall make them on the latter part; this is the opinion of the Kāushitakis. The first part of the Full Moon day is called Anumati, the latter Rakṣa; the first

10 This paragraph offers considerable difficulties to the translator. Its style is not plain and perspicuous, and it appears that it is an interpolation as well as the following (11th) paragraph. But whether it is an interpolation of later times is very doubtful. The piece may (to judge from its uncouth language) even be older than the bulk of the Altarayā Brahmanam. Śay. who inverts their order, says, that they are found in some countries, whereas they are wanting in others. In his Commentary on the 10th paragraph, Śay. does several times violence to grammar. He asserts for instance that अनुभि: after तुषा is to be taken in the sense of the third person singular of the potential, standing for तुषायाम.

The same sense of a potential he gives to the perfect tense, dravoka.

Both these explanations are inadmissible. The purport of this paragraph is to show, in what way an Agnihotri may continue his sacrificial career, though it be interrupted by the death of his wife. For the rule is, that the sacrificer must always have his wife with him (their hands are tied together on such an occasion) when he is sacrificing.

17 This is the translation of the term nāśhaṭa-agniḥotram, which I take as a kind of compound. Śay. explains it, nāśhaṭam ca bhavati pārvasiddhisvar agrībāh petalāhāpahāh punaragniḥoṭrahātām apyāstām abhāvām. Nāśhaṭa is to be taken in the sense of an active past participle, “having destroyed,” vi appears to have the sense of one as Śay. explains. That vi can form part of a compound the word abhāvāpata praves, (7, 9).

18 All this refers to an Agnihotri who has lost his wife and is continuing his sacrifices.

19, The lunar day on which either the Full Moon or New Moon takes place is divided into two parts, and is consequently broken. For the fourteenth tīkhi (or lunar day) is at an end, though it might not have been lasting for the usual time of thirty Muhūras, as soon as the disk of the moon appears to the eye, either completely full, or (at the New Moon) distinctly visible. The broken lunar day (the fourteenth) is then called Anumati at the Full Moon time, and Śantāki at the
part of the New Moon day is called \textit{Sisvâli}, and its latter part \textit{Kuhû}. The space which the moon requires for setting and rising again is called \textit{Tithî} (lunar day). Without paying any attention (to the opinion of the Paûûgâya) to make the preparations on the first part of the Full Moon day, he brings his sacrifice when he meets (sees) the Moon (rising) on the New Moon day; \textit{30} on this (day) they buy the Soma. Therefore he must always make his preparations on the second part of either the Full or New Moon days (i.e. on the days on which the moon enters into either phase). All days which follow belong to Soma (the Soma sacrifice may be completed). He brings the Soma sacrifice as far as the Soma is a deity; for the divine Soma is the moon. Therefore he must make the preparations on the second part of that lunar day.

12.

(On some other pence for mishaps occurring to an Agnihotri. Where the Agnihotri must walk between his fires. Whether the Dakshina Agni is to be fed with the other fires also. How an Agnihotri should behave when absent from his fires.)

They ask, If the sun rise or set before an Agnihotri takes fire out of (the Gârhapatya to bring it to the Ahavaniya), or should it, when placed (in the Ahavaniya) be extinguished before he brings the burnt offering (Homa), what is the pence for it? He shall take it out after sunset, after having placed a piece of gold before it; for light is a splendid

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\textit{New Moon time; the remaining part of the day (till the moon sets) is then either Edhî or Kuhû. This part of the day forms then part either of the proper Full Moon or New Moon day (the fifteenth).}

\textit{30 That is on the fifteenth.}
ness is thus destroyed, goes up to the heavenly world. Thus it is declared in another Brāhmaṇānam which they quote.

They ask, How can an Agnihotri who intends going abroad be near his sacred fires (established at his home)? Can he do it when absent, or is he to return to them every day? He shall approach them silently (in his mind without repeating the mantras). For by keeping silence they aspire after fortune. But some say (he should go to them) every day. For the Agnis of an Agnihotri lose all confidence in him by his absence, fearing lest they be removed or scattered. Therefore he must approach them, and should he not be able to return, he must repeat the words “May you be safe! may I be safe!” In this way the Agnihotri is safe.

THIRD CHAPTER.

(The story of Śunahṣeṇa)

13.

(King Harīśchandra wishes for a son. Stanzas praising the possession of a son.)

Harīśchandra, the son of Vedhas, of the Ikshavaku race, was a king who had no son. Though he had a hundred wives, they did not give birth to a son. In his house there lived the Rishis Parvata and Nārada. Once the king addressed to Nārada (the following stanza):

“Since all beings, those endowed with reason (men) as well as those who are without it (beasts) wish for a son, what is the fruit to be obtained by having a son? This tell me, O Nārada?”

Nārada thus addressed in one stanza, replied in (the following) ten:

1. The father pays a debt in his son, and gains immortality, when he beholds the face of a son living who was born to him.

2. The pleasure which a father has in his son, exceeds the enjoyment of all other beings, be they on the earth, or in the fire, or in the water.

3. Fathers always overcome great difficulties through a son. (In him) the Self is born out of Self. The son is like a well-provisioned boat, which carries him over.

4. “What is the use of living unwashed, wearing the goatskin, and beard? What is the use of performing austerities? You should wish for a son, O Brahmans!” Thus people talk of them (who forego the married life on account of religious devotion).

5. Food preserves life, clothes protect from cold, gold (golden ornaments) gives beauty, marriages produce wealth in cattle; the wife is the friend, the daughter object of compassion, but the son shines as his light in the highest heaven.

6. The husband enters the wife (in the shape of seed), and when the seed is changed to an embryo, he makes her mother, from whom after having become regenerated, in her, he is born in the tenth month.

7. His wife is only then a real wife (jāyā from jana to be born) when he is born in her again. The

1 Here the Gṛikastha is meant.
2 The Brahmeshātri is alluded.
3 The Vānaprastha or hermit is to be understood.
4 The Pāivrūṣaka, or religious mendicant is meant.
5 Ayodhavārada, i.e. pronouncing a blame. Ay. takes the word in a different sense, “not deserving blame on account of being free from guilt.” This explanation is artificial.
6 At certain kinds of marriages the so-called Arāha (the Rishi marriage) a pair of cows was given as a dowry. See Arāha (Grih. Sūtra 1, 6.)
8. The Gods and the Rishis endowed her with great beauty. The gods then told to men, this being is destined to produce you again.

9. He who has no child, has no place (no firm footing). This even know the beasts. Thence the son cohabits (among beasts even) with his mother and sister.

10. This is the broad well-trodden path on which those who have sons walk free from sorrows. Beasts and birds know it; thence they cohabit (even) with their own mothers.

Thus he told.

(A son is born to Haris'chandra. Varuṇa repeatedly requests the King to sacrifice his son to him; but the sacrifice is under different pretences always put off by the King.)

Nārada then told him, "Go and beg of Varuṇa the king, that he might favour you with the birth of a son (promising him at the same time) to sacrifice to him this son when born." He went to Varuṇa the king, praying, "Let a son be born to me; I will sacrifice him to thee." Then a son, Rohita by name, was born to him. Varuṇa said to him, "A son is born to thee, sacrifice him to me." Haris'chandra said, "An animal is fit for being sacrificed, when it is more than ten days old. Let him reach this age, then I will sacrifice him to thee." After Rohita had passed the age of ten days, Varuṇa said to him, "He is now past ten days, sacrifice him to me." Haris'chandra answered, "An animal is fit for being sacrificed when its teeth come. Let his teeth come, then I will sacrifice him to thee." After his teeth had come, Varuṇa said to Haris'chandra, "His teeth have now come, sacrifice him to me." He answered, "An animal is fit for being sacrificed when its teeth fall out. Let his teeth fall out, then I will sacrifice him to thee." His teeth fell out. He then said, "His teeth are falling out, sacrifice him to me." He said, "An animal is fit for being sacrificed when its teeth have come again. Let his teeth come again, then I will sacrifice him to thee." His teeth came again, Varuṇa said, "His teeth have now come again, sacrifice him to me." He answered "A man of the warrior caste is fit for being sacrificed only after having received his full armour. Let him receive his full armour, then I will sacrifice him to thee." He then was invested with the armour. Varuṇa then said, "He has now received the armour, sacrifice him to me." After having thus spoken, he called his son, and told him, "Well, my dear, to him who gave thee unto me, I will sacrifice thee now." But the son said, "No, no," took his bow and absconded to the wilderness, where he was roaming about for a year.

(Continuation of this story. Rohita, Haris'chandra's son, purchases after six years of fruitless wanderings in the forest, a Brahman boy, Śunahę'pa by name, from his parents, to be sacrificed in his stead by Haris'chandra to Varuṇa. Stanzas.)

Varuṇa now seized Haris'chandra, and his belly swollen (i.e. he was attacked by dropsey). When Rohita heard of it, he left the forest, and went to a village where Indra in human disguise met him, and said to him, "There is no happiness for him who does not travel, Rohita! thus we have heard. Living

1 The words ajñatavādī and apatañatavādī are a kind of infinitives.
in the society of men, the best man (often) becomes a sinner (by seduction, which is best avoided by wandering in places void of human dwellings); for Indra surely is the friend of the traveller. Therefore, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered for a second year in the forest. When he was entering a village after having left the forest, Indra met him in human disguise, and said to him, "The feet of the wanderer are like the flower, his soul is growing and reaping the fruit; and all his sins are destroyed by his fatigues in wandering. Therefore, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered then a third year in the forest. When he was entering a village after having left the forest, Indra met him in human disguise and said to him, "The fortune of him who is sitting, sits; it rises when he rises; it sleeps when he sleeps; it moves when he moves. Therefore, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered then a fourth year in the forest. When he was entering a village after having left the forest, Indra said to him, "The Kali is lying on the ground, the Dvāpara is hovering there; the Tretā is getting up, but the Kṛta happens to walk (hither and thither). Therefore, wander, wander!"

Rohita thinking, a Brāhmaṇa told me to wander, wandered for a fifth year in the forest. When he was entering a village after having left the forest, Indra said to him, "The wanderer finds honey and the sweet Udumbara fruit; behold the beauty of the sun, who is not wearied by his wanderings. Therefore, wander, wander!"

Rohita then wandered for a sixth year in the forest. He met (this time) the Rishi Ajigarta, the son of Suyavasa, who was starving, in the forest. He had three sons, Sunahpucca, Sunahśēpa, and Sunolan-gūla. He told him, "Rishi! I give thee a hundred cows; for I will ransom myself (from being sacrificed) with one of these (thy sons)." Ajigarta then excepted the oldest, saying "Do not take him," and the mother excepted the youngest, saying "Do not take him." Thus they agreed upon the middle one, Sunahśēpa. He then gave for him a hundred cows, left the forest, entered the village, and brought him before his father, saying, "O my dear (father)! by this boy I will ransom myself (from being sacrificed)." He then approached Varuna the king (and said), "I will sacrifice him to thee!" He said, "Well, let it be done; for a Brāhmaṇa is worth more than a Kshatriya!" Varuna then explained to the king the rites of the Rājasūya sacrifice, at which on the day appointed for the inauguration (abhīsēkhaṇīya), he replaced the (sacrificial animal) by a man.

16.

(The sacrifice with the intended human victim comes off. Four great Rishis were officiating as priests. Sunahśēpa prays to the gods to be released from the fearful death. The Rih verses which he used mentioned, and the different deities to whom he applied).

At this sacrifice Visvāmitra was his Hotar, Jāmadagni his Adhvaryu, Vasishtha his Brahmā, and Ayasya his Udgaṭar. After the preliminary cere-
monies had been performed, they could not find a person willing to bind him to the sacrificial post. Ajigarta, the son of Suyavasa, then said, “Give me another hundred (cows) and I will bind him.” They gave him another hundred, whereupon he bound him. After he had been bound, the Apri verses recited, and the fire carried round him, they could not find a slaughterer. Ajigarta then said, “Give me another hundred and I will kill him.” They gave him another hundred. He then whetted his knife and went to kill his son. Sūnaśēpa then got aware that they were going to butcher him just as if he were no man (but a beast). “Well” said he, “I will seek shelter with the gods.” He applied to Prajāpati, who is the first of the gods, with the verse, kasya nīnām katamarṣya (1, 24, 1). Prajāpati answered him, “Agni is the nearest of the gods, go to him.” He then applied to Agni, with the verse, agner rayam prathamarṣya amritānam (1, 24, 2). Agni answered him, “Savitār rules over the creatures, go to him.” He then applied to Savitar with the three verses (1, 24, 3-5) beginning by, abhi tvā deva Savitar. Savitar answered him, “Thou art bound for Varuṇa the King, go to him.” He applied to Varuṇa with the following thirty-one verses (124, 6-26, 21). Varuṇa then answered him, “Agni is the mouth of the gods, and the most compassionate of them. Praise him now! then we shall release you.” He then praised Agni with twenty-two verses (1, 26, 1-27, 12). Agni then answered, “Praise the Vis‘ve Devas, then we shall release you.” He then praised the Vis‘ve Devas with the verse (1, 27, 13) namo mahādbhyo namo arbhakebhyo. The Vis‘ve Devas answered, “Indra is the strongest, the most powerful, the most enduring, the most true of the gods, who knows best how to bring to an end anything. Praise him, then we shall release you.” He then praised Indra with the hymn (1, 29), yach chid dhi satya somapā, and with fifteen verses of the following one (1, 30, 1-15). Indra, who had become pleased with his praise, presented him with a golden carriage. This present he accepted with the verse, sas'ad indra (1, 30, 16). Indra then told him, “Praise the As‘vins, then we shall release you.” He then praised the As‘vins with the three verses which follow the abovementioned (1, 30, 17-19). The As‘vins then answered, “Praise Ushās (Dawn), then we shall release you.” He then praised Ushās with the three verses which follow the As‘vin verses (1, 30, 20-22). As he repeated one verse after the other, the fetters (of Varuṇa) were falling off, and the belly of Haris‘chandra became smaller. And after he had done repeating the last verse, (all) the fetters were taken off, and Haris‘chandra restored to health again.

17. (Sūnaśēpa is released. He invents the anjāh sava preparation of the Soma. Vis‘vāmitra adopts him as his son. Stanzas.)

