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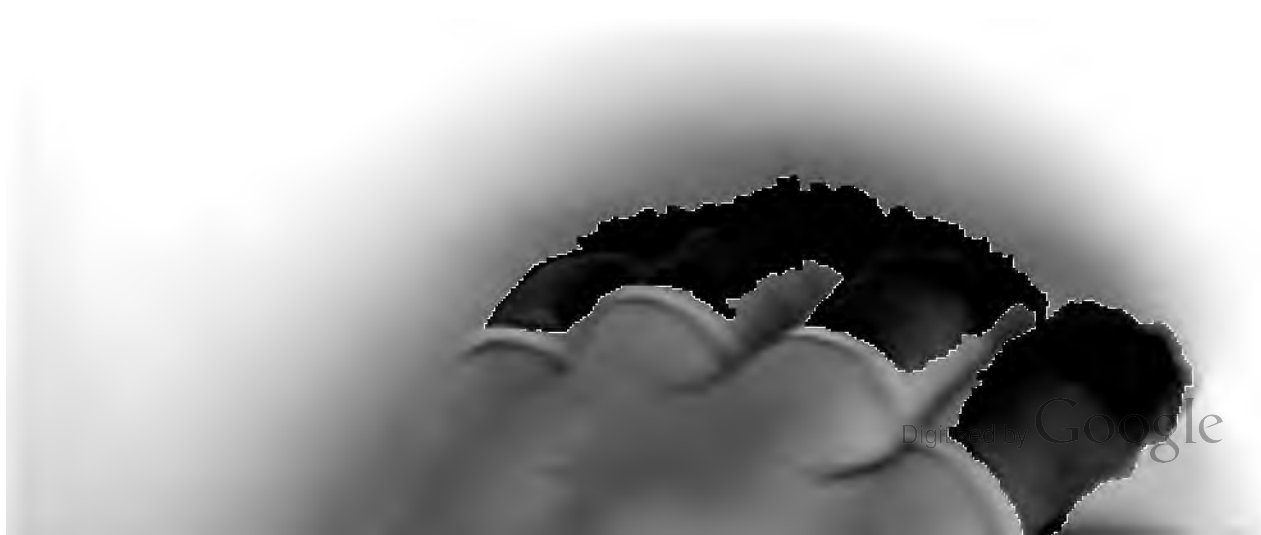


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THE
AITAREYA BRAHMANAM, OF THE RIGVEDA,

CONTAINING THE

**EARLIEST SPECULATIONS OF THE BRAHMANAS ON THE
MEANING OF THE SACRIFICIAL PRAYERS,**

AND ON

**THE ORIGIN, PERFORMANCE, AND SENSE OF THE
RITES OF THE VEDIC RELIGION.**

EDITED, TRANSLATED, AND EXPLAINED BY

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FIRST BOOK.

FIRST CHAPTER (ADHYAYA).

(The *Dikshapīya Isthī*, with the Initiatory Rites.)

1.

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

¹ Sāyana, 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 300-403) explains the words *avama* and *parama* by "first" and "last." To prove this meaning to be the true one, Sāyana adduces the mantra (1, 4. Aśval. Ś'r. S. 4, 2) *agnir mukham prathamam devatānam omgātānam uttamo Viśhnur āstī*, i. e. *Agni* was the first of the deities assembled, (and) *Viśhnu* the last. In the Kaushitaki-Brāhmapam (7, 1) *Agni* is called *avaradrhya* (instead of *avama*), and *Viśhnu paradrhya* (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 *avama*, one may learn from some passages of the Rīgveda Saṁhitā, where *avama* and *parama* are not applied to denote rank and dignity, but only to mark place and locality. See Rīgveda 1, 108, 9, 10: *avamaśyām prīhtvām; madhyamaśyām, paramaśyām uta*, i. e. in the lowest place, the middle (place), and the highest (place). *Agni*, 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. *Viśhnu* occupies, of all gods, the highest place; for he represents (in the Rīgveda) 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; thence *Viśhnu* is called the "highest" of the gods. Sāyana understands "first" and "last" in reference to the respective order of deities in the twelve liturgies (*Shastras*) of the Soma day at the *Agnishtoma* sacrifice. For, says he, "The first of these liturgies, the so-called *Ajya-Shastra*, (-see 2.31) belongs to *Agni*, and in the last out of the twelve, in the so-called *Agnandrita Shastra* (see 2.22-26) there is one verse addressed to *Viśhnu*. But this argument, advanced by Sāyana, proves nothing for his opinion that "Agni is the first, and *Viśhnu*

They offer* the Agni-Vishnu rice-cake (*Purodāśa*)³ which belongs to the *Dikshaniya ishti* (and put its

the last deity; for these twelve liturgies belong to the fifth day of the Agnistoma sacrifice, whilst the *Dikshaniya-ishti*, in connection with which ceremony the Brāhmaṇam makes the remark "*agnir vai devindm avame*," &c. 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 Śāyana. The one is, that in all the constituent parts of the *Jyotishsoma* sacrifice, of which the *Agnishtoma* is the opening, the first place is assigned to Agni, and the last to Vishnu, and that the last *Śastra* (performance of the Śāma elegies), and the last *Shāstra* (performance of the Hotri-priests), in the last part of that great cycle of sacrifices (the *Jyotishsoma*), known by the name of *Aptoryama*, are devoted to Vishnu. The other argument is, that Agni is worshipped in the first, or *Dikshaniya ishti*, and that the *Vijasa-mayins* (the followers of the so-called White Yajurveda) use, instead of the last *Ishti* (the *avasthiya*), the *Pārdhūti* to Vishnu.

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, Śāyana'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 *avame* and *parame* actually convey such meaning, has been shown above.

* The term of the original is, *nirvāpanṭi* (from *vṛp*, to straw, to sow). This expression, which very frequently occurs in liturgical writings of all kinds, means originally, "to take some handfuls 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 liquids also. Śāyana 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 *had* which is on the cart, and throw them into the winnowing basket (*Śāra*)."⁴ In this passage, he further adds, the term means the bringing of that offering the preparation of which begins with this act of taking four handfuls from the whole *had*. Śāyana discusses the meaning of the form "*nirvāpanṭi*" which is in the present tense, and in the plural number. Referring to a parallel in the "Black Yajurveda," *agnirvāshyamaṃ śhīda, śhapālam nirvāp* *dikshaniyamaṃ* where the potential (*nirvāpet*) is used instead of the present tense of (*nirvāpanṭi*), and to a rule of Pāṇini (3, 4, 7),

several parts) on eleven potsherds (*hapāla*). They offer it (the rice-cake) really to all the deities of this (*Ishti*) without foregoing any one.⁴ For Agni is all the deities, and Vishnu is all the deities. For these two (divine) bodies, Agni and Vishnu, are the two ends⁵ of the sacrifice. Thus when they portion out the Agni-Vishnu rice-cake, they indeed make at the end⁶ (after the ceremony is over) prosper⁷ (all) the gods of this (ceremony).

which touches that the conjunctive (Lot) 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 interchanged. But the whole explanation is artificial.

³ The principal food of the gods at the so-called *Ishtis* is the *Purodāśa*. I here give a short description of its preparation, which I myself have witnessed. The *Adhvaryu* takes rice which is husked and ground (*pishta*), throws it into a vessel of copper (*mandanti*), kneads it with water, and gives the whole mass a globular shape. He then places this dough on a piece of wood to the *Ahavanīya* 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 tortoise, and places the whole on eleven potsherds (*hapālas*). To complete cooking it, he takes *Darūha* grass, kindles it and puts it on the *Purodāśa*. After it is made ready, he pours melted butter over it and puts the ready dish in the so-called *Jyotiṣṭra*, which is placed on the *Vedi*, where it remains till it is sacrificed.

⁴ *Anantardīnam*: literally, without any one between, without an interval, the chain of the gods being uninterrupted.

⁵ *Antye*. Śāyana opines that this adjective here is *śhāśaka*, i. e. that out of two or more things to be expressed, only one has actually remained. It stands, as he thinks, instead of *adya* and *antyā*, just as *pitarau* means "father and mother." (Pāṇini, 1, 2, 70.)

⁶ *Antatah*. Śāy. "at the beginning and end of the sacrifice." But I doubt whether the term implies the beginning also. In the phrase: *antatah pratishṭhanti* which so frequently occurs in the *Alt. Brāhm.* *antatah* means only "ultimately," at the end of a particular ceremony or rite.

⁷ *Ridhnuvantī*. Śāy. *paricharanti*, they worship. He had, in all probability, *Nighant*. 3, 5, in view, where this meaning is given to *ridhanti*. But that this word conveys the sense of "prospering" follows unmistakably from a good many passages of the *Samhitā* of *Rigveda* and *Manu*. (See the *Sanskrit Dictionary* by Böhtlingk and Roth. s. v. *vṛ* and Westergaard's *Radices Sanscritae* s. v. *vṛ* page 184.)

Here they say: if there be eleven potsherds on which portions of the rice-cake are put, and (only) two deities, Agni and Vishṇu, 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 Vishṇu; for Vishṇu (the sun) strode thrice through the universe.⁸ 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*⁹ over which clarified

In this passage the meaning "to worship," as given by Śāyana, is too vague, and appears not quite appropriate to the sense. On account of its governing the accusative, we must take it here in the sense of a transitive verb, although it is generally an intransitive one. The meaning which lies nearest, is, "to make prosperous." At the first glance it might appear somewhat curious, how men should make the gods prosperous by sacrificial offerings. But if one takes into consideration, that the Vedas, and particularly the sacrificial rites inculcated in them, presuppose a mutual relationship between men and gods, one depending on the support of the other, the expression will no longer be found strange. Men must present offerings to the gods to increase the power and strength of their divine protectors. They must, for instance, incense Indra with Soma, that he might gather strength for conquering the demons. The meaning "to satisfy, to please," which is given to the word "*pidhannanti*" of the passage in question in Bühtlingk's and Roth's Dictionary, is a mere guess, and wholly untenable, being supported by no Brahmanic authority.

⁸ This refers to the verse in the Rīgvēda Saṁhitā 1, 22, 17, 18: *idam Viṣṇur vishakrame tṛādhā nīdadhā padam*, i.e. Viṣṇu strode through the universe; he put down thrice his foot; and *trini padā vishakrame*, he strode three steps. These three steps of Viṣṇu, who represents the sun, are: sunrise, zenith, and sunset.

⁹ *Charu* is boiled rice. It can be mixed with milk and butter; but it is no essential part. It is synonymous with *odanam*, the common term for "boiled rice." Śatap. Brah. 4, 49, 1. There were different varieties of this dish; some being prepared with the addition of barley, or some other grains. See Taittirya Saṁh. 1, 8, 10, 1.

butter is poured. For on this earth no one has a firm footing who does not enjoy a certain (high) position.¹⁰ The clarified butter (poured over this *Charu*) is the milk of the woman; the husked rice grains (*taṇḍula* 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 his 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 *Dikshū* (initiatory rite).¹¹

¹⁰ *Pratishṭhāti*, 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 *pratishṭhā* is of frequent occurrence. Dignity and position depend on the largeness 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 *Darśa* and *Pārnimāsikā* or the New and Full Moon sacrifices. Then they bring the *Chātura-mādyajihī*, and after this rite they proceed to bring the *Agnishoma* the first and model of all Soma sacrifices. By the bringing of the New and Full Moon offerings, the Agnihotri is already initiated into the grand rite; he is already an adept (*Dikṣita*) 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 associate the sacrificer wishes to become after his death, the intercourse is opened; for they have already received food (*āhita*), prepared

The Hotar must recite seventeen verses for the wooden sticks to be thrown into the fire¹⁵ (to feed it). For *Prajapati* (the Lord of all creatures) is seventeen-fold; the months are twelve, and the seasons five by putting *Hemanta* (winter) and *S'is'ira* (between winter and spring) as one. So much is the year. The year is *Prajapati*. He who has such a knowledge prospers by these verses (just mentioned) which reside in *Prajapati*.

According to the precepts of sacred cookery, at his hands, and they have been sitting on the sacred seat (*barhis*) prepared of the sacrificial grass (*Darbha*). Thence the performance of the Full and New Moon sacrifices is here called one *Dikshā*, i.e. one initiatory rite. But if the *Agnibhotri* 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 *Agnishtoma* (Soma-sacrifice) the so-called *Dikshaniya Ishti*, or "offering for becoming initiated"? This question was mooted already in ancient times. Thence, says *Asvaliyana* in his *S'ranta sūtras*, (4, 1), that some are of opinion, the Soma-sacrifice should be performed, in 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 *Agnishtoma* was in ancient times a sacrifice wholly independent of the *Dard's Pārnima-ishti*. 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 *Agnishtoma* to introduce it.

¹⁵ These verses are called *Samidhenis*. 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 *As'val Br.* 8, 1, 2; several are taken from *Rigveda* 8, 27, as the first (*pra ro vijā abhidvaro*) fourth (*samidhyantīna*) 13th, 14th, and 16th (*isanyo*) verses. Besides these three, *As'v.* mentions: *agna dyāhi vitaye* (6, 16; 10, 12, three verses), *agnim dātum vrinimake* (1, 12, 1.), and *samidhno agna* (5, 23, 5, 0, two verses). They are repeated monotonously without observing the usual three accents. The number of the *samidhenis* is generally stated at fifteen; but now and then, *seventeen* are mentioned, as in the case of the *Dikshaniya Ishti*. The two additional mantras are called *Dhāryā*, 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 *Sāyana's* commentary on the *Rigveda Samhitā* vol. II. page 708 ed. M. Müller. 8. *As'val.* 4, 2, two *Dhāryā* at the *Dikshaniya Ishti*.

2.

The sacrifice went away from the gods. They wished to seek after it by means of the *Ishtis*. The *Ishtis* are called *Ishtis* because they wished (*ish*, to wish) to seek after it. They found it. He who has such a knowledge prospers after he has found the sacrifice. The name *āhuti*, i.e. oblations, stands instead of *āhūti*, i.e. invocation; with them the sacrificer calls the gods. This is (the reason) why they are called *āhuti*. They (the *āhuti*) are called *ūti*; 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 *Adhvaryu*), offers (*juhoti*) the oblations why do they call that one who repeats the *Anvrākyā* and *Yājyā* verses, a *Hotar*? (The answer is) Because he causes the deities to be brought near (*āvāhayati*) according to their place, (by saying) "bring this one, bring that one."¹⁶ This is the reason why he is called a *Hotar* (from *āvah*, to bring near). He who has such a knowledge is called a *Hotar*.¹⁴

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 *Dikshaniya Ishti*, for instance, he says: *agna agnim āraha, vishnum āraha*, i.e. Agni! bring hither Agni! bring hither Vishnu. The name of the deity who is called near, is only muttered, whilst *āraha* is pronounced with a loud voice, the first syllable *ā* being *pluta*, i.e. containing three short *a*. See *As'v. Br.* 8, 1, 3.

¹⁴ These etymologies of *ishti*, *āhuti*, *ūti*, and *hoid* are fanciful and erroneous. The real root of *ishti* is *yaj* to sacrifice; that of *āhuti* is *ah* to bring an offering; that of *ūti* is *av* to protect, to assist; that of *hoid* is *ah* to call. The technical meaning of an *ishti* is a series of oblations to different deities, consisting chiefly of *Puredāsa*. An *āhuti* or *ūti*, 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 oblation offered to one deity. This oblation is generally accompanied by two mantras, the first being called the *Anvrākyā* or

The priests make him whom they initiate (by means of the Dikshâ 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 (*navanîta*). The butter for the gods is called *âjya*¹⁵, that for men *surabhi ghritam*, that for the manes *âyuta*, and that for the embryos *navanîta*. 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 *Dikshita*.

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

They make him enter the place destined for the *Dikshita*.¹⁶ For this is the womb of the *Dikshita*.

Pure-anuvâhyâ, the second *Yajyâ*. When the second is recited, the oblation is thrown into the fire by the Adhvarya. The Hotar repeats only the mantras.

¹⁵ To remind his readers of the difference existing between *âjya* and *ghrita*, Say. quotes an ancient versus memorialia (*Kârikâ*). *carpir viliṇam âjyam syât; ghanbhâtam ghritam viduh*, i. e. they call the butter which is in a liquid condition, *âjya*, and that one which is hardened is called *ghrita*. *âyuta* is the butter when but slightly molten, and *surabhi* when well seasoned. According to the opinion of the *Taittirîyas*, says Sâyana, the butter for the gods is called *ghrita* that for the manes *âyuta*, and that for men *nishpakva*. *âyuta* is the same as *âyuta*, slightly molten, and *nishpakva*, the same as *âjya*, entirely molten.

¹⁶ *Dikshita-vîṇita*. It is that place which is generally called *prâkṣa* *vaṇṣa* (or *prâg-vaṇṣa*). This place is to represent the womb which the *Dikshita* enters in the shape of an embryo to be born again. This is clearly enough stated in the Brâhmana of another Śâkhâ, which Sâyana quotes: *सिन्धु प्राचीनवर्षं प्रवेक्ष्य सक्तीषोऽनिप्रवेक्ष्य उपासते*.

When they make him enter the place destined for the *Dikshita*, then they make him thus enter his own womb. In this (place) he sits as in a secure abode,¹⁷ 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 *Dikshita*; nor should they speak to him (if he should be compelled to leave his place).¹⁸

They cover him with a cloth. For this cloth is the caul (*ulba*) of the *Dikshita* (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 (*jurâyu*). 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 *Dikshita* 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 *Dikshâ* (initiation) first, is not guilty (of the sin) of "confusion of libations" (*saṁsara*).¹⁹ For his sacrifice and the deities are held

¹⁷ Sâyana takes the three ablatives—*tasmiṇ*, *dhruvâd*, *yone*, in the sense of locatives; but I think this interpretation not quite correct. The ablative is chosen on account of the verb *charati*, he walks, goes, indicating the point, *whence* he starts. The other verb *astu*, he sits, would require the locative. Therefore we should expect both cases, locative and ablative. On account of conciseness, only the latter is chosen, but the former is then to be understood.

¹⁸ For performing, for instance, the functions of nature.—*Sây.*

¹⁹ 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 Dikshâ 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 *Puronurûkyâ* verses, *tram agne saprathâ asi* (Rig-veda Samhitâ 5, 13, 4) for the first, and *Soma yâs te mayobhuvah* (1, 91, 9) for the second portion of (the offering of) melted butter. (By reading the third pâda of the first verse *trayâ yajnam*) "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): *agnih pratnena manmanâ* (8, 44, 12) and *Soma gîrbhish trâ vuyam* (1, 91, 11). For by the word *pratnam*, 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 "señsava" or confusion of libation is caused, which is regarded as a great sin. He, however, who has performed his Dikshâ first, and holds the gods between his hands, is not guilty of such a sin, and the gods will be with him.—*Sây.*

²¹ *Vitanvata*. • The sacrifice is regarded as a kind of chain which, when not used, lies rolled up; but which 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 *vitan* to extend. Connected with this term are the expressions *vitanas* and *vaitânika*.

pensed with. Let the Hotar rather use the two verses which refer to the destruction of *Vṛitra* (*vātraghna*), viz., *Agnir vṛitrâṇi janghanat* (6, 16, 24), and, *tvam soma asi satpatih* (1, 91, 5). Since he whom the sacrifice approaches, destroys *Vṛitra* (the demon whom Indra conquers), the two verses referring to the destruction of *Vṛitra* are to be used.²¹

The *Anurûkyâ* for the Agni-Vishnu-offering is: *Agnir mukham prathamam devatânâm*, the *Yājyâ: agnischa Vishno tapu*.²² These two verses (addressed) to *Agni* and *Vishnu* 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 *Vishnu* are among the gods, the "guardians of the *Dikshâ*" (that is to say), they rule over the *Dikshâ*. When they offer the Agni-Vishnu oblation, then those two who rule over the *Dikshâ* become pleased, and grant *Dikshâ*, that is to say, the two makers of *Dikshâ*, they both make the sacrificer a *Dikshita*. These verses are in the *Trishṭubh* metre, that the sacrificer might acquire the properties of the god Indra (vigour and strength).

²¹ The verses mentioned here are the *Puronurûkyâs*, i. e. such ones as are to be recited before the proper *Anurûkyâ* with its *Yājyâ* is to be repeated. The *Puro-anurûkyâs*, are introductory to the *Anurûkyâ* and *Yājyâ*.

²² Both verses are not to be found in the Śākala Śākhâ of the Rîgveda, but they are in Aśval. Śrûta Sûtras 4, 2. I put them here in their entirety:

अग्निर्मुक्तं प्रथमो देवतामाहवतानो विष्णुराहोत ।
 वज्रमावाप परिमृक्ष्य देवान् दीप्तयेदं हविषावचमनं च ।
 अग्निश्च विष्णो हव वचनं सरो दीक्षापाकाव वचनं विष्णो ।
 विदेदेदेकविदेः हविषावो दीक्षावकी वज्रमावाप वचनं ।

5.

He who wishes for beauty and acquisition of sacred knowledge should use at the *Sviṣṭakṛit*²² two verses in the Gāyatri metre as his *Saṁyājyās*. For the Gāyatri is beauty and sacred knowledge. He who having such a knowledge uses two Gāyatri²⁴ (at the *Sviṣṭakṛit*) becomes full of beauty and acquires sacred knowledge.

He who wishes for long life, should use two verses in the *Ushṇih* metre; for *Ushṇih* is life. He who having such a knowledge uses two *Ushṇih*²⁵ arrives at his full age (i. e. 100 years).

He who desires heaven, should use two *Anuṣṭubhs*. There are sixty-four syllables in two *Anuṣṭubhs*.²⁶ Each of these three worlds (earth, air, and sky) contains twenty-one places, one rising above the

i. e. "Among the deities assembled, Agni, being at the head, was the first, and Viṣṇu the last (god). Ye both, come to our offering with the *Dikṣā*, taking (with you all) the gods for the sacrificer! (i. e. come to this offering, and grant the *Dikṣā* to the sacrificer). Agni and Viṣṇu! ye two stroug (gods)! burn with a great heat to the utmost (of your power) for the preservation of the *Dikṣā*. Joined by all the gods who participate in the sacrifice, grant, ye two, *Dikṣā* to this sacrificer." Agni and Viṣṇu, the one representing the fire, the other the sun, are here invoked to burn the sacrificer, by combustion of their rays, clean, and to purify him from all gross material dross. The *Dikṣā* should be made as lasting as a mark caused by branding.

²² The *Sviṣṭakṛit* is that part of an offering which is given to all gods indiscriminately, after the principal deities of the respective *Ikti* (in the *Dikṣāṇīya Ikti*, these deities are *Agni*, *Soma*, and *Agni-Viṣṇu*) have received their share. The two mantras required for the *Sviṣṭakṛit* are called *Saṁyājyā*. On account of the general nature of this offering, the choice of the mantras is not so much limited as is the case when the offering is to be given to one particular deity.

²⁴ They are, *asavyaṁś amartyaḥ* (3, 11, 2), and *Agnir hoti parahitāḥ* (3, 11, 1).

²⁵ They are, *agne vjasya gomataḥ* (1, 79, 4), and *as idhāno vasaḥ haviḥ* (1, 79, 5).

²⁶ *Tvam agne vasaḥ* (1, 45, 1, 2).

other (just as the steps of a ladder). By twenty-one steps he ascends to each of these worlds severally;²⁷ by taking the sixty-fourth step he stands firm in the celestial world. He who having such a knowledge uses two *Anuṣṭubhs* gains a footing (in the celestial world).

He who desires wealth and glory, should use two *Bṛihatīs*. For among the metres the *Bṛihati*²⁸ is wealth and glory. He who having such a knowledge uses two *Bṛihatīs* bestows upon himself wealth and glory.

He who loves the sacrifice should use two *Pañktis*.²⁹ For the sacrifice is like a *Pañkti*. It comes to him who having such a knowledge uses two *Pañktis*.

He who desires strength should use two *Trishṭubhs*.³⁰ *Trishṭubh* is strength, vigour, and sharpness of senses. He who knowing this, uses two *Trishṭubhs*, becomes vigorous, endowed with sharp senses and strong.

He who desires cattle should use two *Jagatīs* (verses in the *Jagati* metre).³¹ 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.³² *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

²⁷ This makes on the whole 63 steps.

²⁸ They are, *ena v. agnim* (7, 16, 1), and *udasya śechiḥ* (7, 16, 2).

²⁹ *Agnim tam manye* (5, 6, 1, 2).

³⁰ *Duo virāpe charathak* (1, 95, 1, 2).

³¹ They are, *janarya gopā* (5, 11, 1, 2).

³² They are, *preddho agne* (7, 1, 3), and *ene agne* (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 *Ukaiḥ* (which metres have three lines also). Because of its lines consisting of eleven syllables, it is *Trishtubh* (4 times 11 syllables = 44). Because of its having thirty-three syllables, it is *Anuṣṭubh*. (If it be said, that the two *Virāj* verses in question, i. e. *preddho agne* and *imo agne* have, the one only 20, 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 two²². The fifth power is, that it is *Virāj*.

He who knowing this, uses (at the *Svishtakrit*) 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.²⁴

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

Dīkshā is right, *Dīkshā* is truth; thence a *Dikshita* 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.

²² In the first verse quoted, there are even 4 syllables less than required. The *Brāhmanam* is not very accurate in its metrical discussion. The *Anuṣṭubh* has 32 syllables.

²⁴ The meaning is, by using two *Virāj* verses which contain the principal metres, he obtains collectively all those bouns 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 *Trishtubh* strength, &c. (See above). The metres are regarded as deities. He who employs them becomes pervaded, as it were, by them, and participates in all their virtues and properties.

He should make each address (to another) by the word "*vichakshana*," i. e. "of penetrating eye." The eye (*chakshus*) is *vichakshana*, for with it he sees distinctly (*vi-pasyati*). 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 *vichakshana*,²⁵ "of penetrating, sharp eyes." Then the speech uttered by him becomes full of truth.

SECOND CHAPTER.

Prāyaṇīya Ishṭi.

7

The *Prāyaṇīya ishṭi* has its name "*prāyaṇīya*"¹ from the fact that by its means the sacrificers approach heaven (from *pra-yā*, going forward). The *prāyaṇīya*

²⁵ This explanation of the term *vichakshana* refers to the offering of two parts of melted butter (See chapter 4, page 10), which are called *chakshuṣṭi*, i. e. two eyes. The sacrificer obtains in a symbolical way new eyes by their means to view all things in the right way. The *Dikshita* ought to use the term *vichakshana* after the name of the person who is addressed; for instance, *Devadatta Vichakshana*, bring the cow. According to *Apastamba*, this term should be added only to the names of a *Kāhatriya* and *Vaisya* addressed; in addressing a *Brahman*, the expression *chakshuṣṭi* should be used instead. —*Sāy.*

¹ *प्रायणिया*: The masculine is here used, instead of the feminine. *सर्वविशेषः* is, as *Sāy.* justly remarks, to be supplied. The common name of this ceremony is *Prāyaṇīya ishṭi*. The *Brāhmanam* here attempts at giving an explanation of the terms *prāyaṇīya* and *udāyaṇīya*.

ceremony is the air inhaled (*prāṇa*), whereas the *udāyāniya*, 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 *prāyāniya* and *udāyāniya* 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 *prāyāniya ishṭi* 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 (Anuvākya and) Yājyā-mantra for the *Pathyā*. *

* The *Prāyāniya* ceremony is here regarded as the proper commencement of the *yajna*; for the *Dikshāniya ishṭi* is only introductory to it. The beginning is compared to the *prāṇa*, and the end to the *udāna*, both which vital airs are held together by the *samāna*. The *Brāhmaṇa* mentions here only three *prāṇas* or vital airs. Two others *vyāna* and *apāna* are omitted. This mystical explanation can be only understood if one bears in mind that the *yajna* or sacrifice itself is regarded as a spiritual man who shares all properties of the natural man.

The two verses addressed to *Pathyā* are R̥gveda 10, 63, 15, 16, *svastir naḥ pathyān* (see Nirukti 11, 45). These verses are mentioned in Aśval. Śr. 84, 4, 3. The word *yajati* is an abbreviation

Therefore the sun rises in the east and sets in the west; for it follows in its course the *Pathyā*. He repeats the (Anuvākya and) Yājyā 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 (Anuvākya and) Yājyā * 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 (Anuvākya and) Yājyā' mantra for *Savitar*. That is done, because the wind (*pavamānaḥ*) blows most from the north between the northern and western directions; it thus blows moved by *Savitar*. *

He repeats the (Anuvākya and) Yājyā * mantra

for *anuvāka yajaticcha*, i. e. he repeats the Anuvākya (first) and Yājyā (second) mantra when an offering is given. Śāy. quotes from another S'akhā the passage: यजति सखि यजति यजति यजति यजति यजति i. e., he (the Hotar) recognises the eastern direction by repeating the Yājyā verse addressed to *Pathyā Svasti*, i. e. well-being when making a journey, safe passage. According to Śāyana, *Pathyā* is only another name of *Aditi*. She represents here the line which connects the point of sunrise with that of sunset.

* These are, *agne naya supathā* 1, 160, 1, and *d dāndam epi panthām* 10, 2, 3.

* Śāy. states, that in the north of the Vindhya mountains chiefly barley and wheat are cultivated, which ripen in the months of *Māgha* and *Phālguna* (February and March), whilst in the countries south from the Vindhya (i. e. in the Dekkhan) rice prevails, which ripens in the months of *Kārtika* and *Mārgaśīrṣa* (November and December).

* They are: *tvam soma prachīritṛ manishā* 1, 91, 1, and *yā d dāndam divi* 1, 91, 4. See 1, 9. Asv. Śr. 8, 4, 3.

* They are: *d vīśvadevāṃ satpatim* 5, 82, 7, and *ya imā vīśvā jātāni* 5, 82, 9.

* Śāy. explains *Savitar* as, ग्रेतो देवः a moving, inciting god.

* These are *sutradānam prithivīm* 10, 63, 10, and *madim ā śā mīdaram*. Atharva Veda 7, 6, 2.

for Aditi, who is the upper region.¹⁰ This is done because the sky (*asāu*) wets the earth with rain (and) dries it up (which is done from above). He repeats (*Anurūdyā* and) *Yājyā* verses for five deities. The sacrifice is five-fold. All (five) directions are (thus) established;¹¹ 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 east when making the offerings for the *Prayāja* deities.¹² 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

¹⁰ Say. explains *uttama*, by *ūrdhva*, referring to a passage of the Taittiriya Veda : *आदिदेवैः (आजातान्)*. 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 'ūrdhva,' 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: *samidh*, the wooden sticks thrown into the fire; *tandrapati*, a name of Agni; *śid*, the sacrificial food; *barhi*, the kusha grass spread over the sacrificial ground; and *śudhādura*, the call *śudhā* at the end of *Yājyā* verses. See *Asv. Br. S. 1, 6*.

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 (*ūrdhva*) leads to heaven. He who performs the *Prayāja* offerings when standing in the upper direction¹³ 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 *Yājyā* for the *Pathyā*.¹⁴ 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 *Yājyā* 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

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

¹⁴ This refers to the words : *वे यजमाने* (i. e., we who worship) *यजमाने* which are repeated by the Hotar, after the *Anurūdyā* is over, and before the commencement of the proper *Yājyā* verses. These words are introductory to the latter. Before all *Yājyā* verses (as is generally done), the words *वे यजमाने* with the name of the respective deity are to be found.—*Saptaśākhā*.

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 successively¹⁵ (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 *Yājyā* 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 *Vais'yas*¹⁶ (agriculturists and herdsmen). For if

¹⁵ *Anushthyā* is explained by Śāy.: अनुश्चि वचनविशेषः. It no doubt, literally means, one standing by the other, one after the other. The substantive *anushthāna* is the most general word for performance of a religious ceremony, being a succession of several acts. The meaning given to the word in Bühlingk and Roth's Sanscrit Dictionary (I. page 124) "with his own eyes" is nothing but a bad guess unsupported by any authority and contrary to etymology and usage. The phrase *anushthyā prajāndti* 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.

¹⁶ According to Śāyana, the word *vaiśya* may convey two meanings: 1, a subject in general; 2, men of the *Vaiśya* caste. I prefer the latter meaning. The *Vaiśyas* are to provide gods and men with food and

the gods are provided with them, men will subsequently obtain them also. If all *Vais'yas* (to furnish the necessary supplies) are in readiness, then the sacrifice is prepared. It is prepared for that family in the midst of which there is a *Hotar* who has this knowledge (and makes provision accordingly).

(The gods are provided for with *Vais'yas* by the recital of the verse, *svastinaḥ pathyāsu*: 17 10, 63, 15), "O Maruts! grant us in the desert tracks prosperity (by providing us with water); grant us prosperity (by abundance) in waters in a desolated region over which the sky shines! grant prosperity to the wombs of our women for producing children! grant prosperity to our wealth." For the Maruts are the *Vais'yas* of the gods (their agriculturists). The *Hotar* puts them by (repeating) this (mantra) in readiness at the beginning of the sacrifice.

They say, the *Hotar* should (as *Anuvākyā* and *Yājyā* verses at the *Prāyaṇīya* ishti) use mantras of all (principal) metres. For the gods conquered the celestial world by means of having used for their (*Anuvākyā* and) *Yājyā* verses mantras of all metres. Likewise the sacrificer who does the same gains the celestial world. (The two verses) *svastinaḥ pathyāsu* and *svastir ildhi prapathe* (10, 63, 15, 16),¹⁷ which are addressed to *pathyā svasti* i. e., safe journey, are in the *Trishṭubh* metre. The two verses addressed to *Agni*, *agne naya spathā* (1, 189, 1), and *ā devānām api panthām* (10, 2, 3)

wealth. They are here evidently regarded as the subjected population. The gods are, as Śāy. states with reference to the creation theory of the *Vijāsaneyins*, divided into four castes, just as men. *Agni* and *Bṛhaspati* are the *Brāhmanas* among the gods; *Indra*, *Varuna*, *Soma*, the *Rudras*, *Parjanya*, *Yama* *Mṛtyu* are the *Kshatriyas*; *Jamśā*, the *Vasus*, the *Rudras*, the *Adityas*, *Visvadevas* and *Maruts* are the *Vaiśyas*, and *Pāśan* belongs to the *Sūdra* caste.

¹⁷ See the 3rd note above page 10. The translation of the whole is given in the context.

are also in the Trishṭubh metre. The two verses, addressed to Soma, *tvam amos prachikito manishā* (1, 91, 1), and *yā te dhāmāni divi* (1, 91, 4) are (also) in the Trishṭubh metre. The two verses addressed to Savitā : *ā vis'vadavam satpatim* (5, 82, 7), and *yā imā vis'vā* (5, 82, 9), are in the Gāyatri metre. The two verses addressed to Aditi, *sutrāmānam prithivīm* (10, 63, 10), and *mahim ū shu mātaram* (Atharv. 7, 6, 2), are in the Jagati metre.¹⁰ These are all the (principal) metres : *Gāyatri*, *Trishṭubh*, and *Jagati*. Those (other metres) follow them. For these (three kinds of metres) are, as it were, of the most frequent occurrence (*pratamām*) at a sacrifice. He therefore who having such a knowledge gets repeated his Anuvākyā and Yājyā 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 Anuvākyās and Yājyās at this offering (the Prāyaṇiya Ishti), contain the words, *pra*, forward, forth¹¹ *nī*,¹² to carry; *pathin*,¹³ path; *svasti*,¹⁴ welfare. The gods after having performed an Ishti 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 Vais'vas (the subjects) of the gods, and are domi-

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 Vais'vas (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 *Samyājyā* verses required for the *Srishtakrit* (of the *Prāyaṇiya-ishti*) ought to be in the Virāj metre, which consists of thirty-three syllables. These are : *sed agnir agnīṃ* (7, 1, 14) and *sed agnir yo* (7, 1, 15). The gods after having used for their *Samyājyās* two verses in the *Virāj* metre gained the celestial world. Likewise does that sacrificer gain heaven who uses also two verses in the *Virāj* metre (when performing the *Srishtakrit* of the *Prāyaṇiya ishti*). They (each of them) contain thirty-three syllables. For there are thirty-three gods, viz. eight *Vasus*, eleven *Rudras*, twelve *Adityas*, (one) *Prajāpati*, and (one) *Vashat-kāra*. 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 plate¹⁵ for the gods, by which the sacrificer makes (all) deities pleased and satiates them.

11.

They say, at the *Prāyaṇiya ishti* are (only) the *Prayāja*¹⁶ offerings to be made, but not the *Anuvā-*

¹⁰ All the *Anuvākyā* and *Yājyā* verses required for the five deities (see 1, 7), of the *Prāyaṇiya ishti* are here mentioned.

¹¹ In the word *prapatho* in *svastir iddhi prapatho* (10, 63, 16).

¹² In the word *naya* in *agne naya* (1, 100, 1).

¹³ In the words *pathyā* and *supathā*.

¹⁴ In the verses 10, 63, 15, 16.

¹⁵ 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.

¹⁶ See page 18, note 12.

jas ²⁶; 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 *Prâyaniya ishti*).

He should not repeat the *Saṁyâja* mantras addressed to the ladies ²⁷ (*patnis*, of the gods); nor should he use the *Saṁsthita-Yajus* ²⁷ formula. Only inasmuch as this is done (i. e., if the *Patni-samyâjya* and *Samsthita-Yajus* offerings are omitted) the sacrifice is complete. ²⁸

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

²⁶ In the common *Ishti* there are generally three *Anuyâjas*, or oblations of clarified butter, after the *Svâhita* ceremony is over. The deities are: *devam dârkâ* (the divine seat), *deva nardâman*, and *deva agni vishvakrit*. See *Asv. Br.* 8. 1, 8. The present practice is to leave out the *Anuyâjas* at the *Prâyaniya ishti*.

²⁷ These mantras, which are addressed to several deities, chiefly the wives of the gods, are called, *Patni-samyâjya*. These women are: *Edâ*, *Sinâditi* (full moon), and *Kukâ* and *Anumatî* (new moon), in the *Asv. Br.* 8. 1, 10. *Anumatî* is omitted.

²⁸ The last *Yajus* like mantra which is recited by the *Hotar* at the close of the *ishti*. See *Asv. Br.* 8. 1, 11.

²⁹ The usual concluding ceremonies of the *Ishti* are to be dispensed with at the *Prâyaniya*, in order to connect it with the other parts of the sacrifice.

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 *Prâyaniya ishti*, he should portion out also the rice for the *Purodâs'a* of the *Udayaniya 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 *Prâyaniyam* (on several occasions). For on the several portions of rice being taken out for the *Purodâs'a* (by the *Adhvaryu*) the sacrificers say this is *Prâyaniya*, (i. e. to go forth, to progress), and on the *Purodâs'a* oblations being thrown (into the fire) they say again, this is *Prâyaniyam* (i. e. to progress). In this way the sacrificers go forth (*prâ-yanti*) 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 *Prâyaniya* and *Udayaniya ishtis* should interchange in this way, that the *Anuvâkyâ* verses of the *Prâyaniya ishti* should be used as the *Yâjyâ* verses for the *Udayaniya*, and the *Yâjyâ* verses of the *Prâyaniya* as *Anuvâkyâs* of the *Udayaniya*. 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 *Prâyaniya* as well as at the *Udayaniya 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

(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 (*tejunih*) 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 Prāyaniya as well as at the Udayaniya ishti. Among those (deities required at both the Ishtis) they commence with *Pathyā Svasti* (at the Prāyaniya ishti), and conclude (at the Udayaniya ishti) also with *Pathyā 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 Atithyā Ishti.

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.¹ They tried to collect and keep them

¹ *Dis* is to be taken as an ablative depending on the verb *upadokṣan*, literally, they were upset (and scattered) everywhere. The proposition of in this verb mainly requires the ablative.

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 *ashṭau*, i. e. eight (from *as'* 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: *Bhadrād abhi s'reyah prehi*,² i. e., go from

² The mantra is from the *Taittiriya Saṁhitā*. We find it also in the *Atharvaveda Saṁhitā* (7, 8, 1.) with some deviations, which are found alike in the printed edition and in an old manuscript which is in my possession. The verse reads in the Altarcy. Brāhm. and Taittir. Saṁh. as follows:—

भद्रादभि येयः त्रेहि वयस्यतिः पुर रता ते अक्षु ।

अयेनवक्ष्य वर आ वृषिषा आरे वयस्य कुनुहि सर्ववीरः ।

Instead of *अभि* there is *अधि* in the A. V., and instead of *अयेनवक्ष्य* (*अय* । *रे* । *अवक्ष्य*) there is: *अयेनवक्ष्या* (*अय* । *रे* । *अक्ष्या*); instead of the plur. *वयस्य* we have the sing: *वयस्य*, and instead of *सर्ववीरः* there is *सर्ववीरं*. 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 Alt. Br. and the Taitt. S. *अभि* is less

happiness to still greater bliss. By the word *bhūdra* i. e. happy, this world (the earth) is meant. That world is better (*s'reyān*) than this world. Thus the Hotar makes the sacrificer go to the celestial world (which is to be understood by *s'reyas*, i. e. better). The second pada of the verse is: *bṛihaspatiḥ pura etā astu*, i. e. the (thy) guide be Bṛihaspati! 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 aranya pura ā prithivīyā*, i. e. stop him (Soma) on the surface of the earth. *Pura* means the place for sacrificing to the gods (*devayjana*). (By these words) the Hotar makes him (the Soma) stop (and remain in that place). (The fourth pada is:) *āre s'atrūn kṛinuki saravirah*, 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 adversary, (and) consigns him to the lowest condition.

The Hotar then repeats the triplet: *soma yās te mayodhavaḥ* (1, 91, 9-11.), which is addressed to Soma, and is in the Gâyatrī 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

correct than अग्नि. The redactor of the A. V. chose it on account of the so extremely frequent combination of अग्नि with an ablative which generally precedes (see the large number of instances quoted in B. and R.'s Sanskrit Dictionary I., pp. 142, 143.) whilst अग्नि never governs an ablative, but rather an accusative, and is in this passage to be connected with देवः. The words: अग्निमन्त्रा are a bad substitute for अग्निमन्त्र. The term *avasya* "make an end, do away with him" (the enemy) was entirely misunderstood by the redactor. *Avasya* he makes *avasy* and refers it to अग्निम्! The nominative अग्निः which refers only to the deity invoked is made an accusative and referred to अग्निम् which then became a singular, अग्निम्.

Soma himself), and his own metre (his favourite metre being the Gâyatrī.⁵) (The Hotar repeats:) *sarve 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 (*sabhā*;) for as their (of his friends) protector from defects, and giver of food, he is fit and ready for providing them with strength."⁶ (Now follows the ex-

⁵ The Gâyatrī is said to have assumed the shape of a bird, and brought the Soma from heaven. Thence this metre is sacred to him.

⁶ 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 Rîgveda Samhitā. There he explains अग्निः friends, by अग्निमन्त्राः being equal in knowledge. अग्नि he refers to "all men of the assembly." अग्निम् he takes in the sense of an adjective अग्निमन्त्रा. But it is very doubtful whether this verse had originally any reference to Soma. In the whole hymn (अग्निमन्त्रं अग्निं वाग्नेयं अग्निम्) of which it forms the eleventh verse, there is nowhere any allusion made to Soma. According to the Anukramanī the hymn is "seen" (composed) by Bṛihaspati, the son of Angiras. But this appears to be very unlikely; for Bṛihaspati himself is addressed in the vocative. Say. gets over the difficulty by asserting, that Bṛihaspati (the teacher of the Gods and the receptacle of all sacred knowledge) is addressing these words to himself, after having had revealed the meaning and bearing of the Veda, before he ventured upon communicating the revelation (to the Gods). To judge from the contents of the hymn, the author prays to Bṛihaspati who is the same with *Vāchaspati*, the god of eloquence and speech, to endow him with the power of giving utterances in the proper words to his feelings, of which only the best ones should be revealed (v. 1). There is an interesting simile to be met with in the 2nd verse: "when the wise made the speech through their mind, purifying it (through their thoughts), just as they purify barley juice (*saktu*) through a filterer (*stīva*)." *Saktu* 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 "brāhmana" (as that of a caste) is several times mentioned, appears to refer to the might of speech and the great success to be derived from it when engaged in sacrificing.

⁷ 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.'

planation): *Yas'ah* i. e. fame, glory, is the king Soma. At his being bought every one rejoices, he who has to gain something (in the shape of Dakshinā, the sacrificial reward), as well as he who has not. The king Soma "is the friend who remains victor at the learned discussions of the Brāhmana." He is *kil-bishaspriti*, "the protector from defects." For he protects him from defects who becomes liable to them. He (that priest) who excels all others (regarding the power of speech and recitation) becomes liable to defects (voice becoming hoarse or the hands flag). Thence they (the sacrificers) say (to the Hotar): "do not repeat (if thy intention is only to excel a rival in skill) the mantra (wrong), and likewise (to the Adhvaryu:) do not (in a state of confusion) perform the ceremony (wrong); may they now not do anything wrong, in too great a hurry!" He is "*pitushanir*" i. e. giver of food; *pitu* is food, and *pitu* is the sacrificial reward (*dakshinā*). The sacrificer gives, on account of a Soma sacrifice having been performed for him, (to the priests), a reward. Thus he makes him (the Soma) "the giver of food" (for the priests.) The word *rājinam* means sharpness of senses and (bodily) strength. He who has this knowledge will preserve up to the end of his life the unimpaired use of his senses and strength.

The Hotar repeats: *āgan deva* (4, 53, 7.) i. e. May the divine mover Savitar come * with the *Ritus* (i. e. seasons)! May he make prosperous our household, and bless us with children and nourishment! May he favour us (with gifts) at day and night (always)!

* The Brāhmana as well as Śāyana refer the conjunctive *āgan* to Soma which is certainly not the case. In his commentary on the Śaṁhita he refers it justly to Savitar (see vol. III, page 236, 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.

May he let us obtain children and wealth! "*āgan* 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 dhāmāni kavishā* (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*, *pratarana*, *svirah* mean: be an increaser and protector of our cattle. *Duryāh* 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: *imām dhiyam ś'ishamāṇasya deva* (8, 42, 3) i. e. "O divine Varuṇa, instruct the pupil in understanding, performance and skill. May we ascend

* 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 Ahavaniya, Dakshina and Gārhapatya fires is called, *Prāḡ-vaśā's* or *Prichāna-vaśā's*.

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 *Prāg-vāṇs'a*. When reciting this verse he thus makes the Soma prosper by means of his own deity (for as liquor he is *Vāruṇi*), 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.