The priests now said to Sūnaśēpa, “Thou art now only ours (thou art now a priest like us); take part in the performance of the particular ceremonies of this day (the abhishekaṇiya).” He then saw (invented) the method of direct preparation of the Soma juice (anjāh sava without intermediate fermentation) after it is squeezed, and carried it out under the recital of the four verses, yach chid dhi trām grihe grihe (1, 28, 5-8). Then by the verse uchh┐hśtam chawor (1, 28, 9), he brought it into the Dronakalasā.  

* See Alt. Br. 2, 3-5.

10 The large vessel for keeping the Soma in readiness for sacrificial purposes, after it has been squeezed.
after having been touched by Haris’chandra, he sacrificed the Soma under the recital of the four first verses (of the hymn *yatram grāvā prithubudhāna* 1, 28, 1-4), which were accompanied by the formula *Svāhā.* Then he brought the implements required for making the concluding ceremonies (*avahārīthā*) of this sacrifice to the spot and performed them under the recital of the two verses, *tvam no agne Varunasya* (4, 1, 4-5). Then, after this ceremony was over, S’unahś’epa summoned Haris’chandra to the Ahavanīya fire, and recited the verse *Svāh chichchhepam niditam* (5, 2, 7).

S’unahś’epa then approached the side of Vis’vāmitra (and sat by him). Ajigarta, the son of Suyavasa, then said, “O Rishi! return me my son.” He answered, “No, for the gods have presented (*devā arūṣāta*) him to me.” Since that time he was Devarāta, Vis’vāmitra’s son. From him come the Kapileyas and Bakhravas. Ajigarta further said, “Come, then, we (thy mother and I myself) will call thee,” and added, “Thou art known as the seer from Ajigarta’s family, as a descendant of the Aṅgirasas. Therefore, O Rishi, do not leave your ancestral home; return to me.” S’unahś’epa answered, “What is not found even in the hands of a Shūdra, one has seen in thy hand, the knife (to kill thy son); three hundred cows thou hast preferred to me, O Aṅgiras!” Ajigarta then answered, “O my dear son! I repent of the bad deed I have committed; I blot out this stain! one hundred of the cows shall be thine!”

S’unahś’epa answered, “Who once might commit such a sin, may commit the same another time; thou art still not free from the brutality of a Shūdra, for thou hast committed a crime for which no reconciliation exists.” “Yes, irreconcilable (is this act)” interrupted Vis’vāmitra.

Vis’vāmitra then said, “Fearful was Suyavasa’s son (to look at) when he was standing ready to murder, holding the knife in his hand; do not become his son again; but enter my family as my son.” S’unahś’epa then said, “O prince, let us know, tell (us) how I, as an Aṅgiras, can enter thy family as thy (adopted) son?” Vis’vāmitra answered, “Thou shalt be the first-born of my sons, and thy children the best. Thou shalt now enter on the possession of my divine heritage. I solemnly instal thee to it.” S’unahś’epa then said, “When thy sons should agree to thy wish that I should enter thy family, O thou best of the Bharatas! then tell them for the sake of my own happiness to receive me friendly.” Vis’vāmitra then addressed his sons as follows: “Hear ye now, Madhuchhandas, Rishabhā, Reṇu, Ashtakā, and all ye brothers, do not think yourselves (entitled) to the right of primogeniture, which is his (S’unahś’epa’s).”

18.

(On Vis’vāmitra’s descendants. How the reciters of the S’unahś’epa story are to be rewarded by the King. Stanza. On the pratigara for the richas and stanzas at this occasion.)

This Rishi Vis’vāmitra had a hundred sons, fifty of them were older than Madhuchhandas, and fifty were younger than he. The older ones were not pleased with (the installation of S’unahś’epa to the primogeniture). Vis’vāmitra then pronounced against

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11 They returned from the place of the Uttarā Vedi to the Vedi, where the Ṛṣiṇi are performed.
them the curse, “you shall have the lowest castes for your descendants.” Therefore are many of the most degraded classes of men, the rabble for the most part, such as the Andhras, Puvtras, S'aburas, Patindas, and Mutaicas, descendants of Vis'mmitra. But Madhuchhandas with the fifty younger sons, said, “What our father approves of, by that we abide; we all accord to thee (S'unahsepa) the first rank, and we will come after thee!” Vis'mmitra, delighted (at this answer) then praised these sons with the following verses:

“Ye my sons will have abundance of cattle and children, for you have made me rich in children by consenting to my wish.”

“Ye sons of Gathis, blessed with children, you all will be successful when headed by Devarata; he will (always) lead you on the path of truth.”

“This Devarata, is your master (man); follow him, ye Kusikas! He will exercise the paternal rights over you as his heritage from me, and take possession of the sacred knowledge that we have.”

“All the true sons of Vis'mmitra, the grandsons of Gathis, who forsooth stood with Devarata, were blessed with wealth for their own welfare and renown.”

“Devarata is called the Rishi who entered on two heritages, the royal dignity of Jahnus's house, and the divine knowledge of Gathi's stem.”

This is the story of S'unahsepa contained in the stanzas which are beyond the number of the hundred Rik verses (recited along with them). The Hotar

when sitting on a gold embroidered carpet, recites them to the king, after he has been sprinkled with the sacred water. The Adhvaryu who repeats the responses sits likewise on a gold embroidered carpet. For gold is glory. This procures glory for the king (for whom these Gathas are repeated). Om is the Adhvaryu’s response to a Rich (repeated by the Hotar), and evam tath (thus in this way it is) that to a Gatha (recited by the Hotar). For Om is divine (therefore applied to richas, which are a divine revelation), and tath human. By means of the divine (om) and human (tath) responses, the Adhvaryu makes the king free from sin and fault. Therefore any king who might be a conqueror (and consequently by shedding blood a sinner) although he might not bring a sacrifice, should have told the story of S'unahsepa. (If he do so) then not the slightest trace of sin (and its consequences) will remain in him. He must give a thousand cows to the teller of this story, and a hundred to him who makes the responses (required); and to each of them the (gold embroidered) carpet on which he was sitting; to the Hotar, besides, a silver decked carriage drawn by mules. Those who wish for children, should also have told this story; then they certainly will be blessed with children.

FOURTH CHAPTER.

(The preliminary rites of the Rajasuya sacrifice.)

19.

(The relationship between the Brahma and Kshattra.)

After Prajapatia had created the sacrifice, the Brahma (divine knowledge) and the Kshattra (sovereignty) were produced. After both two kinds of
creatures sprang up, such ones as eat the sacrificial food, and such ones as do not eat it. All eaters of the sacrificial food followed the Brahma, the non-eaters followed the Kshattra. Therefore the Brahmans only are eaters of the sacrificial food; whilst the Kshatriyas, Vais'yas, and Shudras do not eat it.

The sacrifice went away from both of them. The Brahma and Kshattra followed it. The Brahma followed with all its implements, and the Kshattra followed (also) with its implements. The implements of the Brahma are those required for performing a sacrifice. The implements of the Kshattra are a horse, carriage, an armour, and a bow with arrow. The Kshattra not reaching the sacrifice, returned; for frightened by the weapons of the Kshattra the sacrifice ran aside. The Brahma then followed the sacrifice, and reached it. Hemming thus the sacrifice in its further course, the Brahma stood still; the sacrifice reached and hemmed in its course, stood still also, and recognising in the hand of the Brahma its own implements, returned to the Brahma. The sacrifice having thus remained only in the Brahma, it is therefore only placed among the Brahmans (i.e. they alone are allowed to perform it.)

The Kshattra then ran after this Brahma, and said to it, "Allow me to take possession of this sacrifice (which is placed in thee)." The Brahma said, "Well, let it be so; lay down thy own weapons, assume by means of the implements of the Brahma (the sacrificial implements) which constitute the Brahma, the form of the Brahma, and return to it!" The Kshattra obeyed, laid down its own weapons, assumed by means of the implements of the Brahma which constitute the Brahma, its form, and returned to it. Therefore even a Kshat-

triya, when he lays down his weapons and assumes the form of the Brahma by means of the sacrificial implements, returns to the sacrifice (he is allowed a share in it).

20.

(On the place of worshipping the gods asked for by the King at the Rajasuya).

Then the king is to be requested to worship the gods. They ask, If a Brahman, Kshatriya, or Vais'ya who is to be initiated into the sacrificial rites, requests the king to grant a place for the worship of the gods, whom must the king himself request to do so? He must request the divine Kshattra. Thus they say. This divine Kshattra is Aditya (the sun); for he is the ruler of all these beings. On the day on which the king is to be consecrated, in the forenoon, he must post himself towards the rising sun, and say, "This is among the lights the best light! (Rigveda 10, 1, 70, 3.) O god Savitar, grant me a place for the worship of gods." By these words he asks for a place of worship. When Aditya requested in this way, goes northwards, saying, "Yes, it may be so, I grant it," then nobody will do any harm to such a king, who is permitted (by Savitar to do so).

The fortune of a king who is consecrated in such a way by having secured the place of divine worship previously by the recital of the verse (mentioned above) and by addressing that request (to Savitar), will increase from day to day; and sovereign power over his subjects will remain with him.

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1 The verse is evidently a Yajus, (and so it is termed by Sayana) but I do not find it in the Yajurveda.
(The Iṣṭāpūrta aparijyāṇī offerings.)

Then the burnt offering called the Iṣṭāpūrta aparijyāṇī is to be performed by the king who brings the sacrifice. The king should perform this ceremony before he receives the sacrificial inauguration (dikshā). (When performing it) he throws four spoonfuls of melted butter in the Ahavanīya fire, saying, “to the preservation of the Iṣṭāpūrta! May Indra may we give us again (recompense us for what we have sacrificed). May the Brahma give us again full compensation for what has been sacrificed.”

Then after having recited the Samishta Yajus mantras which are required when binding the sacrificial animal to the pillar, he repeats the words, “May Agni Jātavedas, recompense us! May the Kshattra give us full compensation for what we have sacrificed, Svāhā.” These two Ahūtis are the Iṣṭāpūrta aparijyāṇī for a princely person when bringing a sacrifice. Therefore both are to be offered.

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9 Lit. the recompensation (aparijyāṇi) of what has been sacrificed (loka) and filled (iṣṭāpūrta). Iṣṭā means only “what is sacrificed,” and āpūrta “filled up to.” For all sacrifices go up to heaven, and are stored up there to be taken possession of by the sacrificer on his arrival in heaven (Sa. Rigveda, 10, 14, 1 on āpūrta—iṣṭāpūrta—samsāra, join thy sacrifices which were stored up). The opinions of the ancient Achāryas or Brahmanical Doctors, about the proper meaning of this word, were already divided, as Sāyana says. Some meaning of this word, were already divided, as Sāyana says. Some meaning of this word, were already divided, as Sāyana says. Others mean by āpūrta what refers to Śmaṣṭa (domestic) offerings, or pūrṇa they interpreted as referring to the solemn sacrifices (śrauta.)

8 The Aṣṭavakra takes Darbha grass and melted butter (in a spoon) in his hands, and sacrifices for them. This is called Samishta. The Yajus or sacrificial formula required at the time is deśaṇāveda. Śūdāḥ must be repeated twice. (Oral information.)

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22.

(The Aṣṭapunarravaṇya offerings.)

Suṣāta, the son of Arūkhī, said, that it is optional for the king to perform (besides the ceremony mentioned in 21) the two invocation offerings called Aṣṭapunarravaṇya. He may bring them if he like to do so. He who following the advice of Suṣāta, brings these two invocation offerings, shall say, “I turn towards the Brahma, may it protect me from the Kshattra, Svāhā to the Brahma!” “This, this is certainly the case”; thus say the sacrificial priests (when this mantra is spoken by the king.) The meaning of this formula is, He who turns towards the sacrifice, turns towards the Brahma; for the sacrifice is the Brahma; he who undergoes the inauguration ceremony, is born again from the sacrifice. He who has turned towards the Brahma, the Kshattra does not forsake. He says, “May the Brahma protect me from the Kshattra,” that is, the Brahma should protect him from the Kshattra (which is persecuting him). By the words, Svāhā to the Brahma! he pleases the Brahma; and if pleased, it protects him from the Kshattra. Then after the recital of the Samishta Yajus mantras, required for binding the sacrificial animal to the pillar, he repeats, “I turn towards the Kshattra, may it protect me from the Brahma, Svāhā to the Kshattra.” This, this is certainly the case; thus they say. He who turns towards the royal power (to assume it again) turns towards the Kshattra. For the Kshattra is the royal power. When he has reached the Kshattra, the Brahma does not leave him. If he
repeats the words, “May the Kshattrra protect me from the Brahma,” that is, the Kshattrra should protect him from the Brahma, “Tvákhá to the Kshattrra!” he pleases this Kshattrra. Pleased in this way, the Kshattrra protects him from the Brahma. Both these offerings (ajítapunarravayam) are also calculated to preserve the sacrificing king from the loss of the Isttaptúra. Thence these two are (also) to be sacrificed.

23.
(The King is, before sacrificing, a Brahman, but he must lose his royal qualifications.)

As regards the deity, the royal prince (Kshattrriya) belongs to Indra; regarding the metre he belongs to the Triśtuḥubh; regarding the Stoma, he belongs to that one which is fifteen-fold. As to his sovereignty, he is Soma, (king of the gods); as to his relationship, he belongs to the royal order. And if inaugurated into the sacrificial rites, he enters even the Brahmanship at the time when he covers himself with the black goatskin, and enters on the observances enjoined to an inaugurated one, and Brahmans surround him.

When he is initiated in such a manner, then Indra takes away from him sharpness of senses, Triśtuḥubh strength, the fifteen-fold Stoma the life, Soma takes away the royal power, the Pitaras (manes) glory and fame. (For they say) “he has estranged himself from us; for he is the Brahma, he has turned to the Brahma.” The royal prince then after having brought an invocation offering before the inauguration, shall stand near the Ahavaniya fire, and say, “I do not leave Indra as my deity, nor the Triśtuḥubh as my metre, nor the fifteen-fold Stoma, nor the king Soma, nor the kinship of the Pitaras. May therefore Indra not take from me the skill, nor the Triśtuḥubh the strength, nor the fifteen-fold Stoma the life, nor Soma the royal power, nor the Pitaras glory and renown. I approach here Agni as (my) deity with sharpness of senses, strength, life (vigour), renown and kinship. I go to the Gayatri metre, to the three-fold Stoma, to Soma the king, to the Brahma, I become a Brāhma.” When he standing before the Ahavaniya fire brings this invocation offering, then although he be Kshattrriya (by birth, no Brahman), Indra does not take from him sharpness of senses, nor Triśtuḥubh strength, &c.

24.
(How the King becomes a Kshattrriya again after the sacrifice is over.)

The royal prince belongs, as regards the deity, to Agni; his metre is the Gayatri, his Stoma the Trivrit (nine-fold), his kinsman the Brāhma. But when performing the concluding ceremony of the sacrifice, the royal prince (who was during the sacrifice a Brāhma) assumes (by means of another offering) his royal dignity (which was lost) again. Then Agni takes away from him the (Brahmanical) lustre, Gayatri the strength, the Trivrit Stoma the life, the Brāhmaṇas the Brahma, and glory and renown; for they say, this man has forsaken us by assuming the Kshattrra again, to which he has returned.

Then after having performed the Samishta offerings which are required for the ceremony of binding the sacrificial animal to the pillar, he presents himself to the Ahavaniya fire (again), saying, “I do not leave Agni as (my) deity, nor the Gayatri as my metre, nor the Trivrit Stoma, nor the kindred of the Brahma. May Agni not take from me the lustre, nor the Gayatri the strength, nor the Trivrit Stoma the life, nor the Brāhmaṇas glory and renown. With lustre, strength, life, the Brahma, glory, and renown, I turn to Indra as my deity, to the Triśtuḥubh
metre, to the fifteen-fold Stoma, to Soma the king, I enter the Kathatra, I become a Kshattriya! O ye Pitaras of divine lustre! O ye Pitaras of divine lustre! I sacrifice in my own natural character (as a Kshattriya, not as a Brâhmaṇa); what has been sacrificed by me, is my own, what has been completed as to wells, tanks, &c. is my own, what austerities have been undergone are my own, what burnt offerings have been brought are my own. That this is mine, this Agni will see, this Vâyu will hear, that Aditya will reveal it. I am only what I am (i.e. a Kshattriya, no Brâhmaṇa).” When he speaks thus and gives an invocation offering to the Āhavaniya fire, Agni does not take away from him the lustre, nor the Gāyatri strength, nor the Trivṛt Stoma the life, nor the Brahmans the Brahma, glory and renown, though he concludes the sacred rites as a Kshattriya.

25.

(The Prâras of a Kshattriya’s house-priest are invoked at the time of his sacrifice.)

Thence (if the sacrificer be a Kshattriya) they (the Brahma speakers) ask as to how the inauguration (dikṣá), which is in the case of a Brahmant being initiated, announced by the formula, “the Brâhmaṇa is initiated,” should be promulgated in the case of the sacrificer being a Kshattriya? The answer is, The formula, “the Brahmans is initiated,” is to be kept when a Kshattriya is being initiated; the ancestral fire of the Kshattriya’s house-priest is to be mentioned. This, this is certainly so.

* This is according to Skt, thrice low and thrice aloud to be repeated. By repeating the formula low, the inauguration is made known to the gods alone, but by repeating it aloud, it is announced to gods and men alike.

* For the Kshattriya cannot claim descent from the Rishis, as the Brahmans alone can do.

Having laid aside his own implements (weapons), and taken up those of the Brahma, and having thus become Brahma, by means of the Brahma form, he returned to the sacrifice. Therefore they should proclaim him as a Dikṣītha, with the name of his house-priest’s ancestral fires, and invoke them also in the Prâvâra prayer.

* By prâvara which literally means “choice, particular address,” (see 6, 14), we have to understand the invocation of the sacrificial fires lighted by the principal Rishi ancestors of the sacrificer. This invocation may comprise only one, or two, or three, or five ancestral fires, the name of which is śrîrāga; the prâvara becomes accordingly śrîrāga, śrîdrāraṇya, śrîpîrāga, and śrîpîrāga, i.e. having one or two, or three, or five Rishis. This invocation takes place at the very commencement of the sacrifice, after the fire has been kindled under the recital of the Śūnmānilī verses, and at the time of the Subrahmanya proclamation (see 6, 3) after the sacrificer has become in consequence of the initiatory rites, such as Dikṣītha, Pravâra, &c. &c. Dikṣītha. This invocation, gives in his Śrīnītra Sūtras (1, 3), the following rules regarding this rite: यवास्थानान्तःसमक्षेत्रस्य वाल्लस्य। पुरौरूपस् शरणोद्भवा राजवंशस्य राजि वेष्य लाभे। साप्तशैली अथवाच य पुरुषेऽग्रेष्व अधिक विद्याय।।

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This explanation of the terms prâvara and śrîrāga have been already given by Max Muller (History of Ancient Sanscrit Literature, page 380) according to the authority of Aśvalâyana, and Dâumatāyana. It has been doubted, of late, by Dr. Hall (in his paper on three Sancrit Inscriptions in the Journal of the Asiatic Society of Bengal of 1863, page 115), but without any sufficient reason. He says “prâvaras appear to be names of the families of certain persons from whom the founders of Gotras were descended, and of the families of the founders themselves.” But if this were the case, it would be surprising, that the founders of certain Gotras should claim to descend not only from one but from several Rishi ancestors. All the Gotras have eight great ancestors only, viz. Vivasvāna, Jamadagni, Bharadvāja, Gautama, Ātri, Vasishtha, Kasiyana, and Agastyā. These occupy with the Brahmans the same position as the twelve sons of Adam with
through the intervention of another (the Brahma priest), the portion appears to be eaten by him, though he does not eat it with his own mouth. For the sacrifice is there where the Brahma (priest) is. The entire sacrifice is placed in the Brahma, and the sacrificer is in the sacrifice. They throw the sacrifice (in the shape of the portion which is to be eaten by the sacrificer) into the sacrifice (which has the form of the Brahma) just as they throw water into water, fire into fire, without making it overflow, nor causing any injury to the sacrificer. Therefore is this portion to be eaten by the sacrificer (if he be a Kshatriya) to be given up to the Brahma.

Some sacrificial priests, however, sacrifice this portion to the fire, saying, "I place thee in Prajápati's world, which is called vibhán (shining everywhere), be joined to the sacrificer, Sváhá!" But thus the sacrificer priest ought not to proceed. For the portion to be eaten by the sacrificer is the sacrificer himself. What priest, therefore, asserts this, burns the sacrificer in the fire. (If any one should observe a priest doing so) he ought to tell him, "Thou hast sinned the sacrificer in the fire. Agni will burn his breaths, and he will consequently die." Thus it always happens. Therefore he should not think of doing so.

FIFTH CHAPTER.

(On the sacrificial drink which the King has to taste instead of Soma according to the instruction given by Ráma Márgavéya to the King Viśvantara.)

27.

(Story of the Sýáparnas. Ráma defends their rights.)

Viśvantara, the son of Sushadman, deprived the Sýáparnas of their right of serving as his sacrificial...
priests, and interdicted any one of this family to take part in his sacrifice. Having learnt (that) they went to the place of his sacrifice and seated themselves within the precincts of the Vedi. On observing them Visvantara said (to his attendants), "There sit those Syamuras, the scoundrels, who endeavour to sully another's fame. Turn them out; let them not sit in another's fame." The attendants obeyed and turned the Syamuras out. They then cried aloud, "When Jana-mejayu, the son of Parshik, was performing a sacrifice without the Kasvayus (who were his hereditary priests), then the Asitawrigus from among the Kasvayus (who were officiating instead of the Kasvayus) out, not allowing them to administer the Soma rites. They succeeded because they had brave men with them. Well, what hero is now among us, who might by force take away this Soma beverage (that we might administer it ourselves)?" "This thy man am I," said Rama Margareya. This Rama belonged to the Syamuras, and had completed the sacred study. When the Syamuras rose to leave, then he said to the king, "Will (thy servants), O king, turn out of the Vedi even a man (like me) who knows the sacred science?" (The king answered), "O thou member of the vile Brahman brood, whoever thou art, how hast thou any knowledge (of such matters)?"

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1. This place is to be occupied by the priests and the sacrificer only.
2. In the text is absenā instead of asenām.
3. See a woman Mrigavā or Mrigāyā (both forms are used).
4. Skt. He is quite different from Rama, the hero of the Rāmāyaṇa.
5. Skt. explains, brahmeśendrāḥ by brāhmaṇa adhama, i.e. lowest Brahman. No doubt there is something contemptible in this expression.

(Why Indra was excluded from his share in the Soma. The Kshatriya race became also excluded.)

(Rama said) "I know it from the fact, that Indra had been excluded by the gods (from having any share in the sacrifices). For he had scorned Visvarūpa, the son of Tvashtar, cast down Vritra (and killed him), thrown pious men (yatīs) before the jackals (or wolves) and killed the Arumughas, and rebuked

6. In the original ahpyamākate. This cannot mean (according to etymology, "he killed" as Sāy. supposes, misguided by the story told in the Taittirīya Samhāta 2, 4, where Indra is said to have cut the three heads of Visvarūpa, which were soma-pānām (drinking of Soma), sūrdhānām (drinking of spirituous liquor), and anu-dānām (eating of food). The reason alleged for Indra's killing him, is that he, as a relation of the Asuras, informed them about the secret portions of the sacrificial food, Soma, etc., whilst he told the Devas, whose associate he was, only the real and visible ones. Indra holding that he who knows the secret portions of Soma, etc., will come to know the real ones also, became afraid lest the Asuras might, strengthened by Soma, overthrow his rule, and killed the perpetrator of such a treason by cutting off his three heads, each of which was transformed into a particular kind of bird. Vairājya being a Brahman, Indra thus became guilty of the horrible crime of Brahman murder (brāhmaśātī). All beings called him "murderer of a Brahman," so that he could not find rest anywhere. He requested the Earth to take off the third part of his guilt, who under certain conditions complied with his request. To be relieved from the two remaining thirds of his burden he applied to the trees, and the women, who readily took under certain conditions a part of his guilt upon themselves. Tvashtar, the father of Vairajya, excluded Indra from any share in the Soma sacrifice; but he took his share with force. The remaining portion of Indra's share was thrown into the sacrificial fire by Tvashtar with the words, "grow (vārāzcze) into an enemy of Indra." This became the terrible sin of Indra, known in the legends by the name of Vritra. Indra succeeded afterwards in killing him. See the same legend in the Kāśikatit Upanish. 3, 1.

7. In the Kāsh. Up. 3, 1, we find the form Arumukha. Sāy. thinks them to be Asuras in the disguise of Brahmanas. With this explanation agrees Sankara Acharaya on the whole in his Commentary on the Kāsh. Up. (page 75, ed. Cowell). He divides the word into aru mukha, and the negative a. The first is to mean "the study of the Vedas," and the second "mouth." Therefore the whole means, accord-
(his teacher) Brâhaspati. On account of these faults Indra was forthwith excluded from participation in the Soma beverage. And after Indra had been excluded in this way from the Soma, all the Kshatriyas (at whose head he is) were likewise excluded from it. But he was allowed a share in it afterwards, having stolen the Soma from Tvâshtar. But the Kshatriya race remains excluded from the Soma beverage to this day. There is one here who knows the way in which the Kshatriya who is properly excluded from the Soma beverage, may relish in this juice. Why do thy men expel such a man from the Vedi?" The king asked then, "Dost thou, O Brâhmaṇa, know this way?" Râma answered, "Yes, I know it." The king then replied, "Let me know it, O Brâhmaṇa." Râma answered, "I will let thee know here, O king."

29.

(Which portions of sacrificial drink the King has to avoid.)

The priests may take any one of the three portions (which are to be left) either Soma, or curds, or water. When they take the Soma, which is the portion allotted to Brâhmaṇas, then thou wilt favour the Brâhmaṇas by it. Thy progeny will be distinguished by the characteristics of the Brâhmaṇa; for they will be ready to take gifts, thirsty after drinking (Soma), and hungry of eating food, and ready to roam about everywhere according to their pleasure.

When there is any fault on the Kshatriya (who when sacrificing eats the Brâhmaṇa portion), then his progeny has the characteristics of a Brahman; but in the second or third generation he is then capable of entering completely the Brahmanhood, and he will have the desire of living with the Brahmanic fraternity.

When they take the curds, which is the share of the Vais'yas, then thou wilt favour the Vais'yas by it (and consequently be brought near them). Thy offspring will be born with the characteristics of the Vais'yas, paying taxes to another king, to be enjoyed by another; they will be oppressed according to the pleasure of the king. When there is any fault on the Kshatriya (who when sacrificing eats the Vais'ya portion), then his progeny is born with the characteristics of a Vais'ya, and in the second or third degree they are capable of entering the caste of the Vais'yas, and are desirous of living in the condition of a Vais'ya (i.e., they will have the nature of a Vais'ya).

When thou takest the water, which is the share of the Shûdras, then thou wilt please the Shûdras by it. Thy progeny will have the characteristics of the Shûdras, they are to serve another (the three higher castes), to be expelled and beaten according to the pleasure (of their masters). When there is any fault on the Kshatriya (who when sacrificing eats the Shûdra portion), then his offspring will be born with the characteristics of the Shûdras, and in the second or third degree he is capable of entering the condition of the Shûdras, and will be desirous of passing his life in that condition.

30.

(Which portion the King should choose at the sacrifice. The origin and meaning of Nyâgrodha.)

These are the three portions (bhûshanas) O King, of which the Kshatriya, when performing
must choose none. But the following is his own portion, which he is to enjoy. He must squeeze the airy descending roots of the Nyagrodha tree, together with the fruits of the Udumbara, Aśvattha, and Plaksha trees, and drink the juice of them. This is his own portion.

(For the origin of the Nyagrodha tree is as follows): When the gods after the (successful) performance of their sacrifice, went up to heaven, they tilted over (ny-abjan) the Soma cups, whence the Nyagrodha trees grew up. And by the name of Nyūla, i.e. tilted over, they are now called in Kurukṣetra, where they grew first; from them all the others originated. They grew descending the roots (nyāscho rokanti). Therefore what grows downwards, is a downward growth (nyagroha); and for this name, signifying downward growth,” they called the tree “Nyagrodha.” It is called by the name Nyagrodha, whose meaning is hidden (to men), and not by the more intelligible name Nyagroha, for the gods like to conceal the very names of objects from men, and call them by names unintelligible to them.