14

One of the bullocks (which carry the cart on which the king Soma is seated) is to remain yoked, the other

* This is *Trishatubh*. According to another *S'ākhā*, as *Sāy.* says, this metre (very likely in the shape of a bird, as the *Gāyatri* is said to have assumed) went to heaven to abstract the Soma, and brought down the *Dakṣiṇā* (sacrificial reward), and the internal concentration of the vital powers (the so-called *tapas*). See *Alt. Brah.* 3, 24.

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 (*pitarah*). 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 direction⁹; there the Devas did not sustain defeat. This direction is *aparājita*, 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.¹⁰

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 *aiśānti*, i. e., the direction of *śānti*, who is Siva.

¹⁰ According to the Brahmanical notions every man born is a debtor. His creditors are the gods, Rishis, the Pitras, and men. His debt towards the Pitras 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 debt 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). Thence the offering for receiving him as a guest (*atithi*) is called *Atithya-ishti*. Its Purodāsa is made ready in nine potsherds (i. e., the rice ball, making up the Purodāsa is placed on nine potsherds). For there are nine vital airs (*prāṇāḥ*). (This offering is made) for making the vital airs (to the sacrifice); and for making them severally known. It belongs to Vishṇu; for Vishṇu is the sacrifice. By means of his own deity and his own metre¹¹ he makes the sacrifice successful. For all metres and Prishṭhas,¹²

¹¹ The Anuvākyā mantra is, *idaṁ Viṣṇur vichakrame* (1, 32, 17) and the Yājñī, *idāṁ aśva priyam abhipātho* (1, 154, 5). See *As'val. Śr.* 8, 4, 5. Of both verses Viṣṇu is the deity. The metre of the first verse is *Gāyatri*, that of the second *Trishṭubh*. These two metres are regarded as the principal ones, comprising all the rest.

¹² A Prishṭha is a combination of two verses of the Sāmaveda. Some of the principal Sāmāns are in the Trishṭubh or Gāyatri metre. These two metres represent all others.

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 honour¹³ 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 trāḍa 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. Produced¹⁴ (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 *Dyāvā-prithivī*: *mahi dyāvāḥ prithivīcha na* (4, 56, 1.)

¹³ The term is *arhat*, a word well known chiefly to the students of Uddhishm. Śāyana explains it by "a great Brāhman," or a Brāhman (in general). That cows were killed at the time of receiving a most distinguished guest, is stated in the Smṛitis. But, as Śāyana observes, (which entirely agrees with the opinions held now-a-days) this custom belongs to former Yugas (periods of the world). Thence the word: *gaghna*, i. e. cow killer means in the more ancient Sanscrit books "a guest": (See the commentators on Pāṇini 3, 4, 73); for the reception of a high guest was the death of the cow of the house.

¹⁴ Śāyana explains *prasaṁta* as "allowed, permitted." According to his opinion the meaning of the sentence is, "having been permitted by Savitā to perform this ceremony, they perform it." *Prasaṁta* 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 *Dyāvā prithivī* for Agni who is being produced (by friction) ? They answer : the gods caught him (once), when he was born, between heaven and earth (*dāvā-prithivī*) ; since that time he is kept there enclosed (by heaven and earth). Thence the Hotar repeats a verse addressed to *Dyāvā prithivī*.

He repeats a triplet of verses addressed to Agni in the Gāyatrī-metre : *trām Agne pushkaiād adhi* (6, 16, 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, *atharvā nirmānathu*,¹² 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 be produced) or should it take a long time, then the *Rakshoghni*¹³ verses, which are in the Gāyatrī metre are to be repeated : *Agne haṁsi nyutrinam* (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 (*Rakshoghni* 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 : *ā yañ hastena khādīnam* (6, 16, 40).

¹² They occur in the first verse of the triplet mentioned.

¹³ 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 : *sīśur-jātaḥ*, i. e., a child born ; for, just as a child, he is first born. The word *na* (in *na bibhruti* of the verse) has with the gods the same meaning, as *om* (yes) with these (men). He repeats, *pra devaṁ devarītaye* (6, 16, 41). This verse is appropriate for Agni when he is being thrown into the Ahavaniya fire (after having come out of the two wooden sticks). The half verse *ā sve yonāu nishidatu* (which are contained in this verse) i. e., he may sit in his own house, means, that Agni (the Ahavaniya fire) is Agni's (who was just born by friction) proper place.

In the verse : *jātam jātavedasi*, (6, 16, 42) the one is *jāta* (the Agni produced by friction), the other *jātavedas* (the Ahavaniya fire). The words, *priyaṁ, sīśitha atithim* mean, Agni (the new born) is the beloved guest of the (other) Agni (the Ahavaniya). By the words, *syona ā grihapatim*, he, the priest, places him into ease (by putting him into his proper place, the Ahavaniya fire). *Agnināgniḥ samidhyate* (1, 12, 6) is appropriate (when the new born Agni has been thrown into the Ahavaniya fire). In the verse : *trām hyagne agninū vipro vipreṇa santatā* (8, 43, 14) the one *vipra* (wise) means one Agni, and the other *vipra* the other Agni ; the one *sant* (being, existing) means the one, the other *sant* in (*satā*) the other Agni. The words, *sukhā sukhyā samidhyase* (at the end of the verse quoted) mean, this Agni is the friend of the (other) Agni.

In the verse : *tañ marjayanta sukratu* (8, 73, 8) the words, *sveshu kshayeshu*, mean, this Agni is the other Agni's own residence.

With the verse, *yajnena yajnam aycjanta* (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 *śulhyā devās*, 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 Brahman 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

¹⁷ The term in the original is, *śrīrīmanakṣita*, i. e. who is declared to be no proper Brahman. According to Śāy, there are in the Śrautis six kinds of men mentioned who are strictly speaking not capable of the Brahmanhood, though they are Brahmans by birth, viz. the servant of a king, a merchant (seller and buyer); the *bahuyajī*, he who performs many sacrifices (for the sake of gain only); the *śrīrīta-yajaka*, i. e. he who being properly appointed for the performance of the great (Śrauta) sacrifices performs only the less important domestic rites (*śrīrīta-karmadāt*); the *grāmyajī*, i. e. he who performs out of covetousness alone sacrifices for all inhabitants of a village or town qualified or disqualified; the *brahmanandhu*, i. e. he who performs the daily religious duties neither before sunrise nor sunset.

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

He who has such a knowledge prospers by these verses which reside in Prajāpati. 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.

17

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

The two Puro-anuvākyaś are for both portions of melted butter ¹⁹ (which are to be offered) are, *samidhā gñim duvśyatu* (8, 44, 1), and, *āpyāyusva 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 (*atithi*) 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

¹⁸ See the Taittiriya Śākhikā 1, 2, 10, and Śāy.'s commentary on it, vol. I., pp. 570—584, ed. Cowell. As'val Ś'rūta 8. 4, 5.

¹⁹ These two parts are the so-called *chakrahukhi*, i. e., eyes of the Ishti, which always precede the principal offering, consisting of *Puroddā*'s.

²⁰ In the words of the second pada of *samidhā gñim*, viz. *ghṛīṭari bodevayata atithim*, refresh the guest with clarified butter drops!

(well) then he grows fat, as it were. The Yājyâ mantra for both, Agni and Soma, commences with *jushânah*.²¹ The Anuvâkyâ and Yājyâ mantras (for the principal offering consisting of *Purudâ's*) are *idam Vishnu*²² *richakrame* (1, 22, 17) and *tad asya priyam abhi pātho* (1, 154, 5). Both verses are addressed to Vishnu. Having repeated as Anuvâkyâ a verse with three padas he uses as Yājyâ one consisting of four padas; thus seven padas are obtained.

For the ceremony of receiving a guest (*âtithyam* = *atithi-ishti*) 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 Sāmīyājyâ mantras, required at the *Srish-takrit* are: *hotāram chitraratham* (10, 1, 5), and *īpra prayam agnir* (7, 8, 4). Both verses are complete in form; for in both the word *atithi*²³, 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 Sāmīyājyas (used at the *Svishtakrit* of the *Atithi-ishti*) are in the *Trishtubh* metre, for getting possession of Indra's powers (for Indra is *Trishtubh*). The ceremony ends here with the eating of the sacrificial food.²⁴ The gods having (once) rested

²¹ *Jushâno agnir dīpāya vetu*: *jushâno Soma dīpāya vetu*: may Agni pleased eat the melted butter, &c.

²² The *Purudâ's* is given to *Vishnu* who is the chief deity of this *Ishti*.

²³ In the last pada of the first mantra there occur the words *agnim atithim jandam*, and also in the last pada of the second the words *dayo atithih*, the heavenly guest.

²⁴ That is to say, the ceremonies, which in the usual course of the *Ishti* follow the eating of the sacrificial food, such as the *Anuyâjas*, the *Sâkharâ*, *Sanyurâ*, *Patnirâyâjn* and *Saṁsthita Japa*, are left out on the occasion of the *Atithya-ishti*.

satisfied with the *Atithya-ishti* ending by the eating of the sacrificial food (on the part of the sacrificer and the priests), this *Ishti* is to end with the eating of the sacrificial food (no further ceremonies being required).

They offer only the *Prayâjnas*²⁵ at this (*Ishti*), but not the *Anuyâjas*. The *Prayâjas*, as well as the *Anuyâjas* are the vital airs. The airs which are in the head are the *Prayâjas*, whilst those in the lower parts of the body are the *Anuyâjas*. He who should offer the *Anuyâjas* at this (*Ishti*) 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 superfluity,²⁶ 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 (*Ishti*) only the *Prayâjas* without *Anuyâjas*, then the wish which one entertains at the offering of the *Anuyâjas* becomes also fulfilled (for the offering of the *Anuyâjas* on this occasion would be a mistake).

FOURTH CHAPTER.

(*The Pravargya 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

²⁵ They precede the principal offering, which consists of *Purudâ's*.

²⁶ This is a mistake in the sacrifice which is to be propitiated.

¹ The *Pravargya* 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 Dikshā, 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 *Tridanku* as reported in the *Rāmāyana* (I, 67-00). For the performance of this important ceremony extensive preparations are to be made by the Adhvaryu and his assistant, the *Pratiprasthātār*. All the vessels and implements required are brought to the spot and placed at the left side of the *Gārhapatya* fire. The chief implements are: an earthen vessel of a peculiar form, called *Mahāvira* or *gharma* (i. e. heat, or heated substance, for it is to be heated), a seat (*āsandi*) to sit on, two wooden pieces for lifting the *Mahāvira* pot (called *śapha*), two shovels for charcoal (*dhrikṣṭi*), one very large wooden spoon (*Upayamani*) from which the sacrificer drinks milk (this forms part of the ceremony), three fans (*dhavitra*), six shavings from the *Udumbara* tree as fuel, thirteen sticks, to be laid round the *Mahāvira* vessel (*paridhi*), two metal blades, one of gold and one of silver (called *śucarpārajatān rukmān*). A cow and a female sheep are to be kept in readiness. Two bunches of kus'a grass are prepared, and tied in the midst. They are called *Veda*, and resemble very much the *Baroma* (Barson) of the Parsis, which is also tied together by means of a reed (*atiryaṇṇanam*).

The *Mahāvira* is first put on the *Vedi*. Then the Adhvaryu makes a circle of clay, in which afterwards the *Mahāvira* is put. This ring is called *khara*, i. e. aw, for earth is always carried on the back of donkeys to the sacrificial compound. After the priests have repeated the mantras required for propitiation (*śānti*) *namo rātre*, &c. the *Mahāvira* 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 *Mahāvira*, 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 *Mahāvira*. Whilst the empty vessel is being heated, the Hotar repeats the first series of mantras, called the *pārva pañala*. After the vessel has been made quite hot, it is lifted up by means of the two *śapha*s. The cow then is called,

yus² (sacred cooks). Thence two Adhvaryu priests provide for all the implements required for the *Pravargya* vessel (*gharma*). After having done so, they say, "Brahma!³ we shall perform the *Pravargya* ceremony. Hotar! repeat the appropriate mantras!"

19

The Hotar begins with *brahma jajñānam prathamam* (*Vāj. 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 Brahmins) 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 rūshtri* (*As'val. S'.* S. 4, 6), the Hotar puts speech in the *Pravargya* man; for by *rūshtri*, i. e. queen, speech is to be understood.

The verse, *mahān mahi antabhūyand* (*As'val. S'.* S. 4, 6), is addressed to *Brahmanaspati*. *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, *ā das'abhir*, poured in the *Mahāvira*. 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 *Mahāvira* are thrown into the *Ahavanīya* fire. The sacrificer drinks milk from a large wooden spoon (*Upayamani*) which has been first smelled by the Adhvaryu. The second series of mantras, the so-called *uttara pañala*, is repeated when the cow is milked and her milk poured in the *Mahāvira*. The whole ceremony has been witnessed by me.

² Viz. the properly so-called Adhvaryu with his constant assistant *Pratiprasthāta*.

³ 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 *Pratiprasthāta*, called the two Adhvaryus.

The verse addressed to Savitar is, *abhi tyam deram savitāram* (Vāj. 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, *sañsidarra mahān asi* (1, 36, 9), they make him (the Pravargya man) sit down.⁴

The verse: *amjanti 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, *patangam ahtam asurasya* (10, 177, 1), *yo no sanutyō abhidāsud* (6, 5, 4), *bharā no agne sumanā upetau* (3, 18, 1), the first as well as the second verse⁵ are appropriate.

The five verses required for killing the Rakshas, commence with, *kriṇushva pājāḥ prasitim* (4, 4, 1-5).

Now follow four single verses:⁶

Pari trā girvano gīra (1, 10, 12);

Adhi dvayor adadhā ukthyam (1, 83, 3);

S'ukram te anyau yajātām (6, 58, 1);

Apas'yan gopām anipadyamānam (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*.

⁵ That is to say: of the three mantras mentioned, always that one which immediately follows them in the *Saṁhitā*, is to be repeated along with them. For instance, of 10, 177, 1, (*patangam ahtam*, &c.) is the 2nd verse to be also repeated.

⁶ *Ekapdītyaḥ*. An *ekapdīti* is such a mantra which is taken single, and not followed by any other verse which comes immediately after it in the *Saṁhitā*. The term is here used to mark a distinction between: *dvya*, i. e. two verses, and *pañcāḥ*, i. e. five verses, which follow one another in the *Saṁhitā*.

(Now follow) nine Pāvamāni-verses (dedicated to the purification of the Soma juice) beginning with, *sraṅge drapsusya dhamutaḥ* (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* (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), *pavitram te ritatām* (9, 83, 1), *tapash pavitram ritatām* (9, 83, 2), and, *vīyat pavitram dhishanū atanvata*. On account of their containing the word "*pavitram*" (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 *Brahmanaspati*.⁷ *Gaṇānām trā gaṇapatim harāmahe* (2, 23.) Brahma is *Bṛhaspati*; by means of Brahma he thus cures him (the sacrificial man, who had been torn to pieces). The verses beginning with *prathas'*

⁷ According to *Sāyana* this verse is taken from another *Sāhā*.

⁸ In the 3rd pada of the first verse, the name "*brahmanaspati*" is mentioned.

cha yasya saprathas'cha nāma (10, 181, 1-3) are the three *Gharmanu*⁹ 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: "Vasishtha brought the Rathantara Sāma," and (in the last half verse of the second Gharma-tanu mantra is said), "Bharadvāja made the Brihat Sāma out of Agni."¹⁰ By repeating these mantras the Hotar provides the Pravargya man with the Rathantara and Brihat-Sāmans (required for its prosperity).

(By repeating) three verses (of the hymn) *apas'yan śrā manasā chakritānam* (10, 183, 1), the Rishi of which is *Prājāpān*, the son of *Prajāpati* (the Lord of creatures), he provides him with offspring.¹¹

(Now the Hotar repeats) nine verses in different metres, commencing with *kā rūhad dhotrā* (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) *Kakshivān*

⁹ This means, these 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 Sāma: *abhi tud s'ara newamah* (7, 33, 34.) is Vasishtha, and that of the Brihat Sāma: *tudm addhi handmah* (6, 46, 1.) is Bharadvāja.

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 As'vins. He conquered the highest heaven. He who has this knowledge goes up to the beloved house of the As'vins, and conquers the highest heaven.

(Now he repeats) the hymn: *Abhāty agnir ushasām* (5, 76.) The words: *pīpīrāmsam as'vinā gharman achha* (the fourth pada of the first verse of the hymn mentioned) are appropriate¹² to the ceremony. What is appropriate at the sacrifice that is successful. This hymn is in the Trishṭubh metre, for Trishṭubh is strength; by this means he puts strength in this (Pravargya man).

He repeats the hymn: *grāraṇeva tad il artham jarethe* (2, 39). In this hymn there being expressions like, *uṣhī ira* "as two eyes" (2, 39, 5), *karnāv ira* "as two ears," *nāsa ira* "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 Trishṭubh metre; for Trishṭubh is strength. In this way he puts strength in this (Pravargya man).

He repeats the hymn: *ile dyāraprithirī* (1, 112). (The words in the second pada: *gharman surucham* are appropriate.¹³ This hymn is in the Jagatī metre; cattle is of the same (Jagatī) nature. Thus he provides this (Pravargya man) with cattle. By the words: "what assistance you (As'vinā) 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 As'vins in this hymn are said to have deemed proper to fulfil,

¹² The word "gharman," which is a name of the Pravargya vessel, is mentioned in it.

¹³ For the word "gharman" (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 *ruchitavali*, i. e. the verse whose characteristic the word "*ruch*," to shine, is: *arīruchad uhasuḥ priś'nir* (9, 83, 3). In this way he provides this (Pravargya man) with splendour.

With the verse, *dyubhir aktubhiḥ paripātam* (1, 112, 25), he concludes (the ceremony). (In repeating this verse, the words of which) *arishṭebhir prithivī wta dyāuk* (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, *Upakvoṣye sudughām dhenum* (1, 164, 26).
- 2, *Himkrinvati vasupatni* (1, 164, 27).
- 3, *Abhi tvā dṛva Savitṛh* (1, 24, 3).
- 4, *Sami vatsann amātrībhiḥ* (9, 104, 2).
- 5, *Samvatsa ira mātṛībhiḥ* (9, 105, 2).
- 6, *Yaste stanah s'as'ayo* (1, 164, 49).
- 7, *Gaur amīmed anuvatsam* (1, 164, 28).
- 8, *Namasad vpasidatam* (9, 11, 6).
- 9, *Samjanānā vpasidān* (1, 72, 5).
- 10, *A das'abhir* (8, 61, 8).
- 11, *Duhanti sapṭāhān* (8, 61, 7).
- 12, *Samiddho Agnir As'vinā* (As'val. 4, 7).

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 Adhvarya. To this ceremony the first mantra of the second part, "I call the cow yielding good milk," refers.

- 13, *Samiddho Agnir vṛishayā* (As'val. 4, 7).
- 14, *Tud u prnyakshatimam* (1, 62, 6).
- 15, *Atmanvan nabho duhyate* (9, 74, 4).
- 16, *Uttishṭha Brahmanaspati* (1, 40, 1).
- 17, *Adhukshat pipyushim isham* (8, 61, 16).
- 18, *Upadrava payasā*, (As'val. 4, 7).
- 19, *A sute siñchata s'riyam* (8, 61, 13).
- 20, *Anūnam as'vinor* (8, 9, 7).
- 21, *Sam n tye mahatir apah* (8, 7, 22).

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 n shya devah Savitā hiranyayā* (6, 71, 1). When going forward, he repeats, *praitu Brahmanaspati* (1, 40, 3.) When looking at the *Khara* (the earthen ring, in which the Pravargya vessel is placed), he repeats: *Gandharva itthā* (9, 83, 4). When repeating *nāke suparnam upa yat* (9, 85, 11), he takes his seat. By the two mantras, *tapto vām gharma nakshati vnahotā* (Atharv. 7, 73, 5. As'v. 4, 7), and *ubhā 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 *Svishtakrit*.

By the mantras, *yad usriyāsu sṛdhutam* (Atharv. 7, 73, 4. As'v. 4, 7.), and, *arya pibatam As'vinā* (8, 6, 14), he sacrifices for the afternoon. After the formula, Agni eat! he pronounces *Vaushat!* which is in lieu of the *Svishtakrit*. They take, for making *Svishtakrit*, 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,

¹⁴ He stands behind the other priests, when the Pravargya vessel is taken away.

Agni eat !) pronounces the formula *Vaushat !* then thus the omission of "*Agni Svishṭakrit*" is replaced.¹⁵

The Brahma priest mutters (makes *japa*), *śśā dakṣiṇāsād* (As'v. 4,7.)

(After the offering has been given to the fire) the Hotar repeats the following (seven) verses: *svāhāhri-taḥ śuchir deraśu* (Atharv. 7, 73, 3. As'v 4, 7.); *samudrād ūrmim udiyarti vno* (10, 123, 2); *drapsaḥ samudram abhi* (10, 123, 8); *sakhe sakhūyam* (4, 1, 3); *śrūdha śi shu na* (1, 36, 13); *śrūdha naḥ pūhi* (1, 36, 14); *tañ ghem itthā* (8, 58, 17). These verses are appropriate. What is appropriate at the sacrifice, that is successful.

By the mantra, *pāraka śoche 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 (*indrataṇa*) 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 (*angirasvat*¹⁶). Praise to thee (O gharma !) ; do me no harm !"

When the Pravargya vessel is put down then the Hotar repeats these two mantras, *śyeno na yonim sadanam* (9, 71, 6), and *śyasmīn sapta Vāśarah* (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, *haviḥ kavishmo mahi* (9, 83, 5). With the verse, *śūyavasād bhagavati* (1, 164, 40), he concludes (the ceremony).

¹⁵ *Anan'ar-iti* means "what has not gone into"—what is omitted.

¹⁶ The word certainly has here no reference to the Angiras, the celebrated Rikhi. One of the characteristics of the Gharma food is that it is very hot. This is expressed here. Angiras had no doubt originally the same meaning as *angra*.

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 *Upayamani*¹⁷ 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 (*yajnakratu*), is born (anew) from the womb of Agni and the offerings, and participates in the nature of the Rik, Yajus, and Sūman, the Veda¹⁸ (sacred knowledge), the Brahma (sacred element), and immortality, and is absorbed in the deity.

23

(*Upasād.*)

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 room¹⁹ (*sadas*), out

¹⁷ A large wooden spoon, from which the sacrificer drinks milk.

¹⁸ Śāryapa here understands by Veda the Atharvaveda, or all the Vedas collectively. Brahma is according to him *Hiranyagarbha* (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 recognized as a sacred book at the time of the composition of the *Brahmanas*.

¹⁹ A place near the so-called *Uttarā Vēdi* which is outside that one

of the air a fire-place, (*āgnidhriya*), 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 Upasads²² (*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

appropriated for the performance of the *Ishṭi*. The latter place is called *Prāchīna ramaṇa*. This *ramaṇa* is the sitting room for the king Soma after his removal from the *Prāchīna ramaṇa*.

²² There is throughout this chapter a pun between the two meanings of *upasad* "sage," and, a certain ceremony, observable.

the half months, repaired to Day and Night (*ahorātrn*). 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 (*jīṭayah*). 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 *Tūnūnaptram*²³ ceremony, or solemn oath taken by the priests).