31.

(On the meaning of the King’s drinking the juice of the Nyagrodha tree instead of Soma.)

That portion of the juice in these Soma cups which went downwards became the descending roots, and of the other which went up, the fruits were produced. That Kshatriya, therefore, who enjoys (the juice of) the descending roots of the Nyagrodha tree, and that of its fruits, is not debarred from his own share (bhaksha). Further, he thus obtains the Soma beverage by means of a substitute, though he does not enjoy the real Soma, but only in the form of a substitute; for the Nyagrodha is just this substitute of the Soma. The Kshatriya (when drinking this juice of the Nyagrodha) enters the form of the Brahma by the medium of another (not direct), viz. through the relationship of his Purohita (with the Brahmans), his own Dikshā (at which the king himself was made a Brāhmaṇa for a little while), and the Puṇava of his Purohita. The Kshatriya (ruling power) occupies (among men the same place as) the Nyagrodha among the trees; for the Kshatriya are the royal princes, whose power alone is spread here (on this earth), as being alone invested with sovereign power. The Nyagrodha is, as it were, firmly established in the earth (and thus a sign of the duration of the royal power); and by means of its descending roots expanded (in all directions, and therefore a sign of the great extent of the power of the Kshatriyas over the whole earth). When the Kshatriya who performs a sacrifice enjoys (the juice squeezed out of the) descending roots of the Nyagrodha tree, and its fruits, then he places in himself the royal power (exercised by the Nyagrodha) over the trees, and into the Kshatriya his own Self. He then is in the Kshatriya, and the royal power represented by the Nyagrodha over the trees, is then placed in him. Just as the Nyagrodha tree has by means of its descending roots a firm footing on the earth (for it is multiplied in this way), the royal power of a Kshatriya who enjoys, when sacrificing, this portion (as food) has a firm footing, and his rule cannot be overthrown.

* The word is traced to the root ṛkṣ to grow, the older form of which is ṛṣr; compare acaraka “the descending roots.”
they should make two parts of what is squeezed for the king (the roots of the Nyagrodha, &c.); one is to

sections of an Adhavaryu. Their description is therefore to be found principally in the Štrās of the Yajurveda (see the 9th and 10th Adhyāyas of the Kātyāya Šūtras, the 8th and 9th Prānas of the Hiranyakeshi Šūtras, Śāyana's Commentary on the 4th Prāpātaḥka of the 1st Kānda of the Taittirīya Śānkalpa, founded on the Apastamba Śvaṭa Šūtras).

In order to make the use of these vesils intelligible to the reader, I subjoin here a short description of the preparation of the Soma juice partially from what I myself have witnessed, partially from the ritual books and oral information.

The plant which is at present used by the sacrificial priests of the Dēkkhān at the Soma feast, is not the Soma of the Vedas, but appears to belong to the same order. It grows on hills in the neighbourhood of Poona to the height of about 4 to 5 feet, and forms a kind of bush, consisting of a certain number of shoots, all coming from the same root; their stem is solid like wood; the bark greyish; they are without leaves, the sap appears whitish, has a very stringent taste, is bitter, but not sour; it is a very nasty drink, and has some intoxicating effect. I tasted it several times, but it was impossible for me to drink more than one or two mouthfuls.

The juice is obtained in the following way: The Adhavaryu first spreads a skin (chēra) and puts on it the Soma shoots which are called nātha or walla. He now takes two boards, adhikārshaṇa; the first is placed above the Soma. He beats the board with one of the so-called gṛdwana, i.e. Soma squeezing stones, takes the shoots (as many as he requires for the particular āvāna from below the board, ties them together, and places the other board above them. He then pours water from the Varatātari pot (see page 114-115) on this board; this water is called nigrābhya. He now takes a certain number of shoots (there are, for instance, for the libation from the Upliśa Graha, which is the first of all, six required) out of the whole bunch which lies between the two boards, holds over them the Soma squeezing stone and shaves them thrice in the Channsa (cup) of the liotar towards the right side. This is the Nigrābhya. He wets them with the waters of the Varatātari pot. Now he puts them on a large stone, places upon them some grass, and beats the shoots in order to extract the juice. The technical term for this beating is, adhikārshaṇa. Each adhikārshaṇa, or complete extracting of the Soma juice consists of three turns (parvānas); in the first the Adhavaryu beats the shoots eight times, and makes the Nigrābhya in the manner described above; in the second turn he beats them eleven times, and in the third twelve times, making at the end of each the Nigrābhya. The juice which the Adhavaryu catches at the end of each turn with his hand, is thrown into a vessel (at the first adhikārshaṇa in the Upliśa Graha).

After this first or preliminary adhikārshaṇa follows the }
be made ready for the morning libation, the other to be left for the midday libation.

33.

(The drinking from the Traita cups.)

When the priests lift up the Traita cups for sacrificing, then they shall lift up the cup of the sacrificer as the great squeezing ceremony, performed exactly in the same way as the first, with the only difference, that the Adhivraya takes from the juice, is poured into the Adhavanidya, a kind of trough. There it is poured into a cloth, in order to strain it. This cloth is called Paúchirita or Davdúnchirita. Below the cloth is another trough called Pátubháti (i.e. the bearer of what is strained, purified). The Udghar must hold the cloth, when the juice is strained.

Single shoots of the Soma, and drops of its juice are put in several sthali or small vessels generally used for keeping butter. These vessels are poured from two kinds of vessels, from the Graha (see page 116), and the Chamara (supra.) Each offering from a Graha consists of a certain number of dhára or portions of (of a liquid substance). So for instance, the offering from the Agravarna Graha at the evening libation consists of the following four dhára: that one which is in the Agravarna sthali (not the Graha), the two portions which remained in the Adnya Graha (the libation from which precedes that from the Agravarna), and in the Ajya sthali (the pot with melted butter); these two are taken by the Traipithakar; the fourth Dhára is taken from the Adhavanidya trough by the Uṣñatar. Each of the fourth Dhára is first strained by a cloth held over the Patábbhí vessel. The Uṣñatar takes his Dhára with a vessel, called Udáncampa, or with a Chamara. These four Dháras are then filled from the Patábbhí in the Agravarna Graha, and sacrificed in the usual way. Certain offerings are filled in the Graha from another very large trough, the so-called Dronákārtaka (one such vessel is in my possession). At certain occasions there is not only the mouth of the Graha to be filled up to the brim, but the small cup, put in it (which alone was originally the Graha, but after the latter term had become identical with Pátra, the vessel itself, the small cup, was called atigraha), is also filled; this is called atigraha.

11 They are called here Traita chamara. There are on the whole ten such cups; therefore Traita cannot be referred to tri, i.e. three. In all likelihood the word is connected with Triia, who was the first physician, and the soma being the root of all medicines, supposed to have invented each cup. Davyana does not explain the term in his

also, having thrown upon it two young sprouts of Dharba grass; both are then (one after the other) to be thrown on the wooden sticks surrounding the fire by the formula Vaušat! After having thrown the first, the priest repeats the verse, dudhikrayàh akáriṣaṁ (4, 39, 6) concluding with Sêbha and Vaušat. After having thrown the second Dharba stalk, he repeats the verse, á dudhikraya svarṇa (4, 38, 10). When the priests then take the Soma cups to drink themselves, the sacrificer should take his cup also. When they lift them up (to drink), the sacrificer should do the same. When the Itotar then calls the Ilá (just before drinking) to the place, and drinks from his cup, then the sacrificer should drink his cup whilst repeating the following verse, “What has remained of the juicy Soma beverage whilst Indra drank with his hosts, this his remainder I enjoy with my happy mind, I drink the king Soma.” This beverage prepared from the trees (above mentioned) promising fortune to him, becomes drunk with a happy mind. The royal power of a Kaḥtriya who, when sacrificing, drinks only this portion described, becomes strong, and is not to be shaken.

Commentary on the Altaraya Brahmanam: but his attempt at an explanation in that on the Tatstrīṣya Samhitā (II. p. 233, ed. Cowell) shows that he has evidently no clear idea of what the original meaning was; for after having tried more than one explanation from the numeral tri, he exclaims, “but it is not enough; one should see, that tria means ‘good, excellent,’” (prasastā).” But we need not despair of making out its meaning. If we compare the term, tria chamsa with that of nardāṣaṃ chamsa (97, 34), we can pretty clearly see what it must mean. As I have stated above (in note 81 on page 134-135) the Chamsa are Šardás, i.e., they belong to the deity Nardas, after one has sprinkled water over them, &c. Now from a Chamsa a Šardā, i.e., also, belonging to the first time generally drink twice. What is filled in for the first time, i.e., belongs to Triia; afterwards it is cleaned and filled in the Nardāṣaṃ draught.
By the words, "Be a blessing to our heart thou who art drunk! prolong our life, O Soma, that we may live long!" he then cleans his mouth; for if the juice (remaining on his lips) is not wiped off, then Soma, thinking, "an unworthy drinks me," is able to destroy the life of a man. But if the juice is wiped off in this way, then he prolongs the life. With the following two verses, which are appropriate for the sacrifice, āpyāyasa samæta (1, 91, 16) and saṁ te payámi samayantu (1, 91, 18) he blesses the Chamasa (i.e. what he has drunk from it) to bear fruit. What is appropriate in the sacrifice, that is successful.

34.

(The drinking from the Narás'āmsa cups. The list of teachers of the substitute for the Soma juice, and the rites connected with it.)

When the priests put the Traita cups down, then the king should put down the sacrificer's cup also; when they incline their cups (after having put them down), then the king should do the same with his cup. Then he should take up the Narás'āmsa cup, and by the recital of the verse, "O thou divine Soma, who knowest my mind, who art drunk by Narás'āmsa, and enjoyed by the Uma-Pitaras," I enjoy thee!" In this way the king enjoys the Narás'āmsa portion at the morning libation. At the midday libation he repeats the same mantra, but says, "enjoyed by the Urvā-(Pitaras)," and at the evening libation he says, "enjoyed by the Kāyya (Pitaras)." For the Pitaras (present) at the morning libation, are the Umas, those (present) at the midday libation, are the Urvas, and those at the evening libation, are the Kāya. In this way he makes the immortal Pitaras enjoy the libations.

Priyavrata, the Soma drinker, said, "Whoever enjoys the Soma beverage, he certainly will be immortal." The ancestors of a king who enjoys, when sacrificing, this Narás'āmsa portion, therefore, become immortal (i.e. they never will perish), when they enjoy (in such a way) the Soma libation, and his royal power will be strong and is not to be shaken. The ceremony of wiping off from the mouth what of the juice remained, and the sprinkling of the cup with water (āpyāyam) is the same as above (when the Traita Chamasa are emptied). All the three libations of the juice prepared for the king should be performed in the same way as the real Soma libation.

This way of enjoying the Soma juice (by means of a substitute), was told by Rāma Mārgaveya to Vīsvantara, the son of Sushadman. The king then, after having been told it, said, "We give thee a thousand cows, O Brāhma. My sacrifice is to be attended by the Śyāparnas."

This portion (bhakṣa) was told by Tura, the son of Kavasaha, to Janamejaya, the son of Parikshit; then by Parcata and Nārada to Somaka, the son of Sahadera; thence (this traditional knowledge) passed to Sahadeva Sūrya; thence to Babhru Daivāvidha; thence to Bhima Vaidarbha, and Nagnājīt Gándhāra.

This portion further was told by Agni to Samas-rūta Arindama; thence it passed to Kraṇuvād Jānaka. This portion was further told by Vasishtha to Sudās, the son of Pijavana.

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10 A division of the Pitaras, or manes. It is the proper name of a certain class of the Pitaras. The original meaning of the word is uncertain. The root is, no doubt, sv, but it has so many meanings that it is difficult to state satisfactorily the meaning. Another division of the Pitaras, see on page 398.
All these became great, in consequence of their having drank the Soma in this way (by means of a substitute), and were great kings. Just as the sun (placed on the sky) sends forth warmth, thus the king who when sacrificing drinks the Soma in this way, is placed amidst fortune and shines everywhere, from all directions he exacts tribute, his kingdom becomes strong, and is not to be shaken.

EIGHTH BOOK.

FIRST CHAPTER.

(The Shastras and Stotras required at the Soma day of the Rājasūya.)

1.

(The use of both the Rathantaram and Brihat at the midday libation.)

Now as regards the Stotras and Shastras (required at the king's libation), both the morning and the evening libations do not differ in this point from the rule of the Aikāhikas (Soma sacrifices of one day's duration); for both these libations at the Aikāhika sacrifices are indisturbable, well arranged, and firmly standing, and they produce quiet, good order, firm footing, and security.

(But there is a difference in the ceremonies of the midday libation.) The midday Pavamāna performance (of a sacrifice) which requires both Sāmans with the Brihat for the Prīshṭha Stotra has been told;¹

¹ The expression {\textit{uktā "told"} appears to refer to 4, 10, \textit{i.e.} \textit{bhikṣa rathantara pavamānapi bhūtaṃ. But the reference is not quit e exact. The author wishes doubtful to advert to the peculiar circumstances, that both the principal sāmans are used at one and the same day, \textit{viz.} on the Soma day of the Rājasūya. It is even against the general principles of the sacrificial theory to use both on the same day, (see 4, 13), as the whole arrangement of the Divāsāha sacrifice with its Rathantara and Brihat days clearly shows. There are only three exceptions to this rule, as far as my knowledge goes, \textit{viz.} on the \textit{Abhijit} and \textit{Vishvaram} days, and on the \textit{Abhinivahaniya} day of the Rājasūya, which is performed according to the rites of an aśvadāha.}
for the chanting of both Sāmans (the Rathantara and Brihat) is performed. The verse, ā trā rathāṁ yaḥkotāya (6, 57, 1-3) is the beginning (required for the Shastra) belonging to the Rathantara Sāman; the verse idam vaso sutam andha (6, 53, 5-7), the sequel required for the same Shastra. This Pavamana Uktam (the just-mentioned Shastra) is just the Marutvatiya Shastra, to which the Rathantara Sāman (at the Agniṣṭoma, for instance) belongs. They perform the Rathantara chant at the Pavamana Stotra (of the midday libation) praised at this (sacrifice); the Brihat is the Prishtha (Stotra), in order to give a prop (to the whole). For the Rathantara is Brahma; the Brihat is the Kshattra. The Soma sacrifice (see 8, 4). The particulars of the ceremonies of the Āśvita day are not given in our Brahmānam; but we learn them from the Āśval Sūtras (6, 5). There it is said: Āśvita Brihat-prishtha ubhayāṇāṁ yathā yathā Rathantarām yajya jñayati, i.e. the Āśvita sacrifice requires the Brihat as its Prishtha Stotra (at the midday libation), and (thus) both (the principal) Sāmanas, if the Rathantarām (is used; at the evening libation) instead of the Yajnavajyika Sāman (used at the evening libation of the Agniṣṭoma). The exceptional use of Brihat and Rathantarām on the Vishvan day has been stated by our author (4, 10; compare Āśval. 6, 6). On the use of both these Sāmanas at the Kṣajāya sacrifice, Āśval. (6, 3) makes the following remark: ubhayāḥ prishṭhāḥ ubhayāṇāṁ abhābhaḥ śastraḥ, i.e. on the inauguration day the Uktiya sacrifice takes place, with the modification that the Brihat is the Sāma of the Priśṭha Stotra; and that both (the principal) Sāmanas (Brihat and Rathantarām) are required. Both are, as we learn distinctly from our Brahmānam, required at the midday libation; the Rathantarām being chanted first, and the Brihat after it. The former forms here part of the Paramāna Stotra (the first at the midday libation), the latter is the (principal) Priśṭha Stotra which follows first. The Shastra belonging to the Paramāna Stotra is the Marutvatiya (see 3, 12-20), that for the Priśṭha Stotra is the Nīshkaḷyā (see 3, 21-24). At the Kṣajāya sacrifice the first goes by the name of Paramāna-uktiham, the latter by that of Graha-uktiham.

The royal sacrifice differs from the Brahmānical here by the employment of both the principal Sāmanas at the same time, whilst at the latter sacrifice either is employed separately.

king should think "when the Brahma is at the head, then my royal power would become strong and not to be shaken." Further, the Rathantarām is food; if placed first, it procures food to the king. The Rathantarām further is the earth, which is a firm footing; if placed first, it therefore procures a firm footing to the king.

The Pragātha for calling Indra near remains the same without any modification (as in the Brahmānical sacrifices), this Pragātha belonging to (all) Soma days. The Pragātha addressed to Brahmaṇas-pati, &c., which has the characteristic of ut (utīṣṭha, rise!) is appropriate to both the Sāmanas which are chanted. The Dhāvās are the same without any modification; they are those appropriate for the Ahina sacrifices, whilst that Marutvatiya Pragātha which is peculiar to the Aikūkhis, is chosen.

(The remainder of the Marutvatiya Shastra, and the Nīshkaḷyā Shastra.)

The (Nivid) hymn (of the Paramāna uktham) is janisthā uṣrāḥ (10, 73). It contains the terms, uṣrā strong, and sahas power, which are characteristic of the Kṣattra. The word utīṣṭha "the strongest" is also a characteristic of the Kṣattra. The words, bhūtibhimīnaḥ (in the first verse) contain the term abhi, which means, "to overpower, defeat," (which is a characteristic of the Kṣattram

9 See about it 3, 10. It is repeated on all Soma days, and forms always part of the first Shastra of the midday libation. Hence it is also necessary at the Kṣajāya.
9 See 3, 17 (page 184).
9 See 3, 16.
9 See 4, 19.
9 See pages 188-90. It is the same as at the Marutvatiya Shastra.
also). The hymn consists of eleven verses, for the Trishṭubh comprises eleven syllables, and the Kṣhatriyas share in the nature of the Trishṭubh. Ojas (in ojaṭha) is Indra's power; vyayam (strength) is Trishṭubh; the Kṣhattriya is power (ojas), and the Kṣhatriya race is the strength (as to progeny). Thus he (the priest) makes him (the Kṣhatriya) successful in strength, royal power, and progeny. By this Gauriviti hymn the Marutvatiya Shastra becomes successful, on which a Brāhmaṇam has been told.

(Note follows the Nishkevalya Shastram.)

The verse trum iddhi havānaha (6, 46, 1-2) forms the Bṛhiat Prishṭha. For the Bṛhiat Śāma is the Kṣhattram; by means of the Kṣhattriya the king makes complete his royal power. If the Bṛhiat is the Kṣhattriya, then the soul of the sacrificer is the Nishkevalya Shastra (to which the Bṛhiat Śāma belongs). That is what the Bṛhiat Prishṭha becomes (for the sacrificer). The Bṛhiat is the Kṣhattriya; by means of the Kṣhattriya the Bṛhiat makes him successful. The Bṛhiat is further precedence, and in this respect it makes him successful also. The Bṛhiat is further excellence, and in this respect it makes him successful also.

They make the Rathantara Śāma, abhi trā sūrā non-nāth, the Anurūpā to the Bṛhiat. For the Rathantara is this world, and the Bṛhiat is that world. That world corresponds to this one, and this world to that one. Therefore they make the Rathantara the Anurūpā to the Bṛhiat, for thus they make the sacrificer enjoy both worlds.

Further, the Rathantara is the Brahma, and the Kṣhattriya the Bṛhiat; thus the Kṣhattriya is then placed in the Brahma, and the Brahma in the Kṣhattriya. There is then prepared for both the Śāmans the same place. The Dīnīya is yad vāvāna (10, 74, 6), of which a Bṛhiamaṇam has been already told. The Śāma Pṛagutha is, ubhayaṃ sūravucca (8, 50, 1-2); for it is a characteristic of both Śāmans which are sung (on account of its containing the word ubhayaṃ both).

3.

(The Nivid Śūkta of the Nishkevalya Shastra).

The hymn tam u sūrti yo abhībdityojā (6, 18) contains the characteristic abhī in the word abhicīrti. Its words asvālham (unconquered), ugram (strong), sathāyānum (being strong), contain characteristics of the Kṣhattriya also. It consists of fifteen verses; for the number fifteen is strength, sharpness of senses, and power, the Kṣhattriya is strength, the royal prince, is might (vyayam). The hymn thus makes the king successful in strength, royal power and might. It is a hymn of Bharadvāja. The Bṛhiat Sāman was seen by Bharadvāja also (and) is in direct relationship with the ancestral fire. The sacrifice of the Kṣhattriya which has the Bṛhiat for its Prishṭha

11 This Bṛhiamaṇam is, to dhvai abhrvan tavaṇa ud. See 3, 33 (page 67 of the text.)

12 Dāy, explains the expression dṛṣṭeyena rṣoma in the following manner: dṛṣṭeyena bharadvajamānapāhānāh, loṣaṇāmabhāvaḥ kṣaṇa-yukto márdhtrapārabhyataḥ, rṣomā anāśīrsah cāmapūrṇa iti arthah. The word loṣaṇa means, according to him, "the head with the hair"; and to srotram he attributes the meaning "having a helmet or turban," that is, "complete." But this explanation is too artificial and far-fetched to meet with the approval of modern philologists. To arrive
(Stotra) becomes successful. Thence wherever a Kshattriya brings a sacrifice, there the Brihat Prishtha is to be employed, for this makes it (the sacrifice) complete.

4.

(The Shastras of the minor Hotri-priests.)

The performances of the minor Hotri-priests (Maitravaruna, Brähmanachāmsi, and Achālravaka) required (at the sacrifice of a Kshattriya) are those allotted to the Aikahika sacrifices. For these Aikahika performances are propitiatory, ready made, and placed on a footing in order to make the sacrifice successful to accomplish it, and place it on a firm footing whence it cannot fall down. These performances contain all the forms (required), and are quite complete. (They are repeated) in order to accomplish the integrity and completeness (of the sacrifice). The Kshattriyas who perform a sacrifice should think, "Let us obtain all desires by means of the all-perfect and complete performances of the minor Hotri-priests." Therefore, wherever the Ekāhas are not complete as to the number of Stomas and Prishthas, there are the Aikahika performances of the minor Hotri-priests required, then it (the sacrifice) becomes completed.

This sacrifice (performed by a Kshattriya) should be the Ukthya which has fifteen Stotras and Shastras.

Such is the opinion of some. For the sharpness of senses is a power (ojas), and the number fifteen is strength; (further) the Kshatta is power, and the Kshattriya is strength. Thus the priest makes him (the Kshattriya) successful by means of power, Kshatta, (and) strength. This sacrifice requires thirty Stotras and Shastras (viz. fifteen each). For the Virūḍh consists of thirty syllables. The Virūḍh is food. When he places him (the sacrificer) in the Virūḍh, then he places him in food. Therefore the Ukthya, which is fifteen-fold, should be (employed for the king at this occasion). But the Agnishṭoma, which forms part of the Jyotishṭoma, would more properly answer this purpose. For among the Stomas, the Trivrit (nine-fold) is the Brahma, and the fifteen-fold Stoma is the Kshatta. But the Brahma precedes the Kshatta: (for the king should think) "If the Brahma is placed first, my kingdom will be strong and not to be shaken." The number seventeen represents the Vais'yas, and twenty-one the Shudras. If these two Stomas (the seventeen and twenty-one-fold) are employed, then they make the Vais'yas and Shudras follow him (the king). Among the Stomas the Trivrit is splendour, the fifteen-fold is strength, the seventeen-fold is offspring, the twenty-one-fold is the footing. Thus the priest makes the king who (thus) sacrifices, successful in gaining splendour, strength, offspring, and a firm footing. Therefore the Jyotishṭoma (Agnishṭoma) is required. This requires twenty-four Stotras and Shastras (twelve each). For the year consists of twenty-four half months; in the year there are all (kinds of) nourishment. Thus he places him (the sacrificer) in all (kinds of) nourishment. Thence the Jyotishtoma-Agnishṭoma alone is required (and not the Ukthya).

*18 For the Ekahas which are cakranstoma and saarangpitha, the following six Stomas are required, tririt, purishkesa, anupindha chavinda, trishrus, trapatirishi; and the following Prishthas: Brihate, Rathantaraa, Vaidya, Vairaja, Sakara, Haratana. In the Kshattriya sacrifice there are only the Brihat and Rathantaraa required. It is therefore incomplete, the defects are to be supplied by the minor Hotri-priests.

*4 In this sacrifice there are the four Stomas subsequently mentioned, required.
SECOND CHAPTER.
(Punarabhisheka, or repetition of the inauguration ceremony.)

5.
(The implements and preparation for Punarabhisheka.)

Now follows (the rule) of Punarabhisheka of the Kshattreya who is inaugurated as a sacrificer, and whose Kshattram is in (such a way) new born. After having undergone the ceremonies of ablution and performed the animal sacrifice (anubandhaya), he performs the concluding Ishṭi.

After this Ishṭi is finished (and thus the Soma day of the Rājasīya concluded) they sprinkle him again with the holy water (they make punarabhisheka). Before it commences, all implements must be in readiness, viz. a throne, made from Udumbara wood, with feet only as large as the span between the thumb and forefinger, and successive helmets of the length of half an arm, (besides there must be provided for) cords for binding made of Muīja grass, a tiger skin for covering the throne, a (large) ladle of Udumbara wood and a (small) branch of the Udumbara tree. In this ladle the following eight substances are thrown: curds, honey, clarified butter, rain water fallen during sunshine, young sprouts of grass and of green barley, liquor and Dūb grass (Dūrvā). The throne is to be placed in the southern line, drawn by a wooden sword (ephya) in the Vedi, the front part turned eastwards. Two of its feet are to be within the Vedi, and two outside. For this earth is (the goddess of) fortune; the little space within the Vedi is thus allotted to her, as well as the large (infinite) region outside. If thus two feet of the throne are inside and two outside the Vedi, both kinds of desires, those obtainable from the place within as well as from outside the Vedi, are to be gained.

6.
(How the King has to ascend his throne at the inauguration ceremony; what mantras he has to repeat at this occasion.)

He spreads the tiger skin on the throne in such a manner that the hairs come outside, and that part which covered the neck is turned eastward. For the tiger is the Kshattreya (royal power) of the beasts in the forest. The Kshattreya is the royal prince; by means of this Kshattreya the king makes his Kshattreya (royal power) prosper. The king when taking his seat on the throne approaches it from behind, turning his face eastwards, kneels down with crossed legs, so that his right knee touches the earth, and holding the throne with his hands) prays over it the following mantra:

"May Agni ascend thee, O throne, with the Gāyatri metre! May Śavitar ascend (thee) with the Ushnīh, Soma with the Anushṭubh, Bṛhaspati with the Bṛhat, Mitra and Varuṇa with the Paśkiti, Indra with the Trishṭubh, and the Vis'va Devāh with the Jagati metres. After them I ascend this throne, to be ruler, to be a great ruler, to be an universal ruler, to obtain all desires fulfilled, to be an indepen-

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1 The term is ṛgṝṣa, containing an allusion to the name of the sacrifice Ṛṣiḍṛṣya.
2 This is the so-called ṛṇabhrīthra ceremony which takes place at the end of the sacrifice before the concluding Ishṭi.
3 By means of a wooden sword three lines are drawn in the Vedi, viz. one towards the south, one towards the west, and one towards the east.
4 This particular posture is called ṛṣavāchya. The Hōtar, principally, must on many occasions take it; it is very awkward and troublesome; I could not imitate it well, though I tried.
dent and most distinguished ruler (on this earth), and to reach the world of Prajāpāti, to be there a ruler, a great ruler, a supreme ruler, to be independent, and to live there for a long time!"

After having repeated this mantra the king should ascend the throne, with his right knee first, and then with his left. This, this is done; so they say.

The gods joined with the metres, which were placed in such an order that the following exceeded the preceding one always by four syllables, ascended this (throne) which is fortune, and posted themselves on it, Agni with the Gāyatrī, Savitar with the Usñih, Soma with the Anushṭub, Bṛihṣpatī with the Bṛihatī, Mitra and Varuna with the Pāñkti, Indra with the Trishṭubh, the Vīṣvedevā with the Jagati. The two verses (where the joining of the gods to their metres is mentioned) commencing, Aṣṭer Gāyatrī abhavat (10, 130, 4-5) are then recited.

The Kṣatṛiṣya who, after these deities (after having previously invoked them in this manner), ascends his throne, obtains for himself the power not only of acquiring anything, but of keeping what he has acquired; his prosperity increases from day to day, and he will rule supreme over all his subjects.