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

²³ The *Tūnūnaptram* ceremony which is alluded to and commented on in this paragraph, is to take place immediately after the *Atithya-īshṭi* 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 *Adhvaryu* takes one of the large sacrificial spoons, called *Dhruv*, and puts melted butter

their reign. They marched out in several divisions and deliberated. Agni marched out with the *Vṛṣas*, and deliberated. Indra did so with the *Rudras*; Varuṇa with the *Adityas*; and Brihaspati with the *Viśve 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."²²

in it. He then takes a vessel (*Kaśā*, a goblet) into which, after having placed it on the Veda, he puts by means of a *Sruva* the melted butter contained in the *Dhruvā*. He puts five times the *Sruva* in the *Dhruvā* and each time after a piece of melted butter having been taken out, a *Yajus* (sacrificial formula) is repeated, viz: *āpatayā tvā grihāmi*; *paripatayā tvā grihāmi*; *tānūnaptra tvā grihāmi*; *śākrariya tvā grihāmi*; *anukmann ajāhāmiya tvā grihāmi* (see Black Yajurveda 1, 2, 10, 2; Vajasaneyya-Samh. 5, 5, where *grihāmi* and *tvā* are only put once). All priests with the sacrificer now touch the vessel (*Kaśā*) in which the *ājya* or melted butter thus taken out of the *Dhruvā* had been put. They may touch however the *ājya* (melted butter) by means of a stalk of *Kusa* grass. When touching the butter, they all repeat the formula: *anūdhriśāṃ aśi*, &c. (Bl. Y. 1, 2, 10, 2.) "thou art inviolable." All the seven *Hotars* then put their hands in the *madanti*, a copper vessel, which is filled with water. This latter ceremony, only performed by the *Hotars*, is regarded as the symbolical 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 *tānūnaptram* one is induced to refer it to *tanūnāpāt*, a name of Agni, by which he is invoked in the *Prayjñas* and which occurs along with others at this very ceremony. But I doubt whether the name *tānūnaptram* has here anything to do with *Agni tanūnāpāt*. 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 of the closest relationship, brotherhood.

²² Say. understands by this expression "wife and children." But this interpretation is doubtful to me.

²³ This is the formula of the oath, which is very ancient in language, as the forms: *Saṃgacchādi*, 3rd pers. sing., conjunct., middle voice, and, *bhāricchādi*, conjunct. of the aorist, clearly prove.

They put their bodies in the house of Varuṇa. This putting of their bodies in the house of Varuṇa, the king, became their *Tānūnaptram* (joining of bodies). Thence they say: none of those joined together by the *tānūnaptram* 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 *Atithya-ishṭi* is the very head of the sacrifice (the sacrificial personage); the *Upasads* are his neck. The two stalks of *Kusa* grass (held by the *Hotar*) are of the same length; for head and neck are equal.

The gods made the *Upasads* as an arrow (the *upasad* ceremony served them as an arrow); Agni was its shaft, Soma its steel, Vishṇu its point, and Varuṇa its feathers. The gods holding this arrow represented by the *Ajya* (at the *Upasad* ceremony) discharged it, and breaking with it the castles of the *Asuras*, entered them. For these (deities, Agni and so on) are in the *Ajya* offering. At first he (the sacrificer) undergoes the religious ceremony of drinking (milk) coming from four nipples (of the cow),²⁴ for the arrow in the *Upasads* 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 *Upasads* 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 *Upasads* consists of two parts, viz. shaft and point. He undergoes the religious ceremony of drinking what comes from one nipple (alone). For in the *Upasads* there is only "one" arrow mentioned (as

²⁴ See Black Yajurveda, ed. Cowell, 1, p. 400.

a unit). By means of one alone (*i. e.* by co-operation of all its parts) effect is produced. The worlds which are above are extended²⁵ and those which were below, contracted. The priest (in performing this ceremony) commences by that number of nipples (four) which represents the larger worlds, and proceeds to those which represent the smaller ones.²⁶ (That is done) for conquering these worlds.

(Now the *Sâmidhêni* verses for the forenoon and afternoon *Upasad* ceremonies are mentioned).²⁷

Upasadyâya mîlkushe (7, 15, 1-3), *Imâm me Agne smidham* (2, 6, 1-3). Three *Sâmidhêni* verses are to be repeated each time (the first set in the forenoon and the second in the afternoon). They are complete in form. When the form is complete, and the verse which is recited alludes to the ceremony which is being performed, then the sacrifice is successful. For *Anuvâkyâs* and *Yâjyâs*, *Jaghnivati* verses (such verses, as contain derivatives of the root *han* to kill) ought to be used. These are: *agnir vritânî jamghanat* (6, 16, 34); *ya agru ira s'uryahâ* (6, 16, 39); *tvam somâsi satpatih* (1, 91, 5); *gayasphânô amiraha* (1, 91, 12); *idam Vishnur vichakrame* (1, 22, 17.); *trîni padû vichukrame* (1, 22, 8).²⁸ (This is the order for the forenoon ceremony). For the afternoon ceremony he inverts the order of these verses (so as to make the *Yâjyâ* of

²⁵ The highest world is *Satyalo* which is the largest of all; *Dyulo* is smaller; *Antariksha lo* and *Bhâriko* are successively smaller still.

²⁶ That is to say, he milks on the first day four nipples, on the second three, and on the third two and one.

²⁷ After some preliminary remarks on the importance and significance of the *Upasad* ceremony, the author goes on to set forth the duties of the Hotar when performing the *Upasad*, which has all the characteristics of a common *ishî*.

²⁸ The respective deities of these *Anuvâkyâs* and *Yâjyâs* are: *Agni*, *Soma*, and *Vishnu*.

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 ishî*) should be always of the same metre, not of different metres.

Upâvih, the son of *Janas'rutâ*, gave once (when asked) about a Brâhman who performed the *Upasads*, "whence the face of an ugly looking S'rotiya (sacrificial 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 *Prayâjas* nor *Anuyâjns* are to be used at the *Upasad Ishî*).

The *Prayâjas* as well as the *Anuyâjas* are the armour of the gods. (The *Upasad ishî*) 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 between the Vedi and Abavaniya fire on all sides,²⁹) in order to supervene the sacrifice, and prevent it from going.

²⁹ In most ceremonies he oversteps this boundary only towards the south. But at the *Upasad* ceremony it is done on all sides.

They (the divines) say: it is, as it were, a cruel act, when they perform the ceremony of (touching) the melted butter (the Tānūnaptram) near the king Soma.²⁰ The reason is, that Indra, using melted butter as his thunderbolt, killed Vṛitra. (In order to compensate the king Soma for any injury he might have received from the performance of the Tānūnaptram ceremony in his presence) they sprinkle the king (Soma) with water (whilst the following mantra is repeated): *amś'ur amś'ush te deva Soma* (Taitt. 1, 2, 11, 2). When they perform this ceremony near him (Soma), which is, as it were, a cruel treatment of him, then they (subsequently) make him (Soma) by this (sprinkling of water) fat (when lying) on her (the Vēdi), and make him grow.

The king Soma is the fruit of heaven and earth. When repeating the words: *eshta rāyah*,²¹ &c., they (the Hotri priests) throw the two bundles of kusa grass (held in their hands, in the southern corner of the Vēdi), and put their right hands over their left ones²² (to cover the kusa grass). By making a bow to "heaven and earth" (which are represented by those two bundles of kusa grass) they make them both grow.

²⁰ The vessel, containing the Ajya which is to be touched by all the priests and the sacrificer, in order to bind them together by a solemn oath, is placed over the Soma plant which is lying on the Vēdi. To put anything on the king Soma, is regarded as a cruel treatment which is to be atoned for. Soma is to be pacified by sprinkling with water, which ceremony is called *apyaṇam—Soma prayas*.

²¹ These words follow the mantra mentioned above: *amś'ur amś'ush te*, &c. (Taitt. Saṁh. 1, 2, 11, 1., but the text differs a little from that in our Brāhmaṇam).

²² The term used is: *prastare nikhartate*, literally he conceals the two bundles of kusa grass. The concealment is done in the manner expressed in the translation as I myself have witnessed it.

FIFTH CHAPTER.

(The ceremonies of carrying the fire, Soma, and the offerings from their places in the Prāchīna-sāma to the Uttarā Vēdi.)

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).¹ 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 price² at which they purchase the king Soma. She (this cow) may, however, be rebought³; 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 Agniprayana is performed.

¹ This is the meaning of the verb *paś*, 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 Brahmans at the end of the sacrifice.

³ As a rule, the cows given in Dakṣiṇā, cannot be rebought by the giver.

(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 Uttarâ Vedi,) to repeat mantras appropriate (to the ceremony).

(He repeats:) *pra devam devyâ* (10, 176, 2). If the sacrificer be a Brahman, he ought to repeat a verse in the Gâyatri metre; for the Brahman belongs to the Gâyatri metre (has its nature). The Gâyatri 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 Trishtubh, viz:—*imam mahe vidathyâya* (3, 54, 1). For the Kshatriya belongs to the Trishtubh (has its nature). Trishtubh is strength, sharpness of senses and power. By repeating thus a Trishtubh the Hotar makes him (the sacrificer of the Kshatriya caste) prosper through the strength, sharpness of sense and power (contained in the Trishtubh). By the words of the second pada of the verse mentioned: *sasvathkritva idyâya prajabhrrur*, 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 *srisotsu no damyebhir*, &c., i. e. may Agni hear us with the hosts (the flames) posted in his house; may he, 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 prathamô*

(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 *raneshu*, &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 shyâ pra devayur* (10, 176, 3), which is in the Anushtubh 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 *Anushtubh* metre is speech. By repeating (an *Anushtubh*) he thus sends forth speech in speech. By the words *ayam u shyâ* 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), *sahasaschit sahiyân devo jivâdâte krita*, i. e. "the god has been made very powerful by means of (his own) power, in order to preserve

* The author of the Brâhmanam tries to find in the words: *ayam u shyâ* of the mantra in question an allusion to the fable reported in 1, 27, on the Vâch's (speech) residence among the Ghandarvas. But this interpretation is wholly ungrammatical and childish. *Ayam*, the masculine of the demonstrative pronoun, is here, as Sâyana explains, according to the Brâhmanam, taken as a feminine in order to make it refer to *Vâch*, 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 Ahavaniya fire to the Uttarâ Vedi; but its subject is Agni, and not Vâch. I translate it as follows: "This very Hotar (i. e. Agni, whom the Hotar represents) desirous of worshipping the gods, is carried (thither, to the Uttarâ 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 a large retinue of priests and sacrificers)."

(our) lives" signifies, that he (Agni) is the god who, by (our) repeating this verse, is made the pre-server of (our) lives.

(The Hotar now repeats:) *ilāyās tvā pade vnyam*, &c. (3, 29, 4), i. e. "we put thee, O Jātavedas! (Agni) in the place of *Ilā*, in the centre (*nābhi* of the *Uttarā Vēdī*) on the earth to carry up (our) offerings." By *nābhi* (lit. navel) the *nābhi* of the *Uttarā Vēdī* is meant. *Nidkimaḥi* (lit. we put down) means "they are about to put him (Agni) down." The term "*havyāya vulhave*" means: he is about to carry up the sacrifice.

(The Hotar repeats:) *Agne viśvebhīḥ svanika* (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:) *agnavisvebhīḥ*, he makes him (Agni) with all the gods sit. (When repeating the third pada: *hulāyinaṃ ghṛī-tavanṭam*, &c.) a bird's nest, as it were, consisting of sticks of fir-tree wood, an odoriferous gum (*guggul*), a braid of hair (*ūruḍstuhāḥ*), and a kind of fragrant grass, * is prepared (for Agni) at the sacrifice.

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

* The *Nābhi* of the *Uttarā Vēdī* (the altar outside the *Prichina* racks or place for the *Ishtis* with the three fires) is a hole of a quadrangular form in the midst of this altar, filled with *havya* 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 Vēdī*. They are regarded as forming the nest of Agni. As living in this nest like a bird, he is called *hulāyī*.

(The Hotar repeats): *sīda hotaḥ 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 Vēdī*. 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: *derāvīr*, &c. the Hotar provides the sacrificer with life; for "*vayas*" (mentioned in this verse) is life.

(The Hotar repeats:) *ni hotā hotrishadanā* (2, 9, 1), i. e. "the Hotar of great knowledge and skill, who "is brightly shining, sat down on the Hotri-seat (place "for the Hotar), Agni, who deeply comprehends the "inviolable laws (of the sacrificial art), he, the most "splendid (*rasishṭha*) who bears a thousand burdens " (i. e. preserver of all) and has a flaming tongue." By *Hotar* is Agni to be understood; *hotrishadanam* is the *nābhi* of the *uttarā vēdī*. By "he sat down" is expressed, that he was put there. The term "*rasishṭha*" means, that Agni is the most shining (*vasu*) among the gods. The term "*sahasrañbhava*" 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 tram u naḥ* (2, 9, 2), i. e. "thou art our messenger, our

* The verb *yaḥ* has here (as in many other cases) the meaning: to repeat the *Yajur-mantra*.

"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 with his light was awake." Agni is the herdsman (*gopá*) of the gods. He who knowing this, concludes (the ceremony of Agni-prañayanam) 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 Prajapati. He who has such a knowledge prospers through these verses which reside in Prajapati.

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 Uttará Vēdi).

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

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

* The two Havirdhānas, are two carts, on which the Soma, and the other offerings are put, and covered with a cover (*chāndīh*), for carrying all things from the Prachina-raśā to the Uttará Vēdi. The cover consists of grass. See Black Yajurveda, ed. Cowell I. p. 488.

* It is to be taken as third person of the Atmanepadam, not as a first one.

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 yajnasya s'āmbhuvā* (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 Uttará Vēdi)?" (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: *yams iva yatamāne yadaitam* (10, 13, 2), means: these two Havirdhānas, walk together, like twins, their arms stretched. (The second pada of this verse) *pra rām bharan mānushā derayantah* means, that men bring both (these Havirdhānas) when worshipping god. (The third and fourth padas:) *ásidatam* * *loham*, &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 *ásidatam*).

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

¹⁰ This is symbolically to be understood. The author calls the expression *ukthyam rachah* a cover, to which opinion he, probably, was led by the frequency of the term: *uktham rāchi*, i. e., "the Shastrā 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 (*yatasrucā*, 1, 83, 3) is propitiated in the following third pada by *asaṁyata*, i. e. appeased, propitiated.¹¹ By the fourth pada : *bhadrā sāhtir*, &c. he asks for a blessing.

He repeats the Vis'varūpa verse¹² : *vis'vá rūpāni pratimuñchate* (5, 81, 2). He ought to repeat this verse when looking at the upper part (*raráti*)¹³ 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

ādhi drayer, as is said in the A'sval. S'ruta S'utras, 4, 9, and indicated in the Sapta-hautra prayoga. The rule in A'sval., which is strictly observed by the Shrotriya up to this day, runs as follows.—
अधि द्रव्येदेवा उच्यते यत्तु इति अर्धं आरेमेह यवता चेह-
रादी विद्याकपालि प्रतिमुच्यते यवतायां.

t. e. He should stop after having repeated half of the verse *ādhi drayer*, when the bunch of kus'a 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'vá rūpāni*. The form *vyavasta* is contraction of *vyava-sita* (from the root *si* to tie, bind).

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

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

¹³ This translation is made according to oral information obtained from a Brahman who officiated as a Hotar. Śāyana explains it as "a garland of Darbha." It is true a bunch of Darbha grass, consisting of dry and green stalks, the first representing the white, the latter the dark colour, is hung up at the upper part of the two posts (called *methi*) 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 : *varḍham*, as appears from the Yajus, which is repeated by the Adhvaryu at that time : *viśveṣa varḍham aśi*. See Taittiriya Saṁh. 1, 2, 13, 5. and Śāyana's Commentary on it, vol. I. p. 429, ed. Cowell.

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

With the verse : *pari trá girvāyo 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 Darbha¹⁴ (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.¹⁵ Thus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Pratiprasthātār on both sides (of the Havirdhānas) drive in the two stakes (*methi*) 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.

¹¹ The term in the original is *paris'rita*, which literally means surrounded.

¹² This is, *viśveṣa priśham aśi*. See Tait. Saṁh. 6, 2, 9.

(The bringing of Agni and Soma ¹⁶ to the place of the Uttarâ 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 *sāvīr hi deva prathamāya* (As'v. S'r. 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 Brahmanaspatiḥ* (1, 40, 3). They ask: why does he repeat a verse addressed to Brahmanaspati when Agni and Soma are brought? (The answer is): Bṛhaspati (the same as Brahmanaspati) is Brahma. By repeating this verse, he makes Brahma the leader (*purogata*) of both (Agni and Soma), and the sacrificer being provided with the Brahma, does not suffer any injury.

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 Uttarâ Vedi. This ceremony is called *Agni-prapayanam*. 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 Uttarâ Vedi. This is the *Havirdhāna pravartanam*. Then the priests go a third time back to the Prāchīna-vañs'a, and bring Agni (fire), and Soma again. Both after having been removed from the Prāchīna-vañs'a, are put down at the gate, facing their former place. The fire is to be put in the Agnidhriya hearth, in the place of the Uttarâ Vedi (on the left side), and the Soma in the place called Sadas near the Agnidhriya hearth. This ceremony is called: *Agnidhīna-prapayanam*.

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

He repeats a triplet in the Gāyatri metre, which is addressed to Agni: *hotā devo amartya* (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarâ 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): *purastāt 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 diva* (1, 1, 7, 9, 11), and the single verse: *upa priyam* (9, 67, 29). For these two Agnis,¹⁷ that offer which has been taken first, and the other which was brought afterwards,¹⁸ 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 oblation¹⁹ is given to the fire, he repeats: *agne jushasva prati harya* (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a "favour" (on account of the term "*jushasva*" take it favourably! contained in it).

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

¹⁸ This refers to the burnt-offering (*homa*) which is to be thrown into the Agnidhriya hearth.

When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with : *somo jigāti gāturiṭ* (3, 62, 13-15), which is in the Gāyatri 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 (Gāyatri). The words (in the last verse of this triplet): *Somah 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 varuṇas* (1, 166, 4) i. e. "the King Varuṇa and "the As'vins 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 : *antas'cha prajā aditir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats : *śyeno na yonim 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 Varuṇa : *astabhnāt dyām asuro* (8, 42, 1), i. e. "the living "god (Asura) stablished 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 kus'a 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 vandasra 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.*)

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 debarred them¹ (from obtaining such a knowledge) by means of the *Yúpa*, i. e. the sacrificial post. Thence the *Yúpa* is called so (from *yoyipayan*, they debarred). 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-

¹ The term is : *yoyipayan*, 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 Uttara Véd. The sacrificial animal is tied on it.

upon they got aware of the sacrifice, and beheld (consequently) the celestial world. That is the reason, that the *Yúpa* 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 *Yúpa* 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 (every one) who is to be put down by him (the sacrificer). The *Yúpa* is a weapon which stands erected (being ready) to slay an enemy. Thence an enemy (of the sacrificer) who might be present (at the sacrifice) comes off ill after having seen the *Yúpa* of such or such one.

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

He who desires food and wishes to grow fat ought to make his *Yúpa* 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 *Yúpa* of *Bilva* wood, makes fat his children and cattle.

As regards the *Yúpa* 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 *Yúpa* of *Palúsa* wood. For the

"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 with his light was awake." Agni is the herdsman (*gopā*) of the gods. He who knowing this, concludes (the ceremony of Agni-pranayanam) 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 Prajapati. He who has such a knowledge prospers through these verses which reside in Prajapati.

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 Vēdi).

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

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

* The two Havirdhānas, are two carts, on which the Soma, and the other offerings are put, and covered with a cover (*chāndī*), for carrying all things from the Prichina-vaśā to the Uttarā Vēdi. The cover consists of grass. See Black Yajurveda, ed. Cowell I. p. 428.

* It is to be taken as third person of the Atmanepadam, not as a first one.

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 yajnasīya śaṁbhūva* (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 Vēdi)?" (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) *pra rām bhāraṁ mānushā derayantaḥ* means, that men bring both (these Havirdhānas) when worshipping god. (The third and fourth padas: *śīdatam* * *lokaṁ*, &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 *śīdatam*).

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

¹⁰ This is symbolically to be understood. The author calls the expression *ukthyam rachaḥ* a cover, to which opinion he, probably, was led by the frequency of the term: *uktham rachi*, i. e. "the Sūtra 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 *asaṁyata*, i. e. appeased, propitiated.¹¹ By the fourth pada : *bhadrā śaktir*, &c. he asks for a blessing.

He repeats the Vis'varūpa verse¹² : *viśvā rūpāni pratimūṣhate* (5, 81, 2). He ought to repeat this verse when looking at the upper part (*rārūti*)¹³ 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

adhi *dayar*, as is said in the A'sval. S'ruta S'utras, 4, 9, and indicated in the Septa-hautra prayoga. The rule in A'sval., which is strictly observed by the Shrotriya up to this day, runs as follows. —

अधि द्यौर्देवा उच्यन्ते यच्च दधि अर्धं आग्नेह यवता चेन्द्रादी विद्याकपाजि प्रतिमुच्यते यवतायां.

i. e. He should stop after having repeated half of the verse *adhi dayar*, when the bunch of kus'a grass is not yet hung over the two posts. When this bunch is hung over he recites (the second half of that verse, and) : *viśvā rūpāni*. The form *vyavasta* is contraction of *vyava-sita* (from the root *si* to tie, bind).

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

"So called from the beginning words : *viśvā rūpāni*. It refers to the objects of senses becoming manifest again by sunrise. For Saritar the sun, brings forth "all forms."

"This translation is made according to oral information obtained from a Brahman who officiated as a Hotar. Śāyana explains it as "a garland of Darbha." It is true a bunch of Darbha grass, consisting of dry and green stalks, the first representing the white, the latter the dark colour, is hung up at the upper part of the two posts (called *methi*) 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 : *rārūti*, as appears from the Yajus, which is repeated by the Adhvaryu at that time : *viśvā rūpāni* &c. See Taittiriya Saṁh. 1, 2, 13, 3. and Śāyana's Commentary on it, vol. I. p. 439, ed. Cowell.

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

With the verse : *pari trā girvaṇo 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 Darbha¹⁴ (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.¹⁵ Thus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Pratiprasthatar on both sides (of the Havirdhānas) drive in the two stakes (*methi*) 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.

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

¹² This is, *viśvāni prish/ham* &c. See Taitt. Saṁh. 6, 2, 9.

(The bringing of Agni and Soma ¹⁰ to the place of the Uttarâ 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 *sāvīr hi dera prathamāya* (As'v. S'r. 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 Brahmanaspatiḥ* (1, 40, 3). They ask: why does he repeat a verse addressed to Brahmanaspati when Agni and Soma are brought? (The answer is): Bṛhaspati (the same as Brahmanaspati) is Brahma. By repeating this verse, he makes Brahma the leader (*purogata*) of both (Agni and Soma), and the sacrificer being provided with the Brahma, does not suffer any injury.

¹⁰ 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 Uttarâ Vedi. This ceremony is called *Agni-prasayanam*. 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 Uttarâ Vedi. This is the *Havirdhāna pravṛtṭanam*. Then the priests go a third time back to the Prāchīna-vaśā, and bring Agni (fire), and Soma again. Both after having been removed from the Prāchīna-vaśā's, are put down at the gate, facing their proper place. The fire is to be put in the Agnidhriya hearth, in the place of the Uttarâ Vedi (on the left side), and the Soma in the place called Sada near the Agnidhriya hearth. This ceremony is called: *Agnishous-prasayanam*.