When the priest is about to sprinkle him (with water) then he makes the king invoke the waters for their blessing (by these words): "Look upon me ye waters with a favourable eye! touch my skin with your happy body! I invoke all the fires which reside in the waters to bestow on me splendour, strength, and vigour." For the waters, if not invoked for a blessing (by a mantra), take away the strength from

a Kṣatṛiṣya who is already consecrated; but not (if they have been duly invoked).

7.

(The inauguration mantra when the King is sprinkled with the holy water. Whether the sacred words, "bhūr," &c. are to be pronounced along with this mantra or not. Different opinions on this point.)

They now put the branch of the Udumbara tree on the head of the Kṣatṛiṣya, and pour the liquids (which are in the large ladle) on it. (When doing so), the priest repeats the following mantras: "With these waters, which are most happy, which cure everything, increase the royal power, and hold up the royal power, the immortal Prajāpāti sprinkled Indra, Soma the king, Varuna, Yama, Manu; with the same, sprinkle I thee! Be the ruler over kings in this world. Thy illustrious mother bore thee as the great universal ruler over great men; the blessed mother has borne thee! By command of the divine Savitar I sprinkle\(^7\) (thee) with the arms of the As\(v\)ins, with the hands of Piśhen, with the lustre of Agni, the splendour of Śūrya, the power of Indra, that thou mayest obtain strength, happiness, fame, and food."

If the priest who sprinkles the king wishes him alone to enjoy good health,\(^7\) then he shall pronounce (when sprinkling) the sacred word, bhūr. If he wishes that two men (son and grandson) should enjoy this benefit together with him, then he shall pronounce the two sacred words bhūr, bhuvāt. If he wishes to benefit in this way three men (son, grandson, and great grandson), or to make (the king) un-

\(^{7}\) The arms of the As\(v\)ins, &c. are here regarded as the instruments by which the ceremony is performed in a mystical way on the king.

\(^{8}\) Lit. that he may eat food.
rivalled, then he ought to pronounce the three sacred words, bhūr, bhuvah, svar.

Some say, These sacred words having the power of bringing every thing within grasp, the Kshattriya who has the mantra recited with the addition of these sacred words, provides for another (not for himself); therefore one should sprinkle him only under the recital of the mantra, “By command of the divine Savitar,” &c. They again are of opinion that the Kshattriya, when sprinkled, not under the recital of the whole mantra (i.e. with omission of the sacred words), has power only over his former life.

Satyakāma, the son of Jabalā, said, “If they do not sprinkle him under the recital of these sacred words (in addition to the mantra), then he is able to go through his whole life (as much as is proportioned to him).” But Udrālaka Aruniḥ said, “He who is sprinkled under the recital of these sacred words obtains everything by conquest.”

He (the priest) should sprinkle him under the recital of the whole mantra, “By the command of the divine Savitar,” &c., and conclude by bhūr, bhuvah, svar!

The Kshattriya who has thus performed a sacrifice loses (in consequence of his sacrifice) all these things (which were in him), viz. the Brahma which was placed in the Kshattrra, the sap, nourishment, the essence of water and herbs, the character of holiness (brahmavarchasam), the thriving consequent on food, the begetting of children, and the peculiar form of the Kshattrra (all that it comprises). And as further regards the sap for (producing) nourishing substances, the Kshattrra is the protection of the herbs (the fields of grain, &c. being protected by the Kshattrrias, these things must be kept). If he therefore brings those two invocation offerings before the inaugura-

tion ceremony, then he places the Brahma in this Kshattrra (and all those things will be consequently kept).

8.

(The symbolical meaning of the different implements and liquids required for the inauguration ceremony:
The drinking of spirituous liquor (surd) by the King.)

The reason that the throne-seat, the ladle, and the branch is of the Udumbara tree is because the Udumbara is vigour and a nourishing substance. The priest thus places vigour in him (the King) as his nourishing substance.

As to curds, honey, and melted butter, they represent the liquid (essence) in the waters and herbs. The priest, therefore, places the essence of the waters and the herbs in him.

The rain water fallen during sunshine represents the splendour and lustre of sanctity, which are in this way placed in him.

The young grass and young barley represent provisions and the thriving by their means, which are thus placed in him for (producing) offspring and consequently (provide him with) offspring.

The spirituous liquor represents the Kshattrra, and further, the juice in the food; thus both the Kshattrra and the juice in the food, are placed in him.

The Dūrva grass is Kshattrra; for this is the ruler of the herbs. The Kshattrra, viz. the princely race, is represented by it, as it were, spread everywhere; the Kshattrria becomes residing here (on this earth); in his kingdom, he becomes established as it were, his rule extended, as it were. This is represented by the sprouts of the Dūrva, which have,

9 Afterwords, i.e. by what is beyond the whole mantra, that is, the sacred words bhūr, &c. which are added to it.
as it were, a firm footing on the earth. In this way the Kshattrra of the herbs is placed in him (the king) and a firm footing thus given him.

All those things, (the Brahma, sap, &c.) which had gone from the king after having performed a sacrifice, are in this way placed in him (again). By their means (of curds, honey, &c.) he makes him thus successful.

Now he gives into his hand a goblet of spirituous liquor, under the recital of the verse, svādishthayā madishthayā, &c. (9, 1, 1) i.e. "Purify, O Soma! with thy sweetest most exhilarating drops (the sacrificer), thou who art squeezed for Indra, to be drunk by him." After having put the spirituous liquor into his hand, the priest repeats a propitiatory mantra (which runs thus): "To either of you (spirituous liquor and Soma!) a separate residence has been prepared, and allotted by the gods. Do not mix with one another in the highest heaven; liquor! thou art powerful; Soma! thou art a king. Do not harm him (the king)! may either go to his own place." (Here is said), that the drinking of the Soma and that of liquor, exclude one another (they are not to be mixed). After having drunk it, he should think, "the giver (the priest) of the goblet (to be his friend) and give him (the remainder of) this (liquor)." This is the characteristic of a friend. Thus he finally places the liquor in his friend (gives him a share in it). And thus has he who possesses such a knowledge, a place in his friend (they are mutually connected).

(9.

(The descent of the King from the throne after having been inaugurated. The mantras which he has to repeat at this occasion.)

He now descends (from the throne-seat) facing the branch of the Udumbara tree (which was placed in the ground). The Udumbara being sap, and consequently a nourishing substance, the king goes thus (to receive) these gifts (hidden in the Udumbara tree). Being seated above, and having put both his feet on the ground, he announces his descent (facing the Udumbara), (by uttering the following words) "I stand in the heavens, and on the earth; I stand in the air exhaled and inhaled; I stand on day and night; I stand on food and drink; I stand on Brahma, Kshattrra, and these three worlds." Finally he stands firmly through the universal soul (sāra-ātmā, which connects all the things just mentioned), and thence has a firm footing in the universe. He obtains continuous prosperity. The king who descends after having been inaugurated by the ceremony of Punarabhisheka in this way (from the throne seat) obtains supremacy over his subjects, and royal power.

After having descended, he then stands inclining his body (upastham kṛitrā) with his face towards the east, and utters thrice the word, "Adoration to the Brahma!" Then he says aloud, "I present a gift for the attainment of victory (in general), of victory everywhere (abhijitā), of victory over strong and weak enemies (vijitā), and of complete victory (sammijitā)."

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11 This interpretation is given by Sāyana, which, no doubt, is suitable to the occasion at which this mantra is used; and thus it certainly was interpreted even in ancient times. However, it does not appear to be the original meaning of the verse.

12 It is with some variations to be found in the Vājaññayi Sūkhītā (19, 7).

13 Pratypavārāya instead of rubhāya; long ā instead of short u being a Vedic form.
By thus making thrice salutation to the Brahma, the Kshattriya comes under the sway of the Brahma, and consequently the rule of the king becomes prosperous and he will have issue. As regards (the mantra), “I present a gift for the attainment of victory,” &c. he emits Speech by it. For the words “I give” implies that Speech is conquered, (recovered, after having been silent).

“When Speech is recovered, then (consequently) all this my performance shall be completed,” having (so thinking) emitted Speech, he approaches the Ahavanitiya fire and puts a stick into it, reciting, “Thou art a wooden stick, become joined to the sharpness of senses and strength of the body, Svāhā!” Finally he succeeds thus in making himself sharpness of senses and valiant. After having put the stick into the fire, he walks three steps towards the east and north, (and addresses the step he is taking thus): “Thou art the means of subduing the regions; ye (steps), make me capable of adoring (in the right manner) the gods; may I obtain my desires wished for and preserve what is granted to me, and safety.” He now proceeds to the north-east, that is, to undo again a defeat. Such is the meaning (they say).

10.

(Magical performance of a King for defeating an enemy.)

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction, then the Asuras defeated them. They then fought in the southern direction, and the Asuras defeated them again; and likewise they were defeated by the Asuras when fighting in the western and northern directions. They were then fighting between the eastern and northern directions, and remained victors. The Kshattriya therefore, standing amidst both armies arrayed in battle lines, shall proceed to the north-east saying to him (to the house-priest), “do so that I may conquer this army.” After he (the house-priest) has consented, he should touch the upper part of the king’s chariot, and repeat the mantra, vanaspate vidvānō hi (6, 47, 26). Then he shall say to (the king), “Turn towards this (north-east) direction; thy chariot with all its implements should be turned thither (north-east); then to the north-west, south, and east, and (lastly) towards the enemy.” With the hymn, abhivartena havishā (10, 174) shall he turn his chariot, and when reciting the Aprutirntha (10, 103 āśuḥ sīśāno), Sāsa (1, 152 sāsa itthā), and Sauparna (prudhārā yantu madhuma) hymns, he shall look upon it (the chariot).

The Kshattriya conquers the (hostile) army, when he at the time of just being about fighting (with the enemy) takes thus his refuge (with the house-priest), saying, “Make me win this battle.” He then shall let him fight in the north-eastern direction, and he (the Kshattriya) wins the battle. If he be turned out of his dominions and thus takes his refuge with him (the house-priest), saying, “Make me return to my dominions,” then he (the house-priest) shall let him when going away proceed to this (north-eastern) direction, (and) thus he recovers his dominions.

(The king, whose inauguration ceremony is performed) after having been standing (in this north-
eastern direction) recites then when going to his palace (the verse) calculated to drive away all enemies altogether. (This verse is) "pa prâcha (10, 131, 1) Then he will be made rid of all his enemies and live in safety, and enjoy happiness increasing from day to day. He who returns to his palace whilst reciting the abovementioned mantra (10, 131, 1) obtains sovereignty over his subjects, and supreme power. After having come home he sits behind the household fire. His priest then, after having touched him, fills a goblet four times with melted butter, and makes thus three (each consisting of four spoonfuls) offerings addressed to Indra, the mantras being recited in the Prapada form, in order that he might be protected from disease, injury from any loss, and enjoy perfect safety.

The repetition of three mantras with insertion of a certain formula. Its effect. Jumunjejaya's opinion on the effect of this magical performance.

(The verses to be recited in the Prapada way follow) Paryâs kau pradhanâ (9, 110, 1), i.e. acquire everywhere riches in order to grant them (to thy worshipper). In the midst of the word tritvâni (of the just mentioned mantra), after and before ni he inserts the words, "bhûr, brahma, prânam (breath), mritam (ambrosia) is such one (the name is required)

18 Skt. adduces for explaining this term a memorial verse (Adhik):

Pádâ paryâstva yodante yasvante tathâ sarâmmatâ.

The word paryâstva etehad pradhanâ tad vidur nîladhâ.

I.e. the wise call that recital of the (several) ñâdâs of a ñâdâ verse proceeding, when they all are measured by the syllables of which they consist. This means that each syllable of the ñâdâ is to be pronounced quite distinctly, and that there should be a pause at the end of each ñâdâ. This explanation appears however not to be quite correct. From the following paragraph we learn that prapada is the insertion of a formula in a ñâdâ of a verse.

who seeks for shelter and safety, for welfare with his children and cattle." (Now follows the remaining part of the verse), ni sakhshâir, &c. i.e. being a conqueror of enemies, thou makest efforts of crossing the lines of our adversaries.

(Now follows the second verse), Anu hi te sudam, &c. (9, 110, 2). In the midst of the word samarya in the second padâ, after the syllable "ma" the word bhûr, brahma, &c. (the remainder just as above) are inserted.

(Now follows the third verse), yâjñaye hi pramâno, &c. (9, 110, 3). In the midst of the word sakhshâ after sa and before ma, he inserts the words svac, brahma, &c. (just as above). After the last word of the interpolation, viz. "pâsâvâkīr," he then proceeds to finish the verse recommencing by kmanâ.

The Kshatriya, for whose benefit the house-priest sacrifices three offerings of melted butter, each consisting of four spoonfuls, whilst reciting these Indra verses in the above-mentioned Prapada way, thus becomes free of disease, free of enemies, does not suffer any loss, and screened by the form of the three-fold science (the three Vedas), walks in all directions, and becomes established (after his death) in Indra's world.

Finally he prays for increase in cows, horses, and progeny, with the words, "cows, may ye be born here! horses, may ye be born here! men, may ye be born here! may here sit a hero (my son), as protector (of the country), who presents the priests gifts, consisting of a thousand (cows)." He who thus prays, will be blessed with plenty of children and cattle.

The Kshatriya whom those (priests) who have this knowledge make sacrifice in such a way, will be raised to an exalted position. But those who make the king sacrifice in this way, without possessing this knowledge, they kill him, drag him away, and deprive
him of his property, just as the most degraded of men (nishádás) robbers, murderers, seize a wealthy man (when travelling) in a forest, and after having thrown him into a ditch, run away with his property.

Junamejaya, the son of Purukshít, who possessed this knowledge, said, "My priests, who possess this knowledge, made me sacrifice, I who have the same knowledge (in such a manner). Therefore I am victorious; I conquer a hostile army eager of fighting,14 neither the divine nor the human arrows coming from such an army can reach me. I shall attain the full age allotted to man (100 years), I shall become master of the whole earth. The same falls to the lot of him, who knowing this, is made to sacrifice (by priests) in this way.

THIRD CHAPTER.
(The Mahábhíshēka or grand inauguration ceremony of Indra.)

12.
(The el-ovation of Indra to the royalty over the Gods.
His throne-seat. By what mantras he ascended it.
The Gods proclaim him as King by mentioning all his titles.)