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

He repeats a triplet in the Gāyatri metre, which is addressed to Agni: *hotā devo amartya* (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarâ 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): *purastāt 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 diva* (1, 1, 7, 9, 11), and the single verse: *upa priyam* (9, 67, 29). For these two Agnis,¹⁷ that one which has been taken first, and the other which was brought afterwards,¹⁸ 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 ¹⁹ is given to the fire, he repeats: *agne jushasva prati harya* (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a "favour" (on account of the term "*jushasva*" take it favourably! contained in it).

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

¹⁸ This refers to the burnt-offering (*homa*) which is to be thrown into the Agnidhriya hearth.

When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with: *somo jigāti gāturiṣ* (3, 62, 13-15), which is in the Gāyatri 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 (Gāyatri). 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: *tm asya rājā varuṇas* (1, 156, 4) i. e. "the King Varuṇa and the As'vins 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: *antas'cha prajā aditir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats: *s'yo na yonim 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 Varuṇa: *astabhūt dyām 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 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 kuśa grass over it). By repeating at that (time) this verse, the Hotar makes him (Soma) prosper through his own deity, and his own metre (Ṛishṭabh).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with: *erā vandara 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.*)

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 debarred them¹ (from obtaining such a knowledge) by means of the *Yûpa*, i. e. the sacrificial post. Thence the *Yûpa* is called so (from *yoyûpayan*, they debarred). The gods when going up to the celestial world, struck the *Yûpa* 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 *Yûpa* 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 *Yûpa*) precluded the sacrificial secret (from being known). They dug the *Yûpa* out, and turned its points upwards, where-

¹ The term is : *yoyûpayan*, which word is only a derivation from *yûpa*, 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 *Yûpa* itself is a high wooden post decorated with ribands and erected before the Uttara Veda. The sacrificial animal is tied on it.

upon they got aware of the sacrifice, and beheld (consequently) the celestial world. That is the reason, that the *Yûpa* 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 *Yûpa* 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 (every one) who is to be put down by him (the sacrificer). The *Yûpa* is a weapon which stands erected (being ready) to slay an enemy. Thence an enemy (of the sacrificer) who might be present (at the sacrifice) comes off ill after having seen the *Yûpa* of such or such one.

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

He who desires food and wishes to grow fat ought to make his *Yûpa* 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 *Yûpa* of *Bilva* wood, makes fat his children and cattle.

As regards the *Yûpa* 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 *Yûpa* of *Palûsâ* wood. For the

Palās'a is among the trees beauty and sacred knowledge. He who having such a knowledge makes his Yūpa of Palās'a wood, becomes beautiful and acquires sacred knowledge.

As regards the Yūpa made of Palās'a wood (there is further to be remarked), that the Palās'a is the womb of all trees. Thence they speak on account of the *palās'am* (foliage) of the Palās'a tree, of the *palās'am* (foliage) of this or that tree (i. e. they call the foliage of every tree *palās'am*). 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 any thing he might wish for).

2

(The Ceremony of Anointing the Sacrificial Post).

The Adhvaryu says (to the Hotar): "We anoint the sacrificial post (Yūpa); repeat the mantra (required)." The Hotar then repeats the verse: "*Ām-janti trām adhrare*" (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 Yūpa). (The second half verse from "provide us" &c. means: "thou mayest stand or lie, * provide us with wealth."

(The Hotar repeats the mantra.) *Uchchhray-nsra*, &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

* The Brāhmaṇam explains here only the two somewhat obscure verbal forms: *tiśthā* and *śhaya* of the mantra, by *tiśthāsi* (2nd person conjunctive, present tense), and *śhayasi* (2nd person conjunctive, middle voice, present tense), which are in the common Sanskrit language equally obsolete: *tiśthā* stands instead of *tiśthāsi*, 2nd person conjunctive, present tense of the shorter form.

sacrifice (to heaven)." This (verse) is appropriate to (the occasion of) erecting the Yūpa (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 Yūpa. (By the words) "thou hast lain well, grant us," &c., the Hotar asks for a blessing (from the Yūpa).

(The Hotar repeats:) *samidhasya śrayamā-nah*" (3, 8, 2), i. e. "placed before the (fire) which is kindled (here), thou grantest 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 grantest" &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:) *śrūhna ūshu na ūtaye* (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 saritū* "just as the sungod," the (particle) *na* has with the gods the same meaning as *om* (yes) with these (men); * it means *ica*, "like as." By the words:

* Śāyana refers the demonstrative pronoun *ekām* 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 *devānām*; thence 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 Yūpa) a dispenser of food; he is giving them (men) grain; he dispenses (*sanoti*) it. The words, "*am̐jaya rāghatah*" (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:) "*úrdhro* " *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 Yūpa) to burn the wicked Rakshas down. (In the second half verse) the word *charathāya* "that he might walk" is equivalent to *charatūāya* "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:) "*jāto jāyate sudinatre*," &c. (3, 8, 5) i. e. "After having been born, he (the Yūpa) is growing (to serve) in the prime of his life the

* This and the preceding verse properly refer to Agni, and not to the Yūpa, 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 Yūpa, only on account of the word "*úrdhva*" "erected, upwards," being mentioned in them. The Yūpa when standing upright, required mantras appropriate to its position, and these appear to have been the only available ones serving this purpose.

sacrifice of mortal men. The wise are busy in decorating (him, the Yūpa) with skill. He, as an eloquent messenger of the gods, lifts his voice (that it might be heard by the gods)." He (the Yūpa) is called *jāta*, i. e. born, because he is born by this (by the recital of the first quarter of this verse). (By the word) *vardhamāna*, i. e. growing, they make him (the Yūpa) 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 Yūpa (the fact of his existence), to the gods.

The Hotar then concludes (the ceremony of anointing the sacrificial post) with the verse "*yuvā surāsāḥ parivīṭaḥ*" (3, 8, 4.), i. e. "the youth⁵ 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.⁶ (By the words:) "he is finer," &c. he means that he (the Yūpa) is becoming finer (more excellent, beautiful) by this (mantra). By the wise priests (*Kavis*) 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;

⁵ There is a pun between *yuvā*, young, a youth, and Yūpa. By this "youth" the Yūpa is to be understood.

⁶ The limbs of the body are to correspond with the ribands to be put on the Yūpa.

that makes eleven. The *Trishṭubh* (metre) namely consists of eleven syllables (*i. e.* each quarter of the verse). *Trishṭubh* is Indra's thunderbolt.⁷ 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 circumstance, 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 bunch⁸ of Darbha grass (*prastura*) is the sacrificer (also), and Agni is the womb of the gods. By means of the invocation offerings (*ūhuti*) the sacrificer joins the womb of the gods, and will go with a golden body to the celestial world.⁹

The sacrificers who lived after the ancient ones, observed that the *sraru*¹⁰ 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 load of Darbha or sacred grass which has been brought to the sacrificial compound seven *muṣṭis* or bunches, each of which is tied together with a stalk of grass, just as the *Barasma* (Barrow) of the *Parśa*. The several names of these seven bunches are : 1) *yajamāna-muṣṭi*, the bunch kept by the sacrificer himself in his hand as long as the sacrifice lasts. 2) Three bunches form the *Barkia*, or the covering of the Vell on which the sacrificial vessels are put. These are unhassened and spread all over the Vell. 3) *Prastara*. This bunch which must remain that is put over the Darbha of the Vell. 4) *Paribhṛānti*. From this bunch the Adhvaryu takes a handful out for each priest, and the sacrificer and his wife, which they then use for their seat. 5) *Veda*. This bunch is made double in its first part ; the latter part is cut off and has to remain on the Vell ; it is called *parivṛāṇa*. 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, *prastara* cannot mean the bunch which is put on the Vell, but we must understand by it the *Yajamāna-muṣṭi*.

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

¹⁰ *Sraru* means "shavings." A small piece of the Yūpa is put into the *Juhū* (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*¹¹ he releases himself (by being represented by the animal) from being offered to all deities.¹²

They say : the animal to be offered to Agni-Soma, must be of two colours,¹³ 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 Vritaghna (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

¹¹ The name of the animal, or animals, sacrificed on the day previous to the Soma festival, as well as that of the day itself, is *Agnishomiya*.

¹² The same idea is expressed in the Kaushitaki Brāhmaṇam 10, 3. अग्नीशोमयोर्वा एव आहवापयन्ते यो होतुर्न स यदुपवचते ऽग्नीशोम्यं ययमाहवत आहवनिहवन्ते देवास्तेव तेन आह्वानं निष्क्रियामनो भूमाव वचने नमनादु तस्य नाजीयान्. i. e. He who is initiated (into the sacrificial mysteries) falls into the very mouth of Agni-Soma (to be their food). That is the reason, that the sacrificer kills on the day previous to the Soma festival an animal being devoted to Agni-Soma, thus redeeming himself (from the obligation of being himself sacrificed). He then brings his (Soma) sacrifice after having thus redeemed himself, and become free from debts. Thence the sacrificer ought not to eat of the flesh of this (animal).

¹³ White and black according to Śāyana.

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.

¹⁴ The so called *Apri* verses, i. e. verses of invitation, occupy at the animal sacrifice the same rank which the *prayjnas* have at the *Ishṭis*. By means of them certain divine beings (who do not get any share in the principal part of the sacrifice) are invited and satisfied chiefly with butter. The number of these *prayjnas* or *Apri* verses varies according to the *Ishṭis*, of which they are the introductory part. At the common *Ishṭis*, such as *Dars'a-pārnima* there are five (see As'v. Sr. 8, 1, 5), at the *Chāturmāsya-ishṭi* we have nine (As'v. 2, 10), and at the *Pashu-ishṭi* (the animal sacrifice) there are eleven used (As'v. 3, 2). The number of the latter may however rise to twelve, and even thirteen (see Max. Müller's History of Ancient Sanscrit Literature, p. 404). At all *Prayjnas* at the common *Ishṭis* as well as at the sacrificial sacrifice, there is a difference in the second deity. Certain *Gotras* must invoke *Tanūnapāt*, others must choose instead of this deity *Narīdāmsa*. This is distinctly expressed in the words तन्मपाद्म आहव्य वेमिति द्वितीये (प्रवाजः)

अहव्य वसिष्ठमहाविष्वक्वराजमथेया नरादथे अग्र आहव्य वेमिति तेषां. Asv. 1, 5), i. e. the second *Prayjja* mantra (at the *Dars'a Pārnima* "Ishṭi") is : "may *Tanūnapāt*, O Agni, taste of this melted butter" ; but a different mantra is used by the *Vasishṭas*, *Funakas*, *Attris*, *Vaishyasyas* and individuals belonging to the royal caste. They use the mantra : May *Narīdāmsa* O Agni ! taste of the melted butter ! " On the distribution of the ten *Apri* hymns of the *Rigveda* *Samhita* according to the *Gotras*, see Max. Müller's History of Ancient Sanscrit Literature, p. 404. It clearly follows from this distinction between the invocation of the two deities *Tanūnapāt* and *Narīdāmsa* (both representing a particular kind of Agni), that certain *Gotras* regarded *Tanūnapāt*, others *Narīdāmsa* as their tutelary

(First) he recites a Yājyā verse for the wooden sticks (*samidhah*) which are used as fuel.¹⁵ These are the vital airs. The vital airs kindle this whole universe (give life to it). Thus he pleases the vital airs and puts them in the sacrificer.

He repeats a Yājyā verse for *Tanūnapāt*. The air inhaled (*prāṇa*) is *Tanūnapāt*, because it preserves (*apāt*) the bodies (*tanraḥ*).¹⁶ Thus he pleases the air inhaled, and puts it in the sacrificer.

He repeats a Yājyā verse for *Narās'aṁsa*. *Nara* means offspring, *aṁsa* speech. Thus he pleases offspring and speech, and puts them in the sacrificer.

He repeats the Yājyā for *Ilaḥ*. *Ilaḥ* means food. Thus he pleases food and puts food in the sacrificer.

He repeats a Yājyā for the *Barhis* (sacred grass). *Barhis* is cattle. Thus he pleases the cattle and puts it in the sacrificer.

He repeats the Yājyā for the gates (of the sacrificial place). The gates are the rain. Thus he pleases (fertility) and puts it into the sacrificer.

He repeats the Yājyā for Dawn and Night. Dawn and Night are day and night. Thus he pleases day and night and puts them into the sacrificer.

He repeats a Yājyā for the two Divine Hotars.¹⁷

deity or rather as one of their deified ancestors. These Aprī verses seemed to have formed one of the earliest part of the Aryan sacrifices; for we find them in the form of *Afrigin* also with the Parā. See my Essays on the Sacred language, writings and religion of the Parā, p. 241.

¹⁵ The formula by which each Aprī verse is introduced, is *देवेयमाग्ने*. For each verse there is a separate *pratihā*, i. e. order, requisite. This is given by the *Maitrācaruṇa* priest to the Hotar, which always begins with the words *देवा यजन्*, and the name of the respective deity *उनिषत्तन्मन्त्रात्* (&c.) in the accusative. See *Vājasaneyā Saṁhitā* 21, 20-40.

¹⁶ This etymology is apparently wrong. Śāyana explains it in a similar way by *darīram na pātayati*, he does not make fall the body.

¹⁷ They are, according to Śāyana's Commentary on the *Higveda Saṁhitā*, l. p. 105 (ed. Müller) the two Agnīs, i. e. the fire on earth,

The air inhaled and exhaled are the two Divine Hotars. Thus he pleases them and puts them into the sacrificer.

He repeats a Yājyā for three goddesses.¹⁸ 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 Yājyā for *Tvashtar*. *Tvashtar* is speech. Speech shapes (*tūṣhti*), as it were, the whole universe. Thus he pleases speech, and puts it into the sacrificer.

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

He repeats a Yājyā for the *Śrādhākṛitā*.¹⁹ These are a firm footing. Thus he puts the sacrificer on a firm footing.

He ought to repeat such Aprī 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 Mādhyama's Commentary on the *Vājasaneyā Saṁhitā*, p. 678, ed. Weber.

¹⁸ They are: *Iṣi* (Agni), *Sarasvatī* (speech), and *Mahī* or *Dhīrati* (earth), see *Vājasaneyā Saṁhitā* 21, 37.

¹⁹ In the last Prayāja at every occasion, there occurs the formula *śrādhā* along with all the deities of the respective *Ishti* of which the Prayājas form part. There are as many *śrādhā*, as there are deities mentioned. The pronunciation of this formula is called *śrādhākṛiti*. Besides the regular deities there are mentioned the *devā dīpanti*, i. e. the deities who drink melted butter. To make it clear I write out the fifth Prayāja of the *Dikshapīṭya Ishti* *देवेयमाग्ने स्वादादि*

स्वादा देवा स्वादाद्यादिषू स्वादा देवा आग्नेया सुवागा अग्ने आग्नेया यजन् येषु. i. e. (may the Gods) for whom we sacrifice, Agni, Soma, Agni-Vishnu, and the gods who enjoy melted butter become pleased and eat of (this) melted butter, "each of them being invited by (*śrādhā*)".—*Sapta haṁtra*. The latter means nothing but "well spoken" (the *εὐφροῦν* of the Greeks).

(The carrying of fire round the sacrificial animal.)

When the fire is carried round ¹⁰ (the animal) the Adhvaryu says to the Hotar: repeat (thy mantras). The Hotar then repeats this triplet of verses, addressed to Agni, and composed in the Gâyatri metre: *agnir hotâ no adhvare* (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 *rajapati* (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.¹¹

¹⁰ This ceremony is called *parvagnikriya* and is performed by the *Agnid* priest. He takes a firebrand from the Ahavaniya fire and carries it on the right side, thrice round the animal which is to be sacrificed.

¹¹ Agni himself is the deity of the hymn in question; it is in Agni's metre, i.e. Gâyatri.

¹² This second *pralâha*, or order of one of the Hotars, who is here the Maitrâvaruṇa to the Hotar to repeat his mantras, is called *upapralâha*. At the animal, as well as at the Soma sacrifices, the orders for repeating the Yajur mantras are given by the Maitrâvaruṇa. As symbol of his power he receives a stick which he holds in his hand. The Adhvaryu gives at these sacrifices only the order for repeating the Anuvâkyas.

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

They ask: why does the Maitrâvaruṇa proceed to give his orders, if the Adhvaryu orders the Hotar to recite? (The answer is:) The Maitrâvaruṇa 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 ¹⁰ speaks the speech of the Asuras which is not agreeable to the Devas. If the Maitrâvaruṇa 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).

(The formula to be recited at the slaughter of the animal. See As'v. S'r. 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

¹⁰ If "mind and speech" are unconnected.

¹¹ It is called the *Adhrigu-pralâha-mantra*, i.e. the mantra by which the Adhrigu is ordered to kill the animal. The word used for "killer, slaughterer," is "*Samiti*" 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-shomâs, to whom the sacrificial animal is devoted. Sây. says: another Sâkhâ has *Medha-parâga*. In the Kaushîtaki Brâhmanam 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*¹³ "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. He (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.

¹³ This change in the formula is called *āha*. See Śāyana's introduction to Rigveda vol. I., p. 10, 11, ed. Müller.

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 kashyapas, its loins should be unbroken (entire); (make of) *its thighs* (two pieces like) *two shields, of the two kneecaps* (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.

7

Present the evil spirits with the blood! For the gods having deprived (once) the evil spirits of their share in the Haviryajnas (such as the Full-and-New-moon offerings) apportioned to them the husks and smallest grains,¹⁴ 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

¹⁴ Probably another name for *kārma*, i. e. tortoise, See Ś'atapatha-brāhma. 7, 5, 1, 2.

¹⁵ 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 sacrifices.) So do the Apastambas.—Śāy.

deprives the evil spirits of any other share in the sacrifice.¹⁶ They say : one should not address the evil spirits in the sacrifice, any evil spirits which ever they might be (Rakshas, Āsuras, &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 cut¹⁷ the entrails which resemble an owl (when taking out the omentum), nor should among your children, O slaughterers! or among their

¹⁶ According to the Apastamba Sūtras, the priest takes the thick ends of the sacrificial grass in his left hand, besmears them with blood, and by the recital of the words, *rakṣasam bhago si, i. e.* "thou art the share of the evil spirits," he shakes it up and down, and pours it out from the middle of the bunch. See also the *Hiranyaka-śrīra Sūtras*, 4, 12.

¹⁷ *Rāvishtha* is here to be traced to the root *rw* = *lu* to cut, *r* being put instead of *l*, just as we have here *urūda* instead of *ulūda*, an owl. Śāyana explains : *lacanam kuruṇa. Rāvita*, a cutter, and *rorat* conjunct, are traced by Śāy. to the root *rw*, to roar ; but there is no reason to take the word here in another sense than *rāvishtha* in the preceding sentence.

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 Adhriṅu* (and ye others), *kill* (the animal), *do it well ; kill it, O Adhriṅāu*. After the animal has been killed, (he should say thrice :) *Far may it¹⁸* (the consequences of murder) be (from us). For *Adhriṅu* among the gods is he who silences¹⁹ (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 Hotar²⁰ 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 suffocate the animal and those who butcher it, in all that they might transgress 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 Brāhmaṇam; for he takes it as *apāpa*, i. e. guiltless, and makes it the name of one of the divine slaughterers.

¹⁹ He is the proper *Samita* 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 *prāśhas* 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 Purodās'a, 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.²¹

The gods killed the horse; but the part fit for being sacrificed (the *medhu*) 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 (*bos goavus*).

The gods killed the sheep; but the part fit for being sacrificed went out of the sheep, and entered

²¹ In the original: *kimpurusha*. According to the original etymological meaning, the word signifies "a deformed or low man." In later mythology the *kimpurushas* or *kinnaras* were attached to Kuvra, the god of treasures. They were regarded as musicians. But this meaning is certainly not applicable here. The author very likely means a dwarf.

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 *Śurabha*.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 Purodās'a 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 Purodās'a) ! 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 Vedic times.

(The relation of the rice cake offering to that of flesh.
The Vapâ and Purodâs'a offerings).

The Purodâs'a (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 husks²⁴ 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 part²⁵ is in the rice, are the bones (of the animal). He who offers the Purodâs'a, offers the sacrificial substance of all animals (for the latter is contained in the rice of the Purodâs'a). Thence they say: the performance of the Purodâs'a offering is to be attended to.

Now he recites the Yâjyâ for the Vapâ (which is about to be offered): *yuram etâni 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).²⁶ But others say: he should eat when the Vapâ is offered; for the Hotar

²⁴ The husks, *tusha*, fall off when the rice is beaten for the first time; the thinnest particles, which fall off, when the grains are completely made bare and white by continued beating, are called *phalliharapâs*.

²⁵ *Kîñchikham adram*. *Kîñchikha* is an adjective of the indefinite pronoun *Kîñchit*, having as Sây. remarks, the sense of "all."

²⁶ The text offers some difficulties; it literally means: he should not eat of the Dikshita, which latter word can here not be taken in its usual sense, "one initiated into the sacrificial rites," but in that of a thing consecrated to the gods. Sây. gets over the difficulty by inserting the word *grîhe* after *dikshitasya*, and understands it of a meal to be taken in the house of a sacrificer when the Vapâ offering is performed.

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.²⁷

Now follows the Yâjyâ verse for the Purodâs'a (mentioned): *ânyam divo mâtaris'vâ* (1, 93, 6). i. e. Mâtaris'vâ brought from heaven another (Soma);²⁸ 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 Yâjyâ for the Purodâs'a 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 *Svish-takrit* of the Purodâs'a. 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 *Ilâ* (and eats from the Purodâs'a). For *Ilâ* 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 Manotû).

The Adhvaryu now says (to the Hotar): recite the verses appropriate to²⁹ the offering of the parts of the

²⁷ As a Yajamâna he is allowed to eat again.

²⁸ This refers to the legend of Soma being abstracted from heaven by the Gâyatri in the shape of an eagle, or by Mâtaris'vâ, the Prometheus of the Vedic tradition. See Kuhn, *Die Herabkunft des Feuers und Göttertrank*. Alt. Br. 3, 25-27.

²⁹ After the Vapâ (omentum) and the Purodâs'a, which forms part of the animal sacrifice have been thrown into the fire, the

sacrificial animal which are cut off for the *Manotâ*.³ He then repeats the hymn : Thou, O Agni, art the first *Manotâ* (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 *Manotâ* are being cut off? (The answer is :) There are three *Manotâs* among the gods, in which all their thoughts are plotted and woven, viz., *Vâch* (speech), *Gâna* (the cow), and *Agni*, in every one of whom the thoughts of the gods are plotted and woven ; But Agni is the complete *Manotâ* (the centre for all

Adhvaryu offer different parts of the body of the slaughtered animal. Most of them are put in the *Juhâ*—ladle, some in the *Upabhrît*. For the *Adhvaryu* generally holds when giving an oblation, two ladles, *Juhâ* and *Upabhrît*, 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 *Kâtîya* (0, 7, 0-11) and *Hiranyankes'î Sûtras* (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 *yakrit* in *Kat.*, and *tanuman* in the *Hiranyankes'î* and *Dâudhânyas Sûtras*), the two reins (*vakhdn* in the *K.*, *atastn* in the *H.* and *B. Sûtras*), the left shoulder blade (*aryam doe* in *H.* and *B.*, *aryasakthipûr-ranajâham* in *K.*), the right part of the loins, the middle part of the anus. These are put in the *Juhâ*. The remainder, the right shoulder blade, the third part of the anus which is very small, and the left part of the loins are put in the *Upabhrît*. Besides the penis (*varshishtha*), the straight gut (*vanishtha*), and the tail are cut off for being sacrificed. If the parts to be given with the *Juhâ* and *Upabhrît* are fried and dripped over with melted butter, then is the *Hotar* ordered to repeat the *Anuvûkyâ* mantra by the words : *manotâyîhi harisho aradipumannasya annbrâhi*, i. e. "repeat a mantra to the offering, which has been cut off for the *Manotâ*." This offering which is called the *angayûga* is given to the *Manotâ*, the weaver of thoughts, who is said to be Agni.

³ The word is explained by *Sâyana* as a compound of *man* and *otâ*, 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 : *prathamâ manotâ*, "the first weaver of thoughts," which means about the same as "the first poet or priest," another denomination of Agni.

thoughts); for in him all *Manotâs* are gathered. From this reason the priest repeats verses as *Anuvûkyâs* 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 *Yâjyâ* to the offering. This verse ensures, on account of the words "food" (*harisho*) and "waiting for you" (*prasthitasya*), 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.⁴¹

He gives an offering to *Vanaspati*⁴² (the vegetable

⁴¹ The verses should be always in accordance with the sacrificial act.

⁴² The offering of melted butter to *Vanaspati* (in form of the *Yûpa*) takes place immediately after the so-called *varshikâna*, or the offering of the water in which entrails (heart, &c.) of the slaughtered animal have been fried. In the *Apastamba Sûtras* the performance is thus described as *Sây.* mentions. The *Adhvaryu* puts a plant on the *Juhâ* (large ladle), takes oncelliquid *âjyâ* (melted butter), drips it twice about it (the plant), and says to the *Hotar* : address *Vanaspati*. He then first repeats an *Anuvûkyâ* : *devrbhyo vanaspataye*. I give here the text of this mantra, which I found in its entirety only in the *Septa-hâutra pravâga* :

देवभ्यो वनस्पत इवोषि विरम्भपत्रं प्रदिशसे अर्धं । प्रदक्षिणिद-
मन्वा विदूष सतस्य वक्षि पथिभो रजिष्ठोम् ॥

i. e. Mayst thou, O tree (the *Yûpa*), with golden leaves of old, who art quite straight, after having been freed from the bonds (with which thou wert tied), carry up, on the paths of right, turning towards the south, the offerings for thy own sake to the gods ! (The "bonds" refer to the cord with which the animal was tied to the *Yûpa* ; they are to be taken off. The golden leaves refer to the decoration of the *Yûpa* with ribands. "For thy own sake ;" this offering belongs to himself.)

After the *Hotar* has repeated this *Anuvûkyâ*, the *Matrâvaruna* then gives the *prâisha* (orders) to repeat the *Yâjyâ* mantra by the words : *होता यज्ञहन्तारि*, &c. (See the mantra in full in the *Vâjasaneyâ-Sâmhitâ*, 31, 4th, with some deviations).

The *Hotar* thereupon repeats the *Yâjyâ* mantra, which runs as follows :—

ये देवमानवे । वनस्पते रजमवा विषय सिद्धमन्वा ययुजमानि
विदाव् । वय देवा विधिषो इवोषि मे देवतावनस्पतेषु वेवा ।
वेवद ।

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 Purodâśa 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 Purodâśa 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 Vapâ (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 Anuvâkyâ (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, 75, 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 Jâtavedas!" 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" (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."

* By *medas*, Sây. understands the Vapâ, 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 Adhriḡu! drip 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 Vapā) taken out of the midst (of the belly); these drops (of melted butter) drip on this thin skin^a (the Vapā), carry them severally up to the gods!" the priest pronounces the formula *Vaushat!* for the drops (and thus concludes the offering of the drops).

He then repeats the same formula (the Anuvash-atkāra 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 Svāhākritis and the offering of the Vapā).

They ask: which are the Puroṇuvākyās, the Praishas and the Yājyās for the call: svāhā^a? (The

^a From this passage it is clear that by *medas* in the whole of this hymn, the *Vapā* or omentum is to be understood; for it is called here *svāhā*, i. e. skin, which (although it is very thin) it resembles.

^a The author of the Brāhm. alludes here to a practice which appears to be contrary to the general rules established regarding the offering of oblations. To make it clear, I here extract the passage concerning it from the Manual, used by the seven Hotri priests (called *Sapta hantṛa*). On pp. 22, 23 of my manuscript it is said, that

answer is:) The Puroṇuvākyās are just the same as those recited (for the drops), the Praishas and the Yājyās are also the same. They further ask: which are the deities for these Svāhākritis? (To this) one should answer, the *Visṇu derāḥ*; for there are (at the end) of the Yājyā the words, "may the gods eat the oblation over which Svāhā! is spoken."

The gods conquered by means of the sacrifice, austerities, penances, and sacrificial oblations the heavenly world. After the Vapā 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 Vapā (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 Vapā, is requested by the Maitravaruna (who then gives the *praiśha*, i. e. order) to make the Svāhā (*svāhākritis*, i. e. the pronunciation of the formula: svāhā! of the *ājyā*, the *medas* (Vapā) of the drops dripping from the Vapā, of the *Svāhākritis* in general, and of the verses which are addressed to the oblations in the hymn mentioned (*nam no yajnam*, 3, 21, see above). This order the Maitravaruna concludes by the words: "Svāhā! the gods pleased with the *ājyā* may first taste the *ājyā*! Hotar, repeat the Yājyā!" Thereupon the Maitravaruna repeats a Puroṇuvākya for the offering of two portions of *ājyā*. Then the Maitravaruna orders the Hotar to recite two Yājyās, one for Agni, the other for Soma, in order to induce these deities to accept the offering given after the recital of the Yājyā. After having repeated them he is ordered to repeat the Yājyā for the *medas* (Vapā), addressing *Agnishomdu*.

Now the deviation from the general adopted rules of the sacrificial practice is, the formula Svāhā is here several times used without having a proper Anuvākya and Yājyā. To this practice some performers of sacrifices had raised some objections. But the author of our Brāhm. defends the practice, asserting that the Puroṇuvākyās required for the Svāhākritis are included in those mentioned for the drops (p. 100), their *praiśha* is contained in the general *praiśha*, in the words: *hotar agnim vaushat*, may the Hotar recite the Yājyā for Agni! &c., which formula the different Svāhās follow, one of which is, *svāhā svāhākritinām* (see above); and their Yājyā comprised in the general Yājyā, which is according to the *Asvādhy. Sutr.* 3, 4, the last verse of the *Apri sūktā*.

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^a (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^b melted

butter for the Vapâ in the ladle, then follows a thin gold plate, the Vapâ, 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 Vapâ, 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 Vapâ oblation consists of five parts.^c

Man is composed of five parts, viz. hairs, skin, flesh, bones, and marrow. The priest having (by the Vapâ 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 Prâtar-anutâka, 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 As'vins (twilight); they come, if each of them is addressed in mantras of seven different

^a See Alt. Br. 1, 18.

^b The technical term for this proceeding is *upa-starapam*.

^c 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 a 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 savings 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

⁸ To each of these three deities are mantras in the following seven metres addressed: *Āyatrī, Anushūp, Trishūp, Brihatī, Ushnih, Jagatī, and Panthī.*

⁹ This appears to be the meaning of: *mahati rātryāh*. Śāy. explains it rather artificially "as the great portion of the night following the day on which the animal sacrifice for *Agnishomīya* had been performed."

¹⁰ The author alludes here to the relation of subjects to the king, and of pupils to their teacher.

¹¹ By *śakuni* only the cock is to be understood. The original form being *hahuni*, we are reminded of the very word "cock." Great importance is attached to this bird in the Zend-Avesta, where it is named *pero-daro*.

mouth (the very end) of the goddess *Nirriti* (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: *ūpō revatīr*, i. e. the wealthy waters (10, 30, 12). *Āpo*, i. e. waters, means all deities, and *revatīr* (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

¹² The term used is, *upākṛoti*.

¹³ Śāy. understands here by *speech* the worldly common talk, by *Brahma* the sacred speech, the repetition of the mantras.

joy when he was repeating the Prâtar-anuvâka. He who has such a knowledge (i. e. who commences his Prâtar-anuvâka by the same verse), commences his Prâtar-anuvâka with a joint address to all the gods.

The Devas. were afraid of the Asuras robbing them of their early morning sacrifice (the Prâtar-anuvâka), 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 (*apô napirya*), it is in the Trishtubh (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.

17.

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 Anukramanikâ the deity of the song in which this verse occurs, is called *Apo napirya*.

¹⁵ *Vâch* has the power of destroying, under certain circumstances, the sacrificer.

¹⁶ According to Sây. 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 Prajâpati. Prajâpati 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). Prajâpati is the year. For after he is produced (*prâjanyamâna*), the whole universe is produced (*prâjâyate*).⁴ He who has such a knowledge, obtains, if being born after Prajâpati (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 Gâyatri consists of eight syllables (three times eight). The gods being of the nature of the Gâyatri, 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 Gâyatri.

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 Prajâpati

is boundless. To Prajāpati belongs the recitation which makes up the Prātar-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 unlimited¹⁸ 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) cattle¹⁹ 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 As'vins; 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 Prātar-anuvāka be repeated? It is to be repeated²⁰ 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 Prātar-anuvāka are to be recited pada (foot) by pada.²¹ 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, Apastamba counts man.

²⁰ That is to say: he should take together all the verses in the Gāyatri, or in the Trishubh or other metres, without mixing them.

²¹ There are in most cases four.

has four feet, (if he do so) he obtains cattle. He should repeat it by half verses. When he repeats it in this way, (then he does so for securing) a footing (to the sacrificer). Man has two legs, and animals have four. He thus places the two-legged sacrificer among the four-legged animals.²² Thence he should repeat the Prātar-anuvāka only by half verses.

They ask: the (metres of the) Prātar-anuvāka being developed,²³ how do they become then undeveloped? The answer should be: if the Brihati metre is not moved from its centre.

Some deities have a share in the invocation offerings, others in the Stomas (the chants of the Sāma singers), others in the metrical verses (*chhandas*) repeated (by the Hotar). By means of the invocation offerings (*āhutis*) one makes pleased those deities who have a share in these offerings, and by means of the chants and recitations those also who have their shares in the Stomas and metres. He who has such a knowledge, makes pleased and well-disposed both parties of deities (those who have their share in the invocation offerings, and those who have theirs in the Stomas and metres).

²² 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.

²³ As'v. S'r. Śātr. 4, 13. The regular order of metres which commences by Gāyatri and goes on by Ushnih, Anushubh, &c. based on the increase by four syllables of each subsequent metre, is not kept in the Prātar-anuvāka. Ushnih is here not second, but fifth, Anushubh is second. The expression *vyāha* means, one metre being produced by an increase of the number of syllables out of the preceding metre. This increase in the Prātar-anuvāka goes as far as the fourth metre, the Brihati, which is the centre; then the turn from the lower number to the higher commences again. The first turn is Gāyatri, Anushubh, Trishubh, and Brihati; the second Ushnih, Jagati, and Paṅkti. There being after the Brihati a return to lower numbers, the development is stopped: thence the Prātar-anuvāka is *vyāha* 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, Priyapati, and Vashat-kâra. The not Soma-drinking gods are: eleven Prayujas,²⁴ eleven Anuyujas,²⁵ and eleven Upayujas.²⁶ They

²⁴ These are the eleven verses of the Apri hymns, see 2, 4.

²⁵ At the animal sacrifice there are eleven Anuyujas required. This is briefly stated in As'v. S'r. Sûtras 4, 6, where, however, in addition to those occurring at a previous sacrifice (Chaturmâsya Isht!), only two are mentioned; and on reference to the rules on the Chaturmâsya Ishti (2, 16), we find also in addition to three which are supposed to be already known, only six mentioned. The three primitive ones are then to be found in the rules on the Darśa pûrnîma-Ishti (1, 8). The formula is for all Anuyujas the same. First comes the name of the respective deity in the nominative, then follow the words: *rasurane vaudhryanya retâ* (or *ritâm*, or *vyantâ*). The first Anuyuja, which is addressed to the *arkis*, or sacrificial seat, runs for instance, as follows: देवैर्बर्हिषेभ्यस्ते वसुधेयस्य ऋतू i. e. "may the divine sacrificial seat, O giver of wealth (Agni)! taste of the wealth (food) which is to be put by." The latter expression refers to the remainder of the sacrificial food which had been eaten by the priests and the sacrificer just before the offering of the Anuyujas. 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 *rasu* is frequently used with reference to food at the time of eating the remainder of the sacrifice. See 2, 27. The order of the Anuyujah deities at the animal sacrifice is the following: 1) *devir devirak* (the gates), 2) *ushîni-nakâti* (dawn and night), 3) *devi joshir* (satiation), 4) *âry and âkûti* (vigour and oblation), 5) *daitya hotârâ* (the two divine Hotars, i. e. the fire on earth and that in the sky), 6) *tiaro devir* (the three deities: *Ish, Sarasvatî, and Bhîratî*, see 2, 5), 7) *barkis*, 8) *narissâmes* (see 2, 5), 9) *vanaspati*, 10) *barhir vîritimâm* (the stalks of kusa's grass, thrown in water jars), 11) *Agni Srishthirî*.

²⁶ The *Upayujas*, or supplementary offerings, accompany the Anuyujas. At the same time that the Hotar is repeating the Anuyuja mantras, and the Adhvaryu is throwing at the end of each an oblation into the fire, the Pratiprasthatar, who is the constant assistant of the Adhvaryu, offers eleven pieces of the guts of the slaughtered animal, and accompanies his offerings with eleven Yajusmantras, (see them in the Vajasaneya Samhitâ 8, 21, and Taittiriya Samh. 1, 8, 11). All conclude with: *ardha*. On comparing their text in the Vajasaneya 8, with that in the Taittiriya 8, we find some differ-

have their share in the sacrificial animal. With Soma he pleases the Soma-drinking deities, with the animal those who do not drink Soma. Thus, he who has such a knowledge, makes both parties pleased and well-disposed.

He concludes with the verse: *abhûd ushâ rusâtapasur* (5, 75, 9), i. e. aurora appeared with the roaring cattle.

They ask: if he repeats three liturgies (*krntus*)²⁷ addressed to Agni, Ushâs, and the As'vins, how can his concluding (the whole liturgy) with one verse only be accounted for? (The answer is:) all three deities are contained (in this verse). (The first pada:) "aurora appeared with the roaring cattle," is appropriate to Ushâs. (The second pada:) "Agni is put in at the proper time," belongs to Agni. (The second half verse:) "O ye mighty (brothers!) your immortal carriage is yoked, hear my sweet voice!" belongs to the As'vins. When he thus concludes with (this) one verse, then all three liturgies have their place in it.

ences in the order of these mantras. The deities are the same. They are according to the Taitt. 8, the following ones: 1) Ocean, 2) Air, 3) Savitar, 4) Day and Night, 5) Mitravaruna, 6) Soma, 7) the Sacrifice, 8) the Metres, 9) Heaven and Earth, 10) the Divine Clouds (*nabhâs*, invoked for giving rain according to Sayana's commentary on the Taitt. 8, vol. I, p. 540, ed. Cowell), 11) Agni Vais'vanara. The Hotar has nothing to do with the Upayujas. All is performed by the Pratiprasthatar. We find the whole ceremony minutely described in the Itiranyake's-S'rauta-Sûtras (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 *Dhishanya*, or small fire-place behind which the Hotar is sitting, and which is between the Agnidhra and Marjâll fires. 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 Prâtar, anuvâka which introduces the Soma sacrifice.

THIRD CHAPTER.

(The Apo naptriya ceremony. The Upāsāna and Antaryāma oblations. The Hotar has no share in the Bahishparamāna meal. The libation for Mitrā-Varuna to be mixed with milk. On the Purodāsās belonging to the libations. Harish-pāṁkti. Akshara-pāṁkti. Narāśaṁsa-pāṁkti. Savana-pāṁkti).

19.

(Story of the Śūdra Rishi Kavasha¹).

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

¹ In the Kaushītaki Brāhmaṇam (12, 3) the story of Kavasha is reported in the following way:—

कावशाः परकात्या उपमापन नवावि कवशो मध्ये निषणाह । तं चेन
उपोदुदका येन पुत्रो ऽपि न वच नवाह नवायिष्याम इति च च
मुहः प्रवप्यदत्तनीनेनेन कश्चेन गृहाव । तं देवमग्नेवाह न च देवे
निदाता एव नेमिरे तं वाग्वाह्योपुक्तं च नमस्ते अमुना नो विचोरेम
वे नः चेहे ऽपि च मेवमग्नेनीति । तं च वप्यपयां चमुकस्य च कोषं
विनिवृत्तः । च एव कवशोव नहिना कश्चनचामवेदिना ।
i. e. the Rishi called the "middle one" (Gṛtsameda, Vāśāmitra, Vāmadava, Atri, Bharadvāja, Vasishtha, are As'v. Gṛihya Sūtras, 3, 4), held once a sacrificial session on the Sarasvati. Amongst them there sat 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." Having become angry, he ran to the Sarasvati, and obtained her favour by means of this hymn (*pru deratrā brahmaṇe*). She followed him. These Rishi 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 sacrifice, 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 Kaushītaki Brahm. (12, 1):—

son of Ilūsha, from (their) Soma sacrifice, (saying) How should the son of a slave-girl, a gamester, who is no Brahman, 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 naptriyaṁ : *pru deratrā brahmaṇe gātur etu, &c.*, i. e. may there be a way leading to the gods for the Brahman (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 *Parisāraha* (from *enam-karasham-parisāraha*). As Sarasvati had surrounded him on all sides, the Rishis said, the gods know him; let us call him back. All consented, and called him back. After having called him back, they made Apo naptriyaṁ, by repeating: *pru deratrā brahmaṇe* (10, 30); by its means they obtained the favour of the waters and of the gods. He who having this knowledge, makes the Apo naptriyaṁ,² obtains the favour of the waters and the gods, and conquers the highest world (the heavenly-world).

न च स पुरा वप्यमुहो रक्षानि मोक्षेयवो मागवमिनि । न देवे ऽप्यो
ऽह मागवमिनि एव मागवमिनि कश्चनचामवेदिना । न देवे ऽप्यो
चदमर्च्यं प्र देववा प्रमणे मागुदेमिनि नदमग्नेनेन वप्यमुहो रक्षानि
मोक्षेयवो ऽप्योवच ।

Of old the Rakshas, the disturbers of the sacrifice, guarded the waters on the bathing places. Some persons had come to the waters. Thereupon the Rakshas killed them all. Kava-ha then saw this hymn which comprises fifteen verses: *pru deratrā*. He then repeated it, and by means of it turned the Rakshas from the bathing places, and killed them.

² 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 do 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.³

20.

(The ceremony of mixing the Vasatirari and Eka-dhanā waters.)

After having repeated these (first) nine verses (of the hymn, 10, 30) in the same order as they follow (one another in the Saṁhitā), he repeats the (11th verse), *kinotā no adhvaram*, &c. as the tenth, and (after it, he adds the 10th :) *śuvrīritatir*, when the waters⁴ filled (in jars) by the *Eka-dhanas* are

³ 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 *Apō napitryam* ceremony, or the joining of the water jugs. My statements are taken from a Soma prayoga (a manual of the Adhvaryu priests), the Hiranyakeśi Śrauta Sūtras, and oral information. After the Hotar has finished the Prātar-anuvāka, the Adhvaryu addresses to him the words: "ask for (*śakya*) the waters," to which the Hotar answers: "*Apō napitryam*" (calling upon them). The Adhvaryu continues his orders (before the Hotar can answer): Chamaṣa-adhvaryu of the Maitrāvaruṇa, come hither! ye Eka-dhanas (bringer of the Eka-dhanā water), come! Neṣtar bring the wife (of the sacrifice)! Agnid (Agnidhṛa), turn the Chamaṣa (Soma cup) of the Hotar and the *vasatirari* waters towards one another in the *Chātṛā* (a hole, for making ablutions)! The Chamaṣa-adhvaryu of the Maitrāvaruṇa then brings a Chamaṣa. The Eka-dhanas, i.e. those who carry the so-called Eka-dhanā waters, then come with three jugs for the

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 yad āpō adhvaram* (10, 30, 13). When the waters approach (the Chātṛā), then he repeats the verse: *śulhenarāḥ payasī* (5, 43). When the (Vasatirari and Eka-dhanā) waters are joined together (in the Chamaṣas of the Hotar and Maitrāvaruṇa) then the Hotar repeats: *saṁ 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 *Eka-dhanas*, 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. Bhṛigu, becoming aware of their jealousy, bade them to be quiet, with the verse: *saṁ 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.

ekadhanā, that the Adhvaryu should first throw one stalk (*ekadhanā*) into the jug, and thus consecrate it. Thence these waters are called *ekadhanas*. The Neṣtar brings the wife who holds a jug in her hand. After all have come, the Adhvaryu throws one stalk of kusā grass into the waters, and after having repeated the mantra, *devaṁ āpoh*, he puts four spoonfuls of ghee on the stalk, and sacrifices it. The Adhvaryu brings the Chamaṣa of the Hotar and that of the Maitrāvaruṇa in which the Eka-dhanā waters are, into mutual contact, and puts the Vasatirari water jug near it. He pours water from it into the Chamaṣa of the Hotar, and leads it into that of the Maitrāvaruṇa, and again from that of the Maitrāvaruṇa into that of the Hotar. When the waters poured by the Adhvaryu from this jug come near the Hotar, the latter asks the Adhvaryu thrice, *advharam avar apā*. Hast thou brought the waters, Adhvaryu? Instead of this

formula we find in the Kaushītaki Br. (18, 1), *अध्वर्युः पयसा* which means exactly the same.

When (both kinds of waters) the *Vasutiraris* and the *Ekdhanās* are poured together in the Chumasa of the Hotar, he repeats: *āpo na derir upayanti* (1, 83, 2). Then the Hotar asks the Adhvaryu: hast thou obtained the waters? For the waters are the sacrifices. (The question therefore means:) hast thou obtained^a the sacrifice? The Adhvaryu answers: these (waters) are completely obtained.^a 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^b 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, Rikhus, 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

^a The word *avar*, in the formula used by the Hotar, is here explained by "*avidan*" thou hast obtained.

^b In the original, *Utem anannamur*. The formula appears to be very ancient. *Anannamur* is an imperfect of the intensive of the root *nam*. In the Kaushitaki Brahmanam stands the same formula.

^c *Tiridatan*. The word, *tirra*, "pungent," is here, no doubt, used in a figurative sense, as Śāy. explains it. It means a thing that is ultimately to the point, that hits at its aim, just as the sting of an insect. Śāy.'s explanation is, on the whole, certainly correct. That this is the true meaning, is corroborated by the following word, *śakura-madhyam*, i. e. which has much (i. e. many ceremonies) between the commencement and end. Both expressions seem to belong together, forming a sort of proverbial phrase, the import of which is that notwithstanding the many ceremonies, the fruit of the Soma sacrifice is not lost, but ultimately sure.

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: *ambhaya yanty adhvahhik* (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, *amīr yā upa sīrye* (1, 23, 17). If he wishes for cattle, he should repeat, *apo derir upahrūye* (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 wishes.

When the *Vasutirari* and *Ekdhanās* are being put (on the Vedi) then he repeats, *imā agman revatir jiru dhunya* (10, 30, 14); and with the verse, *āyann āpaḥ* (10, 30, 15), he concludes when they are (actually) put (on the Vedi).