Now follows the great inauguration (mahábhíshēka) of Indra. The gods, headed by Prajúpati, said to one another (pointing with their hands to Indra): "This one is among the gods the most vigorous, most strong, most valiant, most perfect, who carries best out any work (to be done). Let us instal him (to the kingship over us)." They all consented to

perform just this ceremony (mahábhíshēka) on Indra. They brought for him that throne-seat, which is called the Rik-formed.1 They made the Bṛihat and Rathantara versés its two forelegs, the Vairúpa and Vairāja versés its hind-legs, the Sákvara and Raivata (versés) its top-boards, the Náudhasa and Káleya its side-boards. The Rik versés were made the threads of the texture which went lengthwise, the Sámans were the threads which went crossways, the Yajus versés the intervals in the texture. They made (the goddess of Glory its covering, and (the goddess of) Fortune its pillow, Savitar and Bṛihșapati were holding its two fore-legs, Váyu and Pushan the two hind-legs, Mitra and Varuṇa the two top-boards, the Asvins the two side-boards.

Indra then ascended the throne-seat, addressing it thus: "May the Vasus ascend thee with the Gìyatí metre, with the Trivrit Stoma, with the Rathantara Sáma. After them I then ascend for obtaining universal sovereignty. May the Rudras ascend thee with the Trishtubh metre, the fifteen-fold Stoma, and the Bṛihat Sáma. After them I ascend for obtaining increase of enjoyment. May the Adityas ascend thee with the Jagati metre, the seventeen-fold Stoma, and the Vairúpa Sáma. After them I ascend for obtaining independent rule. May the Vis’ve Devá ascend thee with the Anushíbh metre, the twenty-one-fold Stoma, and the Vairúja Sáma. After them I ascend for obtaining distinguished rule. May the divine Sádhyaśas and Aptyàs ascend thee with the Pañkti metre, the Triṇava (twenty-seven-fold) Stoma, and the Sákvara Sáma. After them I ascend for obtaining royal power. May the divine Marutas and Aśgíras ascend thee with the Atichandás metre, the thirty-three-fold Stoma, and the Raivata Sáma. After

14 In the original, abhitvarī. Sūrya abhitā yuddhārīkā-marASYaḥ yad prabhīṣya

1 It was composed of all the sacred mantras of the Rgveda. On the different Sámans mentioned here see the notes on page 286.
them then I ascend for obtaining the fulfilment of
the highest desires for becoming a great king, for
supreme mastership, independence, and a long re-
sidence." By these words one should ascend the
throne-seat.

After Indra had seated himself on this throne-seat,
the Vis'Ve Devah said to him, "Indra cannot achieve
any feat if he is not everywhere publicly proclaimed
(as hero); but if he be thus proclaimed, he can do
so." They then consented to do so, and consequently
turning towards Indra, cried aloud (calling him by all
his titles).

The gods bestowed on him (Indra), by proclaiming
him as "universal ruler," universal rule; by pro-
claiming him as "enjoyer (of pleasures)," they made
him father (of pleasures); by proclaiming him as
"independent ruler," they granted him independence
of rule; by proclaiming him as "distinguished king,"
they conferred on him royal distinction; by pro-
claiming him "king," they made him father of
kings; by calling him "one who has attained the
highest desires," they granted him fulfilment of the
highest desires.

(The gods then continued proclaiming his heroic
virtues in the following manner): "The Kshattrra
is born; the Kshattriya is born; the supreme
master of the whole creation is born; the devourer of
the (hostile) tribes is born; the destroyer of the
hostile castes is born; the slayer of the Asuras
is born; the protector of the Brahma is born; the
protector of the religion is born."

After (his royal dignity) was thus proclaimed, Pra-
jápati when being just about performing the inaugu-
ration ceremony, recited over him (consecrated him
with) the following mantra:

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* The term is smābhyūdharaḥśrīn. (*

13.

(The mantras by which Indra was consecrated. He was
installed by Prajápati.)

"Varuṇa, the faithful, sit down in his premises—
for obtaining universal rule, enjoyment (of pleasures),
independence, distinction as sovereign, fulfilment of
the highest desires—he, the wise, &c." (1, 25, 10).
Prajápati, standing in front of Indra who was sitting
on the throne-seat, turned his face to the west, and
after having put on his head a gold leaf, sprinkled him
with the moist branch of an Uдумbara, together
with that of a Palās's tree, reciting the three Rik
verses, imā úpah śivaratmā, i.e. these most happy
waters, &c. (Ait. Br. 8, 7); and the Yajus verse,
devasyaived (Vājasana). Šaṁh. 1, 10. Ait. Br. 8, 1);
and the great words, bhūr, bhuvah, svar.

14.

(Indra inaugurated by various deities in the various
directions to the Kingship becomes universal ruler.)

The Vasavas then inaugurated him (Indra) in the
eastern direction during thirty-one days by these
three Rik verses, the Yajus verse, and the great words
(all just mentioned), for the sake of obtaining uni-
versal sovereignty. Hence all kings of eastern
nations in the eastern regions are inaugurated to uni-
versal sovereignty, and called samrāj, i.e. universal
sovereign, after this precedent made once by the
gods.

Then the Rudras inaugurated Indra in the southern
region during thirty-one days, with the three Rik
verses, the Yajus and the great words (just men-
tioned), for obtaining enjoyment (of pleasures). Hence
all kings of living creatures (chiefly beasts) in the
southern region are inaugurated for the enjoyment
(of pleasures) and called bhūja, i.e. enjoyer.
Then the divine Adityas inaugurated him in the western region during thirty-one days, with those three Rik verses, that Yajus verse, and those great words, for obtaining independent rule. Hence all kings of the Nîchyas and Aptaîyas in the western countries, are inaugurated to independent rule, and called "independent rulers."

Then the Vis'Ve Devâh inaugurated him during thirty-one days in the northern region by those three Rik verses, &c. for distinguished rule. Hence all people living in northern countries beyond the Himalaya, such as the Uttarâkurus, Uttaramadras, are inaugurated for living without a king (vairâjya), and called Virâj, i. e. without king.

Then the divine Sûdhyas and Apyas inaugurated Indra during thirty-one days in the middle region, which is a firmly established footing (the immovable centre) to the kingship (râjya). Hence the kings of the kuspaãchâlas, with the Vas'as and Usi narâs, are inaugurated to kingship, and called kings (râjâ).

Then the divine Marutas and Angiras inaugurated him during thirty-one days in the upper (urdhva) region for attaining fulfilment of the highest wishes, the position of a great king, of a supreme ruler, of an independent king, and long duration of his rule.

Indra thus became by means of this great inauguration ceremony, possessed of the power of obtaining anything wished for, as had been only the prerogative of Prajâpati. He conquered in all the various ways of possible conquest and won all people. He obtained the leadership, precedence, and supremacy over all gods. After having conquered the position of a samrâj (universal ruler) &c. he became in this world self-existing (srayümskrit, samyât) an independent ruler, immortal, and in the heaven-world, after having attained all desires wished for, he became immortal (also).

FOURTH CHAPTER.

(The Mahâbhîshëka ceremony performed on a King. What Rishis performed it, and for what Kings they performed it.)

15.

(The consequences of the Mahâbhîshëka. The oath which the King must take before the priest performs the ceremony.)

The priest who, with this knowledge (about the Mahâbhîshëka ceremony) wishes that a Kshatriya should conquer in all the various ways of conquest, to subjugate all people, and that he should attain to leadership, precedence, and supremacy over all kings, and attain everywhere and at all times to universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as king; the fulfilment of the highest desires, the position of a king, of a great king, and supreme mastership, that he might cross (with his arms) the universe, and become the ruler of the whole earth during all his life, which may last for an infinitely long time, that he might be the sole king of the earth up to its

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3 To this word two meanings can be given: 1) without king; 2) a very distinguished king. In this passage we must take it in the first meaning; for here are the ja-opadâh, i. e. people in opposition to the king mentioned as abbhishika, i. e. inaugurated, whilst in all other passages of this chapter, we find instead of them, the rajas or kings.

4 This whole sentence is only a translation of the full import implied in the words, paramaâh prajâpatya.

5 Lit. he conquered all the conquests (lit. pa aâbhîste, samyât, samjît, &c. see above.)

6 Here Sâyana explains it as "long-lived."
shores bordering on the ocean; such a priest should inaugurate the Kshatriya with Indra's great inauguration ceremony. But before doing so, the priest must make the king take the following oath: "Whatever pious works thou mightest have done during the time which may elapse from the day of thy birth to the day of thy death, all these together with thy position, thy good deeds, thy life, thy children, I would wrest from thee, shouldst thou do me any harm."

The Kshatriya then who wishes to attain to all this, should well consider and say in good faith all that is above mentioned (thou mayest wrest from me, &c. &c.).

16.

(The woods and grains required for the performance of Mahābhīsheka.)

The priest then shall say (to his attendants), "Bring four kinds of wood: Nyagrodha, Udumbara, Asvātha, and Plaksha." Among the trees the Nyagrodha is the Kshattra. Thus by bringing Nyagrodha wood he places in the king the Kshattram. The Udumbara representing the enjoyment, the Asvātha universal sovereignty, the Plaksha independence and freedom of the rule of another king; the priest by having these woods brought to the spot, thus makes the king participate in all these qualities (universal sovereignty, &c. &c.). Next he shall order to bring four kinds of grain from vegetables (aushadha tokhakritra), viz. rice with small grains, rice with large grains, Priyajitu, and barley. For amongst herbs rice with small grains represents the Kshattra. Thus by bringing sprouts of such grains, he places the Kshattra in him. Rice with large grains represents universal sovereignty. Therefore by bringing sprouts of such grains (to the spot), he places universal sovereignty in him. The Priyajitu among herbs, represent enjoyment of pleasures. By bringing their sprouts, he places the enjoyment of pleasures in him. Barley represents the skill as military commander. By bringing their sprouts he places such a skill in him (the king).

17.

(The implements for making Mahābhīsheka.)

Now they bring for him a throne-seat made of Udumbara wood, of which the Brāhmaṇam has been already told (see 8, 8). The ladle of Udumbara wood is here optional; instead of it a vessel of the same wood (pūtrī) may be taken. Besides they bring an Udumbara branch. Then they mix those four kinds of fruit and grain in a vessel, and after having poured over them curds, honey, clarified butter, and rain-water fallen during sunshine, put it down. He (the priest) should then consecrate the throne-seat in the following way: thy two forelegs are the Bṛhat and Kathan-taram Sāmans, &c. (just as above, see 8, 12).

18—13, and 19—14.

20.

(The meaning and effect of the various liquids poured over the head of the King. His drinking of spiritual liquor. He drinks the soma mystically.)

By sprinkling the king with curds, the priest makes his senses sharp; for curds represent sharpness of senses in this world. By sprinkling him with honey, the priest makes him vigourous; for honey is the vigour in herbs and trees. By sprinkling him with clarified butter, he bestows upon him splendour; for
clarified butter is the brightness of cattle. By sprinkling him with water, he makes him free from death (immortal); for waters represent in this world the drink of immortality (äṣṭāda).

The king who is thus inaugurated, should present to the Brahman who has inaugurated him, gold, a thousand cows, and a field in form of a quadrangle. They say, however, that the amount of the reward is not limited and restricted to this (it may be much higher), for the Kshatriya (i.e. his power) has no limits, and to obtain unlimited (power, the reward should as to its greatness be unlimited also).

Then the priest gives into his hands a goblet filled with spirituous liquor, repeating the mantra, svād-īshthayá, &c. (see 8, 8). He then should drink the remainder (after previous libation to the gods), when repeating the following two mantras: "Of what juicy well prepared beverage" Indra drank with his associates, just the same, viz. the king Soma, I drink here with my mind being devoted to him (Soma)." The second mantra (Rigveda, 8, 45, 22), "To thee who growest like a bullock (Indra), by drinking Soma, I send off (the Soma juice) which was squeezed to drink it; may it satiate thee and make thee well drunk."

The Soma beverage which is (in a mystical way) contained in the spirituous liquor, is thus drunk by the king, who is inaugurated by means of Indra's great inauguration ceremony (the ceremony just described), and not the spirituous liquor.9 (After having drunk this mystical Soma) he should repeat the

9 The spirituous liquor is here a substitute for the Soma, which the Kshatriyas were not allowed to drink.

21.

(What Kings had the Mahâbhishaka ceremony performed; their conquest of the whole earth, and the horse sacrifices. Stanza on Janamejaya, Viśvāharma and Narutta.)

Tura, the son of Kavasha, inaugurated with this great inauguration ceremony of Indra, Janamejaya, the son of Parikshit. Thence Janamejaya went everywhere conquering the earth up to its ends, and sacrificed the sacrificial horse. To this fact refers the following Gâthâ (stanza), which is sung: "In the land where the throne-seat was erected, Janamejaya bound a horse which was eating grain, adorned with a mark on its forehead (rukmin), and with yellow flower garlands, which was walking over the best (fields full of fodder), for the gods."

With this ceremony Sâryâta, the son of Manu, was inaugurated by Chyavana, the son of Bhrigu. Thence Sâryâta went conquering all over the earth, and sacrificed the sacrificial horse, and was even at the sacrificial session held by the gods, the housefather.

With this ceremony Somasvâhm, the son of Vâjaratna, inaugurated Satânika, the son of Satrajit.
Thence Sātānikā went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony Parvata and Nārada inaugurated Ambashtya. Thence Ambashtya went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony Purvata and Nārada inaugurated Yudhāśva’suashti, the son of Ugrasena. Thence Yudhāśva’suashti went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony Kasāyapa inaugurated Visvakarmā, the son of Bhuvana. Thence Visvakarmā went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

They say that the earth sang to Visvakarmā the following stanza: “No mortal is allowed to give me away (as donation), O Visvakarmā, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kasāyapa.”

With this ceremony Vasiṣṭha inaugurated Sudās, the son of Pijasaṇa. Thence Sudās went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony Saumrata, the son of Aśgiras, inaugurated Marutta, the son of Avikṣik. Thence Marutta went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

Regarding this event there is the following Sītstra chanted: “The Maruts resided as distributors of

food in the house of Marutta, the son of Avikṣik, who had fulfilled all his desires; all the gods were present at the gathering.”

22.

(Continuation of the preceding. Stanzas on the liberality of Aśga, Udamaya, and Virochana.)