21.

(The libations from the *Upāmsu* and *Antaryāma* *Gṛnhas*. The huling in and out of the air by the Hotar).

The Prātar-Anuvāka is the head of the sacrifice (Soma sacrifice). The *Upāmsu* and *Antaryāma*

Grahas^a are the air inhaled (*prāṇa*) and the air exhaled (*apāna*^b). Speech is the weapon. Therefore the Hotar should not make his voice heard before the libations from the *Upāṁśu* and *Antaryāma* *grahas* are poured (into the fire): Should the Hotar make his voice heard before these two have

^a *Upāṁśu* 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 (*Alindravāyava*, &c.) poured in the fire of the Uttara Vedit, 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 haling out the air which was breathed in. When doing the first, the libation from the *Upāṁśu* 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 Śaṁhitā* 1, 4, 2, 3), whilst the Hotar mutters only the two formulas (the technical name of such formulas repeated by the Hotar is *vigada*) which are mentioned here (2, 31), and also in the *As'v. Ś'r. Śātra* (5, 2).

In the books belonging to the Yajurveda, we meet the terms *upāṁśu graha*, and *upāṁśu pātra*, and likewise *antaryāma graha*, and *antaryāma pātra*. These terms require some explanation. The *pātra* is a vessel, resembling a large wooden jar with but 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 *pātras*; 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 *pātra*. On the different names of the *grahas* required at the three great libations, see the *Grahaśāstra* in the *Kaṭap. Brahṁ. 4*, and the commentary on the *Taittirīya Śaṁhitā* (vol. I. p. 403-405 ed. Cowell). I am in possession of several *grahas* and *pātras*.

^b At the end of the *Pratar-anuvāka* the Hotar must, after having repeated with a low voice the mantra, *prāṇam yachha*, &c., draw in the breath as strongly as he can. Then he repeats with a low voice, *apānam yachha*, &c., and after having finished he exhales the air (through the nose) as strongly as he can. He repeats with a low voice, *prāṇam*, &c., and when touching the stone by which the Soma for the *Upāṁśu* graha is squeezed, he is allowed to speak aloud. (Oral information.)

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.¹⁰ It happens always thus. Thence the Hotar should not make his voice heard, before the libations from the *Upāṁśu* and *Antaryāma* *grahas* are poured into the fire. He should when the libation from the *Upāṁśu* 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 touches¹¹ the stone used to squeeze the Soma juice for the *Upāṁśu* graha, and makes his voice heard. This stone to squeeze the Soma juice for the *Upāṁśu* 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.

¹⁰ 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 Bahish-pavamâna meal. The Soma libation for Mitrâ-Varuṇa 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 *Aindravayava*, &c., which are then kept in readiness for making the libations, five of the priests: Adhvaryu, Prastotar, Pratihartar, Udgâtar, and Brahmâ, one holding the hand of the other—*saman-rârabdhâ*—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 meal¹² in honour of the *Bahish-pavamâna-stotra*¹³ (which is about to

¹² Thus I translate *bhahshâ*. It refers to the eating of Charu or boiled rice by the Sâma singers before they chant. The Hotars are excluded from it.

¹³ This stotra consists of nine *richas* commencing with: *updamdi gâpatâ narah*, which all are found together in the *Sâma vedârchikam* §. 1-4. All nine *richas* are solemnly chanted by the three Sâma singers, Prastotar, Udgâtar, and Pratihartar. Each of these verses is for the purpose of chanting divided into four parts: *Prastâna*, i. e. prelude, the first being preceded by *hūm*, to be sung by the Prastotar; *Udgîtha*, the principal part of the Sâman, preceded by *om*, to be chanted by the Udgâtar; the *Pratikhâra*, i. e. response introduced by *hūm*, to be chanted by the Pratihartar, and the *Nidhana*, i. e. finale, to be sung by all three. To give the student an idea of this division, I here subjoin the second of these *richas* in the Sâma form, distinguishing its four parts:—

Prastâna: अग्नि ते यजुषा यथा ॥

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).¹⁴ Therefore he ought to remain where he is sitting, and repeat the following *Anumantrana*¹⁵ 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 Bahish-pavamâna Sâman is over). Then (after having repeated the mantra mentioned) he ought to repeat: "thou art the

Udgîtha: ओमावर्वाजो अग्निपादेयुर्देवावदा ।

Pratikhâra: २ आवावो ।

Nidhana: यान् ।

The *Nidhanas*, i. e. finales, are for the nine Pavamâna-stotra verses, the following ones: यान्, यान् रुवाः, रुवा, यान्, and ऊा (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 *Chândogya-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, 23.

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

mouth (of the sacrifice); might I become the mouth (first among my people) also! For the Bahish-pavamāna 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, *Dirghajihvi* (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 (*payasyā*) 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).¹⁰

23.

(*Purodā'sa offerings for the libations.*)

The libations (*savannāni*) of the gods did not hold (they were about falling down). The gods saw the rice cakes (*Purodā'sus*). 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-

¹⁰ The translation of this sentence offers some difficulty. I follow here Śāyana, who refers the one *aspidi* to *Dirghajihvi*, the other to *payasyā*. We have here an allusion to mixing the Soma with sour milk (*dadhya'sa*), 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.

tioned out for holding together the libations, the libations offered by the sacrificers are then (really) held together. The gods made these rice cakes *before* (the Soma offering). Thence it is called *purodā'sa* (from *puru* before).

About this they say: for each libation one ought to portion out rice cakes, one of eight potsherds (a ball put on eight *kapālas*) at the morning, one of eleven potsherds at the midday, and one of twelve at the evening libation. For the form of the libations is defined¹¹ by the metres. But this (opinion) is not to be attended to. For all the rice cakes, which are portioned out for each libation, are Indra's. Thence they ought to be put (at all three libations) on eleven potsherds only.¹²

About this they say: one ought to eat of such a portion of a rice cake which is not besmeared with melted butter in order to protect the Soma draught. For Indra slew with melted butter as his thunderbolt Vṛitra. But this (opinion) is not to be attended to.¹³ For the offering (besmeared with butter) is a liquid sprinkled (into the fire), and the Soma draught is such a liquid sprinkled (into the fire). (Both—Ghee and Soma—being thus of the same nature) the sacrificer

¹¹ That is to say, at the morning libation *Gāyatri*, each pada of which consists of eight syllables, is the leading metre, whilst at the midday libation *Trichṣubh* (with four padas, each of eleven syllables), and at the evening libation *Jagati* (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.

¹² The reason is that Indra's metre, *Trichṣubh*, consists of eleven syllables.

¹³ 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 (*dhānāḥ*), *karambha*,²⁰ *parirāpa*,²¹ *purulās'a*, and *payasyā*,²² come by themselves to the sacrificers from every direction. To him who has such a knowledge come these (offerings) by themselves.

24.

(*Havish-paṁkti*. *Akshara-paṁkti*. *Narūs'aṁsa-paṁkti*. *Savana-paṁkti*.)

He who knows the offering consisting of five parts prospers by means of this offering. The offering consisting of five parts (*havish-paṁkti*) comprises (the following five things): fried grains of barley, *karambha*, *parirāpa*, *purulās'a*, and *payasyā*.

He who knows the *Akshara-paṁkti* sacrifice, (offering of five syllables) prospers by means of this very sacrifice. The *Akshara-paṁkti* comprises (the following five syllables): *su*, *mat*, *pad*, *vag*, *de*.²³ He who has such a knowledge, prospers by the sacrifice consisting of five syllables.

He who knows the *Narūs'aṁsa-paṁkti*²⁴ sacrifice

²⁰ This is a kind of pap, prepared of curds and barley juice (*saktu*) by kneading both together. Instead of curds, slightly melted butter (*asrpi*) might be taken. See *Kātyāyana Śrauta Sūtr.* 9, 1, 17.

²¹ This is another kind of pap, prepared of fried grains and barley juice.

²² See 2, 22, p. 122.

²³ These five syllables are to be muttered by the Hotar when making *japa* (the uttering of mantras with a low inaudible voice), after the *havish-paṁkti* is over. They, no doubt, correspond to the five parts of the *havish-paṁkti* offering.

²⁴ This means: the assemblage of five *Narūdāṁsas*. *Narūdāṁsa* is, as is well known, a name of Agni, and of some other gods, identical with the *Nārūdāṁsa* of the Zend-Avesta (see Haug's "Essays on the Sacred Language, Writings, and Religion of the Parsees," p. 207). According to the explanation given by Śāyana, who follows

prosper by means of it. For two *Narūs'aṁsa* offerings belong to the morning, two to the midday, and one to the evening libation. This is the *Narūs'aṁsa-paṁkti* sacrifice. He who has such a knowledge prospers by it.

He who knows the *Savana-paṁkti* sacrifice prospers by it. This *Savana-paṁkti* sacrifice consists of the animal which is sacrificed the day previous to the Soma feast (*paśu'ur uprasauthe*), the three libations (*savānāni*), and the animal to be sacrificed after the Soma feast is over (*paśu'ur anubandhyah*). This is the *Savana-paṁkti* sacrifice. He who has such a knowledge prospers by means of the *Savana-paṁkti* sacrifice.

The Yājñā-mantra for the *havish-paṁkti* is:²⁵ "may *Indra* with his two yellow horses eat the "fried grains (first part of the *havish-paṁkti*), with "*Pūshan* the *karambha*; may the *parirāpa* (be "enjoyed) by *Sarasvatī* and *Bhāratī*, and the cake "*(apīpa-purulās'a)* by *Indra*!" The two yellow horses (*harī*) of *Indra* are the *Rik* and *Sāman*. *Pūshan* (the guardian of flocks, the divine herdsman) is cattle, and *karambhā* is food.²⁶ As to the words: *sarasvatī-rān* and *bhāratirav*, *Sarasvatī* is speech,

one of the masters (Acharyas), the word *Narūdāṁsa*, i. e. belonging to *Narūs'aṁsa* means the Soma cups (*chavara*) after one has drunk out of them, sprinkled water over them, and put them down. For in this condition they belong to *Narūs'aṁsa*. At the morning and midday libations the Soma cups (*chavara*) are filled twice each time, and at the evening libation only once. Thus the Soma cups become during the day of libations five times *Narūs'aṁsa*. This is the *Narūs'aṁsa-paṁkti* sacrifice.

²⁵ It is not in the *Śiṁhita*. As it stands here it appears to have been taken from another *Sākhā*. For whilst we found above five parts of the *havish-paṁkti* mentioned, here in this mantra we have only four, the *payasyā* being omitted.

²⁶ According to Śāyana the meaning of the latter sentence is: *Pūshan* is called by this name from his feeding (*puṣh*) the cattle and *karambhā* is called food from being itself the nourishment.

and *Bhārata* (bearer) means vital air. *Paricūpa* is food, and *apīpa* is sharpness of senses.

(By repeating this Yājñā-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 Yājñā-mantra for the Svishtakrit of the *Parodāśa* offering at each libation is "Agni, eat the offering."⁷

⁷ The Kaushitaki Brāhmaṇam (13, 3) furnishes us with a fuller report on the origin of the Svishtakrit formula required for the *Parodāśa* offerings which accompany the Soma libations. It is as follows:—

इतिरग्ने वीक्ष्यमुच्यते उरोऽग्रः स्विहृते चमत्सवतारो मा-
वतो देवानां चोनाव। ननेतस्मिं युजे चमः प्रत्याकिले प्रियं चमः
उ इतिरग्ने वीक्ष्यति इतिवाग्निं सोमा ऽ चानिमुमुचे नमो एवेविविहायो-
ना इतिरग्ने वीक्ष्यति इतिवाग्निं सोमा चानिमुमुचे ननेर्वा अम-
राकारैर्देवाः स्वर्गं लोकं अमुकानेतस्मिं युजे चमः प्रत्याकिले ऽ प्रियं
चमः इतिरग्ने वीक्ष्यति इतिवाग्निं सोमा ऽ चानिमुमुचिरे। नमो एवे-
विविहायोना इतिरग्ने वीक्ष्यति इतिवाग्निं सोमा चानिमुमुचे। तानि
वा रवानि वचस्यगानि इतिरग्ने वीक्ष्यति वचस्यगो ऽ यमाया इतिवच-
स्यगानेवायानं निष्क्रीवानुतो भूमाव चमते उ एवो ऽ चमत्सव
मावचमज नचः

i. e. The Hotar sees, as Yājñā of the Svishtakrit offering of the *Parodāśa* which accompanies the libations, the formula: "Agni, eat the offering."

(On the origin of this formula the following is reported:) *Avatāra*, the son of *Pra-ravana*, was (once) the Hotar of the gods. In that abode of light, Death (one of the gods) attached him-self to him; for Agni is Death. He pleased Agni with an offering, repeating: "Agni, eat of the offering," and was released.

(There is another story reported on the origin of this formula, which runs as follows:—)

The gods went by means of their innate light and splendour to the celestial world. In that abode of light, Death attached himself to

By repeating this mantra, *Avatāra* (an ancient Rishi) obtained Agni's favour and conquered the highest world. The same happens to him who has such a knowledge, and who knowing it has this *haviṣh-pāṇkti* offered (i. e. the sacrificer), or repeats the Yājñā-mantra belonging to it (i. e. the Hotar).

FOURTH CHAPTER.

(The *Dvideratna* *Graha* libations, i. e. the libations poured from the *Aindravyāva*, *Maitravaruna*, and *As'cina* *Grahas*. *Ritayajus*. The Silent Praise).

25.

(Story of a race run by the gods for obtaining the right to drink first from a Soma libation. The *Aindravyāva* *Graha*. Explanation of a certain custom with the *Bhūrata*s).

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." 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 *As'cins*. *Indra* thinking he would be beforehand with *Vāyu*, (ran as fast as he could

them. Agni is Death. They pleased Agni with an offering, repeating "Agni, eat the offering," and were released.

This formula (*haviṣh-āgno rīti*) consists of six syllables; the soul consists of six parts,—in six-fold. Thus the sacrificer redeems (by means of this formula) through a soul (represented by this formula) his own soul, and clears off his debts. This is the mantra of *Avatāra*, the son of *Pra-ravana*.

¹ The expression in the original is: *djīm aydina*. 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 As'vins.

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 As'vins.

The *Aindraráyava* 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, *nightrāñ indrah śruthir*, i. e. Vāyu^a (and) Indra his carriage driver! Thence when now-a-days the Bharatās^b spoil their enemies (conquered in the battle field), those charioteers who

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

^b *Bhāṣya* 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 *dhara* cattle, and *śan* to extend, stretch; to which etymology no modern philologist will give his assent. *Saṭraṇ* is here explained by *Bhāṣya* as "charioteer;" but in his commentary on Rig-veda 1, 19, 2, he takes it in the sense of "enemy" which is, we think, the right one.

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 *Aindraráyava*, *Maitrāvaruṇa*, and *As'vina* *Grahas*. The two *Anuvākyās* for the *Aindraráyava* *Gruha*.)

The Soma jars (*graha*) which belong to two deities^a are the vital airs. The *Aindraráyava* jar is speech and breath, the *Maitrāvaruṇa* jar is eye and mind; the *As'vina* jar is ear and soul. Some (sacrificial priests) use two verses in the Anushtubh metre as Puroṇuvākyās, and two in the Gāyatri metre as Yājyās when offering (the Soma juice) from the *Aindraráyava* jar. As the *Aindraráyava* jar represents speech and breath, thus the proper metres (Anushtubh being speech, and Gāyatri breath) will be applied. But this (practice) ought not to be observed. For where the Puroṇuvākyā mantra exceeds in (syllables) the Yājyā mantra,^b there is no success in the sacrifice, but where the Yājyā exceeds the Puroṇuvākyā (in syllables) there is success.

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

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

^b These vessels are called: *Aindraráyava*, *Maitrāvaruṇa*, and *As'vina*.

^c This would be the case if the Anushtubh metre should be used for the Puroṇuvākyā, and the Gāyatri as Yājyā; for the Anushtubh consists of thirty-two, and the Gāyatri only of twenty-four syllables.

to repeat two verses in the Anuṣṭubh metre as Anuvākyās, and two in the Gāyatri metre as Yājyā mantras). In this way (all he desires) will be fulfilled. The first Puroṣuvākyā belongs to Vāyu (1, 2, 1), the second to Indra and Vāyu (1, 2, 4). By that Yājyā¹ which belongs to Vāyu, the Hotar makes (produces) breath (in the sacrificer). For Vāyu (wind) is breath, and by means of that pada (foot) of the Indra-Vāyu-Yājyā 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.²

27.

(The rite of drinking from the Aindravāyava, Maitravaruṇa, and Asvina grahas by the Hotar. The formulas repeated at those occasions.)

The Soma offerings belonging to two deities are the vital airs;³ 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 two⁴ grahas (jars with small cups) for the vital airs are a pair (such as the eyes).

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

² This latter remark refers to the opinion of those who maintained that the Puroṣuvākyā and Yājyā mantras ought to be of the same metres.

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 Adhvaryu, the other by his assistant Pratipasthātā. The contents of both the grahas belong to the same pair of deities; both are therefore *drīdhratya*, belonging to two deities. The author of the Brahmana attempts here to explain the circumstance, that though the Soma offering contained in one graha belong to two deities (Vāyu and Indra, Mitra and Varuṇa, &c.) there are always two Grahas used, and their contents simultaneously sacrificed.

When (after the Soma offering has been given to the two respective deities) the Adhvaryu hands over (the Soma cup to drink of the remainder of the juice) to the Hotar, he receives it with the same mantra by which the Adhvaryu presents it (to him). By the (words): "This is a good,⁵ 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!" protect my speech!" the Hotar drinks Soma from the Aindravāyava 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 (*tapoja*) 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 Hotar drinks Soma from the Maitravaruṇa graha. (Then he repeats): "The eye with the mind is called hither. May the

⁵ This formula resembles very much one of the most sacred prayers of the Parvī, viz. *arhem roṣā rohiṣtem aśi* which is particularly repeated when the Zota priest (the Hotar of the Brahman-) is drinking the Homa (Soma) juice; *roṣā* is etymologically *raṣu*, which is very frequently used in formulas repeated by the Hotar before he tastes the sacrificial food; *rohiṣtem* is the superlative of *roṣā*, conveying the same sense as *parāraṣu*.

⁶ In this translation I followed the reading अतश्च. One of my Manuscripts and Śāyana read अतश्च, which appears to be only a lapsus calami for अतश्च.

⁷ The expression in the original is: *tanūpānāś tanuḥ*, 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 Aindravâyava 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 Maitrâvaruṇa jar; for the two eyes are in his front. When drinking from the As'vina jar, he turns its mouths round about; for men and animals hear speech sounding from all sides.

28.

(On the repetition of the two Yājyâ mantras for libation from the Dridetya-grahas. No Anuvashaṭkâra allowed. On the Agur for those Yājyâs).

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

* Sâyaṇa explains वृष्य by विषय.

* The Aindravâyava graha has one, the Maitrâvaruṇa two mouths. The drinking from the two latter ones is described as *prastâḥ prastâḥ*, 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 *parikhâram*, 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 Anuvashaṭkâra (i. e. not pronounce the formula: "Agni, eat the Soma!"¹⁰ with the formula *Vaushaṭ!* after the Yājyâ has been repeated). If he do so, then he stops the (circulation of the) vital airs which are not stopped (in any other way). For this formula (the *anuvashaṭkâra*) is a stop. (If one should observe a Hotar repeat the Anuvashaṭkâra) 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 *anuvashaṭkâra*) when pouring oblations from the Soma jars belonging to two deities.

They ask, (what is the reason that) the Maitrâvaruṇa priest gives twice his assent that the Yājyâ mantra should be repeated, and calls twice (upon the Hotar) to do so, whilst the Hotar declares his readiness to repeat the Yājyâ mantra only once; and (concludes with) pronouncing twice, *Vaushaṭ!* *Vaushaṭ!* (instead of doing it once)? What is the (meaning) of the Hotar's declaration of his readiness to repeat the Yājyâ mantra¹¹ (that he repeats it only

¹⁰ The recital of this formula is called *anuvashaṭkâra*.

¹¹ The words "assent that the Yājyâ mantra," &c. and "declaration of his readiness to repeat," &c. are only a translation of the term *agur*, stating its full import. After the Hotar has repeated the two Puronuvākya mantras, mentioned on p. 130, he is addressed by the Maitrâvaruṇa priest in two formulas, following immediately one another, which are called *Praisha-mantra*, i. e. mantras containing an order to repeat. Both commence by the formula: *Hotâ yajeha!*, i. e. may the Hotar repeat the Yājyâ mantra. The Hotar being obliged to repeat both Yājyâ mantras *one times* without stopping, he can declare his readiness to respond to the order given by the Maitrâvaruṇa only before he commences to repeat the proper Yājyâ 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 Yājyā 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

वे इ यज्ञानये. This is the *agur* of the Hotar. That वे is to be pronounced with *pluti*, i. e. with three moras, is remarked by Pāṇini 8, 2, 88 (वे यज्ञानयेति). Patanjali, in his *Mahābhāṣya*, explains वे as an elliptical expression, implying the whole verse. वे देवायै दिवेकादह एव (Rigveda 1, 130, 11). On the *Agur* formula, see As'val. Śrauta Śāstras 1, 5, where it is said that the *Agur* formula: वे यज्ञानये. is required at the so-called *Prayājas*, (at the first and fifth), and principally 5, 5. In this latter passage the rule is given to which the author of the *Brāhmaṇa* refers, that the two Yājyās for the *Aindra*vāyava graha require two *Praishas*, i. e. orders, one *Agur*, and two *Vasatkāras*; whilst the two other grahas, the *Maitrāvāruṇa* and the *Asvina*, require each only one Yājyā, one *Praisha*, and one *Vasatkāra*. See also the *Sāṅkhāyana Śāstras* 7, 2. The formula वे यज्ञानये is always at the beginning of the Yājyā, as well as the words देवायै यज्ञानये at that of the *Praisha* mantra. The proper order to repeat is conveyed at the end of the latter by the words होतारं यज्ञानये i. e. Hotar, repeat the Yājyā mantra, whereupon the Hotar repeats the Yājyā. The repetition of this formula appears to go back to a very remote antiquity. For we find both the formula and its technical term in the *Zend-Avesta*. *Yajñamahe* is completely identical with the *Zend Yazamdiš*, which always precedes the names of *Ahura-manda*, the archangels, and other divine beings, and the souls of the deceased, when homage is paid to them. The technical term for repeating this formula is: *d-gharo* (the same as *d-gur*). See the *Fravardin Yasht* 50, *haēd na idha nāmd dghairydī*, i. e. to whose name of us will be pay homage by repeating *Yazamdiš* i. e. we worship. That the word *dghairydī* has this meaning, is well known to the *Parsi* Dasturs.

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

And further the *Maitrāvāruṇa* 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 (*hotā yakshaḥ*) pronounced at this (occasion) by the *Maitrāvāruṇa* priest.

29.

(Rituyājas.)