With this ceremony Udamaya, the son of Atri, inaugurated Aśga. Thence Aśga went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse. This Aśga, who was not defective in any respect (therefore called alopaṅga), had once said, “I give thee, O Brahman, ten thousand elephants, and ten thousand slave girls, if you call me to this (thy) sacrifice.” Regarding them, the following (five) stanzas (sūlokās) were sung:

1 “Whatever cews the sons of Priyamedhas had ordered Udamaya to give (in the midst of the sacrifice at the midday libation) the Atri son (Udamaya) at each time presented two thousand Badvas.

2 “The son of Virochana loosened eighty-eight thousand white horses from their strings, and presented those which were fit for drawing a carriage, to the sacrificing Purohitā.”

3 “The son of Atri presented ten thousand girls well endowed with ornaments on their necks who had been gathered from all quarters.”

4 “The son of Atri having given ten thousand elephants in the country Avachānukā, the Brahman

Udamaya, the son of Atri, was at this time himself the sacrificer. The Priyamedhas were his officiating priests.

A Badva is, according to Sāyana, 100 kotis, i.e. a billion. But I doubt very much whether this is the original meaning of Badva. It is perhaps related to the Zend wāstwā, which means "ten thousand."

This sūkha does not refer to king Aśga.
(Atri's son) being tired, desired his servants (to take charge) of Aśiga's gift.

(5) "(From saying) I give thee a hundred (only), I give thee a hundred, he got tired; (thence) he said, I give thee a thousand, and stopped often in order to breathe, for there were too many thousands to be given."

23.

(Continuation. Stanza on the liberality of Bharata. Story of Satyahavya, who was cheated out of his reward by the king Atyarāti.)

With this ceremony Dirghatamas, the son of an unmarried woman, inaugurated Bharata, the son of Dushyanta. Thence Bharata went conquering everywhere over the whole earth up to its ends, and sacrificed those horses which were fit for being sacrificed. Regarding this event the following stanzas are sung:

(1) Bharata presented one hundred and seven Badvas (large flocks) of elephants of a dark complexion with white teeth, all decked with gold, in the country of Māhuāra.

(2) At the time when Bharata, the son of Dhushyanta, constructed a sacred hearth in (the country of) Sāchiguna, the Brahmans got distributed flocks of cows by thousands.

(3) Bharata, the son of Dushyanta, bound seventy-eight horses (for being sacrificed) on the banks of the Yamuna, and fifty-five on the Gangā for Indra.

(4) The son of Dushyanta, after having bound (for sacrificing) one hundred and thirty-three horses, overcame the stratagems of his royal enemy by means of the superiority of his own stratagems.

(5) The great work achieved by Bharata, neither the forefathers achieved it, nor will future generations achieve it, (for it is as impossible to do it) as any mortal, belonging to the five divisions of mankind, can touch with his hands the sky.

The Itiṣi śṛiṣad Uktas communicated this great inauguration ceremony to Durmukha, the Pañcāla. Thence Durmukha, who was no king, being possessed of knowledge, went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

The son of Satyahavya of the Vasishtha Gotra, communicated this ceremony to Atyarāti, the son of Jumantapya. Thence Atyarāti who was no king, being possessed of such a knowledge, went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

The son of Satyahavya, of the Vasishtha Gotra, then told (the king), "Thou hast (now) conquered the whole earth up to the shore of the sea; let me obtain now greatness (as reward for my services)." Atyarāti answered, "When, O Brahmana, I shall have conquered the Uttara Kurus, then thou shalt be king of the earth, and I will be thy general." The son of Satyahavya said, "This is the land of the gods, no mortal can conquer it. Thou hast cheated me; therefore I take all this (from thee)." Atyarāti after having been thus deprived of his powers, and majesty, was slain by the victorious king Śrīnuja.

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*MRIPA* in Sanskrit. Sākya says, that elephants are to be understood here. *MRIPA* appears to be a general term for a wild beast.

*Pāpla* in Sanskrit. Sākya takes it, however, as name of a country, for which I see, however, no reason.

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10 Pañcāla maṇeκati. Sākya explains the four castes with the Nākhas as the fifth. But I am rather inclined to take the word in the sense of pañcākhaśkriti, or pañcākha śakti, i.e. five tribes frequently mentioned in the Sāmhitās. It then denotes the whole human race, including the superior beings. See page 214.

11 In the north of the Himalaya. Sākya.
the son of S'ibya. Thence a Kshatriya should not cheat a Brahman who has this knowledge and performed this (inauguration) ceremony, unless he wishes to be turned out of his dominions, and to lose his life.

FIFTH CHAPTER.

(On the office of the Purohita, or house-priest. The brahmanah parimara, i.e. dying around the Brahma.)

24.

(The necessity for a King to appoint a house-priest. How to appease the five destructive powers of Agni.)

Now about the office of a Purohita (house-priest). The gods do not eat the food offered by a king who has no house-priest (Purohita). Thence the king is displeased, and should even when (not) intending to bring a sacrifice, should not bring a Brahman to the office of house-priest.

The king who (wishes) that the gods might eat his food, has, after having appointed a Purohita, the use of the (sacrificed) fires (without having established them) which lead to heaven; for the Purohita is his Ahavaniya fire, his wife the Dakshina fire, and his son the Gārhapatiya fire. When Gārhapatiya, and his son the Dakshina fire, then he sacrifices in the Ahavaniya fire (for the Purohita represents the destructive power which is in Agni's speech. When they bring water for washing the feet, then the king propitiates the destructive power which is in Agni's feet. When they adorn him, then he propitiates it by the destructive power which is in Agni's skin. When they satiate him (with food), then the king propitiates the destructive power which is in Agni's heart. When Agni lives unrestrained (at ease) in the king's premises, then he propitiates the destructive power which is in Agni's organ of generation. Agni, then, if all the destructive powers which are in his body have been propitiated, and he is pleased by the king's wish

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1 The king manifests his wish by appointing a Purohita.

2 They are called mans. Say. explains paropadavatadris brahmanah parimara.

3 Agni, or his representative, the Purohita, is here treated as a guest.

45 a
for sacrificing, conveys him to the heaven-worlds and (grants him) royal dignity, bravery, a kingdom, and subjects over whom he might rule. But should the king not do so, he will be deprived of all these gifts.

25.

(Agni protects the King who appoints a house-priest.)

This Agni Vais'vanara, who is the Purohita, is possessed of five destructive powers. With them he surrounds the king (for his defence), just as the sea surrounds the earth. The empire of such a ruler (ārya) will be safe. Neither will he die before the expiration of the full life term (100 years); but live up to his old age, and enjoy the full term apportioned for his life. Nor will he die again (for he is free from being born again as a mortal), if he has a Brāhmaṇa who possesses such a knowledge as his Purohita, and guardian of his empire; for he obtains by means (of his own) royal dignity that (for another, his son), and by means of his bravery that (of another). The subjects of such a king obey him unanimously and undivided.

26.

(The importance of the office of a Purohita proved from three verses of a Vedic hymn.)

To this power of the Purohita a Rishi alludes in the following verses: sa id rājā pratijñyadhi, &c. (4, 50, 7) i.e., the king defeated by his prowess and bravery all his adversaries. By jñanyāni are enemies and adversaries to be understood; he conquers them by means of his prowess and bravery. (The other half of this verse is as follows) Bṛihaspatis yāḥ subhri-tam bībkartī, i.e., “who (the king) supports Bṛihaspati who is well to be supported.” For Bṛihaspati is the Purohita of the gods and him follow the Purohitas of the human kings. The words “who supports Bṛihaspati who is well to be supported,” therefore mean, who (what king) supports the Purohita who is well to be supported. By the words (the last quarter of the verse above mentioned) vāṇyati vandita pūrvabhāsam, i.e. he honours and salutes him who has the precedence of enjoyment (i.e. the Purohita), he recommends his (the Purohita’s) distinction.

(In the first half of the following verse), sa it bhāheti sudhita oṣi see (4, 50, 8), the idea is expressed, that he (the Purohita) lives in his own premises; the word oṣas means griha, i.e. house, and the word sudhita is the same as suhita, i.e. well-disposed, pleased. (The second half of the verse) tasmā ilā pīrnte viśvadānim, i.e. food grows for him (the king who keeps a Purohita) at all times. Ilā here means anna, i.e. food; such one (such a king) is always possessed of essential juice (for keeping the life again); his subjects bow before him. The subjects (the tribes) form kingdoms; kingdoms by themselves bow before such a king who is preceded (prīra eti) by a Brahma. Thus one calls him (such a Brāhmaṇa) a Purohita.

(The first quarter of the third verse 4, 50, 9 is as follows) aprutito jayati saṁ dhanāni, i.e. he (such a king) conquers realms without being opposed by enemies. By dhanāni kingdoms are to be understood; he conquers them without meeting any opposition. (The second quarter of the verse is as follows), pratī jnyāni uta yaśajanyd. By jnyāni are enemies and adversaries to be understood; he conquers them without meeting any opposition. (In the third quarter) arasyaye yo varicaḥ karoti, there is said, “who (what king) not being possessed of any wealth renders service (varicaḥ) to a very indigent (Purohita).” (In the last quarter of the verse) brahmaṇe rājā tam avanti derūh, i.e., “if the king is
for the Brahman (if he support him), then the gods protect him (the king)” he speaks about the Purohita.

27.

(The three divine Purohitas. Who is fit for the office of a Purohita. By repeating of what mantra and performance of what ceremony the King has to engage him.)

The Brahman who knows the (following) three (divine) Purohitas, as well as the three appointers to this office, should be nominated to such a post. Agni is one of (these three) Purohitas; his appointer is the earth; the (other) Purohita is Vāyu, his appointer is the air; the (third) Purohita is Aditya, his appointer is the sky. Who knows this is (fit for the office of a) Purohita; but he who does not know it, is unworthy of holding such an office.

That king who appoints a Brāhmaṇa who has this knowledge to be his Purohita and protector of his kingdom, succeeds in making (another) king his friend, and conquers his enemy. The king who does so obtains by means of (his own) royal dignity that (for another), and by means of (his) bravery that for another (i.e. he defeats him). The subjects of such a king obey him unanimously and undivided.

(Now follows the mantra for appointing the Purohita).

“Bhūr, Bhūrāk, Svār, Om! I am that one, thou art this one; thou art this one, I am that one; I am heaven, thou art the earth; I am the Śāmuna, thou art the Rik. Let us both find here our livelihood (support). Save us from great danger (just as was done) in former times; thou art (my) body, protect mine. All ye many herbs, of a hundred kinds, over which the king Soma rules, grant me (sitting) on this seat, uninterrupted happiness. All ye herbs ruled by Soma the king, which are spread over the earth, grant me (sitting) on this seat, uninterrupted happiness. I cause to sit in the kingdom this goddess of fortune. Thence I look upon the divine waters (with which the king is washing the feet of the Purohita).”

“By washing his (the Purohita’s) right foot I introduce wealth obtained by sharpness of senses into the kingdom; by washing his left foot, I make that sharpness of senses increase. I wash, O gods! the first (right) and second (left) foot for protecting my empire and obtaining safety for it. May the waters which served for washing the feet (of the Purohita) destroy my enemy!”

28.

(Spell to be spoken and applied by a King to kill his enemies. Who first communicated it.)

Now follows the ceremony called “dying round the Brahma” (brahmaṇaḥ parimara). All enemies and foes of him who knows this ceremony, die round about him. This Brahma is he who sweeps (in the air, i.e. Vāyu). Round him five deities are dying, viz. lightning, rain, moon, sun, fire.

Lightning is absorbed by lightning when it does not rain, and is consequently hidden (to our eyes). They do not perceive such a flash of lightning when it dies, and consequently disappears. When they do not see him (the enemy), he (the king) shall say, “With the death of lightning my enemy shall die, and disappear! May they never get aware of him!” Instantly then they do not perceive him (the enemy), for he will be killed.

The rain when fallen is absorbed by the moon which disappears; they do not perceive it, when it dies and disappears. Then when they do not
From the sun the moon is born. Having seen it, the king shall say, “May the moon be born, but not my enemy; may he go far off!” Then he goes far off.

From the moon the rain is born. Having seen it, the king shall say, “May the rain be born, but not my enemy; may he go far off.” Then he goes far off.

From rain lightning is born. Having seen it, the king shall say, “May lightning be born, but not my enemy; may he go far off.” Then he goes far off.

This is the Brahmansh parimara(h) (dying around the Brahma). Maitreya, the son of Kushāru, told it to Satavan the son of Kirisiti, a king of the Bharga Gotra. Five kings (who were his enemies) died round him; thence he attained to greatness.

He who uses this spell, has to observe the following rules: He never shall sit before his enemy has taken his seat. When he believes him to be standing, then he shall stand. He shall not lie down, before also his enemy has done so. When he thinks him sitting, then he shall sit himself. He never shall sleep before his enemy has fallen asleep. When he believes him to be awake, then he shall also be awake. In this way he puts his enemy down, even if he wears a stone-helmet (is well armed).

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* The production of fire by means of friction is very fatiguing, so I cannot ensure the reader, from having tried it once, with the proper apparatus, used at the meridians for this purpose.
CORRIGENDA.

Page
14 The 6th paragraph of the first Chapter, commences with "The Virāj metre possesses" &c.
57 The sentence from "Upāvīśa" to "unusually big" is to be translated as follows: Upāvīśa, the son of Janāṣrūṣā, said in a Brāhmaṇa about the Upasada, as follows: "from this reason (on account of the Upasads) the face of an ugly looking Shrotriya makes upon the eye of an observer the distinct impression, as if it were very full, and he like a person who is in the habit of singing." He said so, for the Upasad offerings consisting of melted butter, appear on the throat as a face put over it.
154 The 40th paragraph of the fifth Chapter of the Second Book commences with: He repeats the hymn: pra vo devya, &c.
189 line 14 of the note: read प्रमूषा instead of प्रमूषा
17 " " 17 " मच्छर: " " मच्छर:"
210 " " 2 " निष्ठी " " निष्ठी"
212 " " 3 " नगर्ग " " नगर्ग"
490 My opinion on the Tārta cupa rests on a doubtful reading. See the corrections to Vol. I.
492 line 21, Narāśaṁsa (not being in the text) is to be enclosed in brackets.

16 s
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