The mantras repeated for the offerings to the Ritus¹² (seasons) are the vital airs. By performing

¹² 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 *praiśha sūktas*. See As'val. Śrauta. 8, 5, 8. *Sāṅkhāyana* 7, 8. About the particulars of the Ritu Yājās see *Taittiriya Saṁhita* 1, 4, 14 and 6, 5, 3, with *Sāyana's* commentary ed. Cowell, i., p. 643-46. The Yājyā mantras and the *Praishas* for the Ritu offerings are essentially the same. All (12) *Praishas* are given by the *Maitrāvāruṇa*. The first is addressed to the Hotar, and runs as follows: होता यज्ञानये देवायै यज्ञानये आ पुष्या कृता होतं विष्णु होतारं यज्ञानये i. e. May the Hotar repeat the Yājyā mantra for Indra! May he drink Soma from the cup of the Hotar with the Ritu! The Yājyā contains the same words, with the only difference that instead of *yakshaḥ* the appropriate formula वे इ यज्ञानये is used.

In the second *Rituyāja* which is repeated by the Potar, the *Marutas* are invited to drink with the Ritu from the offering of the Potar. The third belongs to *Tvashtar* and the wives of the gods. It is repeated by the *Nashar* (वे इ यज्ञानये यावे नेद्रा एवहा सुख-दिना यज्ञानयेनां पयोपिकं गुहा होतं विष्णु).

The fourth which is repeated by the *Aguidhra* belongs to *Agni*. The fifth belongs to *Indra-Brahmā*, and is repeated by the *Brāhma-*

them, they (the priests) provide the sacrificer with vital airs. By repeating six mantras containing the singular *ritunā* to the Ritus, they provide the sacrificer with the air inhaled (*prāna*); by repeating four mantras containing the plural *ritubhiḥ* they provide him with the air exhaled (*apāna*); by repeating, at last, two mantras containing the singular *ritunā* they provide him with the circulating vital air (*vyāna*). For the vital airs are three-fold, viz. air inhaled, air exhaled, and the air circulating in the body. (These Ritu offerings being made in three sections) in the first (series of mantras when six are given) the singular *ritunā* is used; in the second the plural *ritubhiḥ*; and in the third the singular again *ritunā* are applied. (This is done) to keep together the vital airs, to prevent them from being cut off.

sāchhand. The sixth is repeated for Mitra-Varuṇa (who are called ब्रह्मचारी) by the Maitravaruṇa. These six mantras contain the formula कर्तुं वा ऐतं पिबतु.

The seventh, eighth, ninth and tenth Rituyājas which are repeated by the Hotar, Potar, Nehtar and Achhāvaka respectively, belong to *deva dravinodāh* (a name of Agni). These four mantras contain the term कर्तुं वा ऐतं पिबतु. The eleventh and twelfth Rituyājas are repeated by the Hotar with the term कर्तुं वा ऐतं. The eleventh belongs to the Asvins as the two Adhvaryas; the twelfth to Agni Grīhapati.

The first Soma libation for the Ritus is poured from the Hotra-pātra, the second from the Potra-pātra, the third from that of the Nehtar, the fourth from that of the Agni, the fifth from the Brāhmaṇa-pātra, the sixth from that of the Praśātar (Maitravaruṇa).

The seventh, eighth and ninth from the Pātras of the Hotar, Potar, and Nehtar respectively. The tenth libation is not poured from one of these Pātras already mentioned, but in addition to the Pātras of the Hotar, Potar, and Nehtar, a "fourth vessel" (*turiyam pātram*) is mentioned, which is called *amarītyam*, i. e. immortal. The *deva dravinodāh* (Agni) is called upon to prepare the Soma draught himself and repeat himself the Yājñ. The eleventh libation is poured from the Adhvaryava-pātra, and the twelfth from the Grīhapatya. (*Sapta-Hautra*).

The Ritu Yājñas¹⁰ are the vital airs. (Thence) the Hotar ought not to repeat the *Anuvashatkāra*. For the Ritus have no end; one (always) follows the other. Were the Hotar to repeat this formula (the *anuvashatkāra*) 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 Purodās'a and drinks from the Grahās.)

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 *Ilā* (food).¹¹ *Ilā* 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 Purodās'a offering previous to the Soma offering) which he has in his hand, or should he drink¹² first from his Soma cup (*chamasa*)? (The

¹⁰ The same speculations on the nature of the Rituyājas, viz. that they are the vital airs, we find in the Kaushītaki Brāhm. 13, 9, and in the Gopatha Brāhm. 8, 7.

¹¹ The term used for "drinking" is *bhāṣahayati*, which is also the common word for eating. That *bhāṣā* must have been used already in very ancient times for "drinking" the Soma juice, is shown in a passage in the Homa Yasht of the Zend-Avesta (see Yasna 10, 13.) *yadē tē bddā haoma zairē garē tritahē bahahaiti*, i. e. who enjoys thee O Homa, (Soma) when being dead (by bruising and squeezing) in the yellow milk. (The Homa juice of the Puris is of yellow colour, and actually mixed with a little fresh milk).

¹² The formula for calling *Ilā* is to be found in the Aśvalayana Śrauta Sūtra 1, 7: *Ilāhūti, āc.*



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 (*Purodās'a*) 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.

(The origin of the *tūshnim s'amṣa*,¹⁶ i. e. silent praise, explained.)

The Asuras performed at the sacrifice all that the Devas performed. The Asuras became thus of equal

¹⁶ See about this particular part of the Soma service, As'val. Ś'r. 8. 3. 9, which passage is quoted by Śāyana in his commentary on the *Āltārīya Brāhmaṇam*. The three formulas which constitute the Silent Praise (as mentioned here) form also with the exception of the *vyāhṛitī* (the three great words *bhūr, bhuvah, svaḥ*) a chant called the *Jyotiṛgāna*, which is sung by the *Udgātar* when holding the

power (with the *Devas*), and did not yield to them (in any respect). Thereupon the *Devas* saw (by their mental eyes) the *tūshnim s'amṣa*, i. e. silent praise.¹⁷ The *Asuras* (not knowing it) did not perform this (ceremony) of the *Devas*. This "silent praise" is the silent (latent) essence (of the mantras). Whatever weapon (*vajra*) the *Devas* raised against the *Asuras*, the latter got (always) aware of them.¹⁸ The *Devas* then saw (by their mental eyes) the "silent praise" as their weapon; they raised it, but the *Asuras* did not get aware of it. The *Devas* aimed with it a blow at the *Asuras* and defeated the latter, who did not perceive (the weapon which was aimed at them). Thereupon the *Devas* became masters of the *Asuras*. He who has such a knowledge becomes master of his enemy, adversary, and hater.

The *Devas* thinking themselves to be victors spread the sacrifice (i. e. made preparations for performing it). The *Asuras* came near it intending to disturb it. When the *Devas* saw the most daring (of the *Asuras*) draw near from all quarters, they said: let us finish this sacrifice, lest the *Asuras* slay us. So they did. They finished it by repeating the "silent praise." (The words which constitute the "silent praise" now follow.) By the words, *bhūr agnir jyotir jyotir agniḥ*, they finished the *Ajya* and *Pra-uga* *Shastras* (the two principal liturgies at the morning libation). By the words, *indro jyotir bhuvō jyotir indrah*, they finished the *Nishkevalya* and *Marutvatiya* *Shastras*

cloth through which the Soma juice is strained (it is called *dad'pactra*) in his hand. The motto of the three formulas (if all are taken together) is *Gāyatri*. The *Rishi* to whom it was revealed is said to be *Pushkala* (*Sāma prayaga*).

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

¹⁸ The term in the original is: *pratya-budhyanta*. Śāyana explains it by *प्रतीकृतं बुद्धिं*, they retaliate, take revenge.

(the two principal liturgies at the midday libation). By the words, *sūrya jyotir svah sūryah*, they finished the Vaisvadeva and Agnimāruta Shastras (the two liturgies of the evening libation).

Thus they finished the sacrifice by the "silent praise." Having thus finished the sacrifice by means "of the silent praise" they obtained the last mantra required for the safety of the sacrifice.¹⁰ The sacrifice is finished when the Hotar repeats the "silent praise."

Should any one abuse the Hotar or curse him after having repeated the "silent praise," he should tell him (the man who abuses or curses him) that he (the abuser) would be hurt by doing so.

(In order to make abuses or curses retort upon their author, the Hotar repeats the following mantra: "At morning we (the Hotars) finish to-day this sacrifice after having repeated the "silent praise." Just as one receives a guest (who comes to our houses) with ceremony, in the same way we receive (the sacrifice as our guest with due honours) by repeating this (silent praise)." He who having such a knowledge should abuse or curse the Hotar after he has repeated the "silent praise," suffers injury. Thence he who has such a knowledge should not abuse or curse, after the "silent praise" has been repeated.

32.

(On the meaning of the Silent Praise.)

The "silent praise" are the eyes of the (three) libations. *Bhūr agni*, &c. are the two eyes of the morning libation. *Indro jyotir*, &c. are the two eyes

¹⁰ The sacrifice is believed to be a chain; none of its links is to be broken. If finished it is rolled up. The last mantra represents the last link. Without the last link a chain cannot be wound up.

of the midday libation. *Sūryo 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, bhuvah, svar*), (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 sacrificial 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 Ajya Shashtra: *Ahava, Nirū, Sūktu*.)

33.

The call, *s'vīśāvom*¹ (called *āhava*) is the *Brahma*;

¹ This formula, which is very frequently used, is only a corruption and contraction of *सर्वज्ञो देव इति* i. e. let us both repeat the Shashtra. To this call by the Hotar the Adhvaryu responds with the words: *देवो देव इति* i. e. we repeat, God! (i. e. meaning here only priest). This call of the Hotar is called *āhava*, and the response of the Adhvaryu *Pratigāra*. See *As'val. S'r. S. 5, 9*, where the following rules re-

the address (*Nivid*), is the *Kshatram* (royal power), and the hymn (*sūkta*) are the subjects (*vis*). By repeating (first) the call *śōmśūvom* (representing the Brahma), and then setting forth the titles (representing the royal power), the Hotar joins subsequently the *Kshatram* to the Brahma. By repeating the *Nivid* before he recites the hymn, he joins subsequently the subjects to the *Kshatram*, the *Kshatram* being the *Nivid*, and the hymn the subjects.

Should the Hotar wish to deprive the sacrificer of his *Kshatram*, he has only to put in the midst of

giving the repetition of the *Ahira*, by which the *Adhvaryu* is informed that the Hotar is about to repeat his recitation, are given: *यजमानः प्राजापत्ये ब्रह्मादिषु यथायथं शीतं च यजमानः यजमानो यजमानः* this *Ahira* (the call *śōmśūvom* with a loud voice by the Hotar) takes place at the commencement of the *Shastras* at the morning libation, and at the beginning of the several parts of the *Shastras* (as in those of the *Pra-uga Shastras*), and everywhere (at all *Shastras*) within the *Shastra* of which it forms an integral part. The first syllable *śō* is always *pluta*, i. e. spoken with three morae, and also the *om* (*pranava*) at the end. In the *Prayogas* it is thus written: *श्रीः यजमानः*. At the midday libation the *Adhvaryu* is preceded by the word *यजमानः* (*Asv. S'r. S. 8, 14*), which is wanting at the morning libation. At the evening libation there is another modification of the *Ahira*, viz. *यजमानः* the syllable *śō* being repeated twice. This *Ahira* is regarded as a matter of great importance, and required at the beginning of all *Shastras*, be they recited by the Hotar, or the *Matravaruna*, or *Brahmanekula* or the *Acharya*. (See *S. 12*).

* The *Nivid* is an address either to a single deity or to a class of deities, inviting them to enjoy the Soma libation which had been prepared for them. It generally contains the enumeration of the titles and the qualities of the respective deities. Its proper place is only in the midday and evening libations. All the *Nivids* for these libations are given in full in the *S'ankhyāna S'r. S. 8, 10-23*. The twelve formulas addressed to Agni which are enumerated in *2, 34*, are properly speaking no *Nivid*, but only a *Purohita*, i. e. a mere preliminary address. They are actually called so in *2, 40*. We find the word also in the *Zend Avesta* in the verbal form: *nivideyāmi* i. e. I address my prayer to such and such beings (which are then mentioned).

the *Nivid* the hymn. By doing so, he deprives him of his *Kshatram*.

Should the Hotar wish to deprive the sacrificer of his subjects (his income, &c.) 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*, *Kshatra*, or *Vis*)² then he must first repeat the *āhira*, (*śōmśūvom*), then the *nivid*, and (lastly) the *sūkta* (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* (*Kutsa* by name) when repeating the following verse in which there is an allusion to it: *an pūroṣyā nividā* (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 (*sūkta*). He who has such a knowledge is blessed with children and cattle.

That is to say, if he does not wish to deprive one of the royal caste of his nobility, or a *Vaisya* of his caste.

34.

(The several words of the Nivid are explained).

The Hotar repeats: *Agnir devēddhah*,⁴ i. e. Agni lighted by the gods. The Agni lighted by the gods is that Agni (in heaven); for the gods kindled him. By these words he (the Hotar) has command over that Agni in that world (the fire in heaven).

The Hotar repeats: *Agnir māviddhah*, i. e. Agni lighted by men. The Agni lighted by men is this one (on earth); for men lighted him. Thus he has command over Agni who is in this world (on earth).

The Hotar repeats: *Agniḥ sashanit*, i. e. Agni who lights well. This is Vāyu. For Vāyu lights himself through himself and all that exists. Thus he has command over Vāyu in the airy region.

He repeats: *hotā devaryitah*, i. e. the Hotar chosen by the gods. The Hotar chosen by the gods is that Agni (in heaven). For he is everywhere chosen by the gods. Thus he has command over him in that world (heaven).

He repeats: *hotā manurritah*, i. e. the Hotar chosen by men. The Hotar chosen by men is this Agni (on earth). For this Agni is everywhere chosen by men. Thus the Hotar has command over Agni in this world.

He repeats: *pranir yajñānām*, i. e. the carrier of sacrifices. Vāyu is the carrier of sacrifices. For when he blows (*prāṇiti*), then the sacrifice exists, and consequently the *Agnihotrum*. Thus he has command over Vāyu in the airy region.

⁴ The address to Agni at the Darśapūrnamāsa-īṣṭi after the names of the chief patriarchs (*pravaras*) of the sacrificer's family have been pronounced is just like this one mentioned here, which is required at the Aṅya Shāstra. See Aśval. Śr. 8. 1, 2.

He repeats: *rathir aṭhrarāṇā*, 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: *atūrto 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: *tūrpir havyāraḥ*, 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 devo derān vakshat*, i. e. may the god bring hither the gods. That god (Agni in heaven) is it who brings hither the gods. Thus he has command over that (Agni) in that world.

He repeats: *yakshad agnir dero derān*, i. e. may Agni the god repeat the sacrificial mantras addressed to the gods. This Agni is it who repeats the sacrificial mantras addressed to the gods. Thus he has command over Agni in this world.

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

35.

(On the recitation of the Sūkta of the Aṅya Shāstra. The peculiar recitation of the first verse represents copulation.)

(When the Hotar repeats) the (seven) Anuṣṭubh verses: *pra vo devāya ugnaye* (3, 13), he separates

the first pada (from the second one). For a female divaricates 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 Dhishtnyas or fire places, stretching a straight line from the Agnidhra hearth. On the name of the Ajya Shastra. The Shastra of the Achhāvāka belongs to Indra Agni.)

The Devas and the Asuras were fighting in these worlds. The Devas had made the Śadas (sitting place) of the priests (on the right side of the Uttarī Vēdi) their residence. But the Asuras turned them out of it. They then repaired to the Agnidhra⁶ hearth (on the left of the Uttarī Vēdi). Thence they were

⁶ The legend is here related in order to account for the fact, that the priests when performing the Shastras, leave their usual sitting place near the Mārjālīya fire and take their seats (dhishtnyas) near the Agnidhra fire.

not conquered by the Asuras. Therefore the priests take their seats near the Agnidhra, and not in the Śadas. For when sitting near the Agnidhra, they are held (from *dhri* 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 places⁶ 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 (*ajayanta*) by means of the (four) Ajya Shastras at the morning libation and entered (the place) which they had conquered. Thence the name *ājya* (from *ji* to conquer, and *ā-yā* to come near, enter).

Among the bodies of the minor Hotri priests (Maitrāvaruṇa, Brāhmaṇūchhānsi, and Achhāvāka) that of the Achhāvāka 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 Achhāvāka⁷ at the morning libation belongs to

⁶ The places to which the Brāhmaṇam alludes are the so-called *Dhishtnyas*, extending in a straight line from the Mārjālī to the Agnidhra fire. They are eight in number, all occupied by the so-called Hotri priests in the following order, commencing from the Mārjālī fire: Maitrāvaruṇa, Hotar, Brāhmaṇūchhānsi, Potar, Nachtar, Achhāvāka, and Agnid. Before each of these priests there is a small earthen ring, in which sand, dust, &c. is thrown and a little fire lighted on it for the protection of the Hotri priest who stands near it. See Mahidhara's commentary on the Vājasaneyi Samhitā, p. 161-68 ed. Weber, and the Kātyā Śāstras 8, 0, 16-23. (p. 708-10 ed. Weber).

⁷ The Shastra of the Achhāvāka consists of a hymn addressed to Indragā, viz. *Indragāni d gātam* (8, 12).

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 Achhāvāka's) body. Thence the other Hotri priests walk first to their sitting places, and last comes the Achhāvāka. For he who is behind, is missing; he will join (the others) at a later time.

Thence the sacrificer should have a very strong Bahvṛicha * Brāhmaṇa to repeat the Achhāvāka Shashtra, for only then (if 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 Yājyā 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 Shashtra after the Pavamānah Stotra (has been sung by the Sāma 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 Shashtra of the Hotar, which belongs to Agni, correspond with the Pavamānya verses (for the fermentation of the Soma juice) which are chanted by the Sāma singers, (the rule being) that the Shashtra

* This means a *Rigvedi*, i. e. a repeater of the mantras, of which the *Rigveda Saṁhitā* is made up.

* Each Shashtra or recitation of one of the Hotri priests presupposes a Stotram, or performance of the Sāma singers. There are always as many Shastras as there are Stotras.

should be just like the Stotra ?¹⁰ (The answer is :) Agni is *pavamānah*, i. e. purifying, as even a Rishi (already) said: *Agnir rishih pavamānah* (9, 66, 20). The Ajya Shashtra which begins with verses addressed to Agni, thus corresponds with the Pavamānya verses of the Stotra (for Agni is also *pavamānah*).

They ask: Why is the Stotram of the Sāma singers in the Gāyatrī, and the Ajya Shashtra of the Hotar in the Anuṣṭubh 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 Shashtra) in the Anuṣṭubh metre; by repeating the first and last verses thrice, the number is brought to eleven; as the twelfth verse the Yājyā in the Virāt metre is to be counted, for the metres are not changed by an excess of one or two syllables.¹¹ These twelve (Anuṣṭubhs) are equal to sixteen Gāyatrīs. The Shashtra being in the Anuṣṭubh metre corresponds with the Gāyatrīs of the Stotram (the metres thus being equalized).

The Yājyā mantra (belonging to the Ajya Shashtra of the Hotar) is, *agna indras'cha dās'usho* (3, 25, 4.) (Instead of the regular order *indrāgni* there is *agna indras'cha* in the Yājyā, *Agni* thus being first; but this must be so, for) these two (deities) did not conquer, as *Indrāgni*, but they conquered, when being made, *Agnen/drāu*. The reason that the Hotar repeats a Yājyā verse addressed to Agni-Indra is that he might be victorious. This verse is in the Virāt metre, which consists of thirty-three syllables.

¹⁰ There appeared to be an exception to the rule in the fact that the Shashtra 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 Shashtra and Stotra ought to refer to one and the same deity.

¹¹ The Anuṣṭubh has thirty-two syllables, but the Virāt thirty-three.

There are thirty-three gods, viz : eight Vasus, eleven Rudras, twelve Adityas, one Prajapati, and one Vashatkāra. 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.¹³

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 (Aindragna) Graha (mantra), and the "silent praise" (used at this occasion). For the Adhvaryu takes the Graha under the recital of the following mantra : *indrāgni āgatam sutam* ¹⁴ (3, 12, 1. Vājasaneyā-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 agnir jyotir jyotir agnir, indro jyotir bhuvō jyotir indrah ; sūryo jyotir jyotiḥ srah sūryah*. Thus the Yājñā verse is in accordance with the Shastram.

38.

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

The Japa ¹⁴ which the Hotar mutters, is the seed.

¹³ This mystical *decompātra*, i. e. vessel holding the gods, is here the Yājñā verse in the Virāt metre.

¹⁴ This is the Yājñā mantra which is repeated by the Achhvāka.

¹⁵ This Japa or inaudible utterance of words is the very commencement of the Ajya Shastra. It is given in full, As'val. Ś'r. 8, 8, 9.

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, *ś'omśāvom*. For all that is repeated after the call, *ś'omśāvom*, forms part of the Shastra. The Hotar addresses this call (*ś'omśāvom*) 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 mātariś'vā*. The breath is *pitā* (father), and the breath is *mātariś'vā*; the breath is seed.

First the Adhvaryu is called upon by the Hotar to turn away his face with the words : *पराङ्मुख्यो* i. e. Away, Adhvaryu ! Then he commences the Japa with the words : *su-mat*, &c. (see 2, 24).

We here give the whole of it :

सुमत्पदे दिता मातरिचाक्षिदा पदा चाद्विद्रेका कवचः प्र-
सन्नोमो विचविद्योवाणि मेवद्वद्वन्तिवका मदानि प्रविषद्वाता-
युदिचायु दिचमायुः क ददं प्रविचानि च ददं प्रविचानि.

i. e. "May the father Mātariś'van (wind, breath) make the verse feet without a breach ! May the Kavis repeat the recitations without a breach ! May Soma, the all-possessing, guide our performances ! May Brihaspati repeat the recitations (and) the joyful choruses ! Vāch (speech) is life, she has the whole life. She is life. Who will repeat this (Shastra) ? He (i. e. I, the Hotar, representing Vāch) 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 *haviḥ*, which appears to have been the more ancient name of the Hotar 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).

*Achhidrā pañā dhā.*¹⁶ *Achhidrā*, i. e. without breach, is seed. Thence a being which is unbroken (a whole) rises out of the seed.

Achhidrā ōkthā kavayah s'amsann. Those who have learnt by heart (the mantras) are called *kavis*. The sentence means: "they produced this unbroken (matter), i. e. the seed."

Somo ris'arid—sūm'sishat. Brihaspati is Brahma; the Soma who is praised by the singers, is the Kshatram. The *nithāni* and *ŋkthā malāni* are the Shastras. By repeating this sentence the Hotar recites his Shastras, instigated (*prasuta*) by the divine Brahma and by the divine Kshatra. 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.

Vāg-āyur. *Ayuh* (life) is breath; seed is breath; the womb is *vāch*. By repeating this sentence he pours the seed into the womb.

Kaidam-sūm'sishyati. *Kah* (who?) is Prajapati. The meaning of the sentence is, Prajapati will generate.

39.

(On the meaning of the six members of the "silent praise," and the twelve members of the Puroruk. Why Jātavedās is mentioned in the Puroruk. The meaning of the *Ajya-nūktā*.)

Having called *s'omsārom* he recites the "silent praise." This transforms the seed (represented by

¹⁶ *As'val, dhāt.*

the *Japa*). First the effusion of the seed takes place; then follows its transformation.

He repeats the "silent praise" without proper articulation of the voice¹⁶ (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 padas¹⁷ (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 *Puroruk* (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 *Puroruk* 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; Prajapati 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 *Puroruk* addressed to *Jātavedās*¹⁸ (Agni), the word *Jātavedās* occurring in the last (twelfth) part (of it).

¹⁶ This is called: *tira tra*, i. e. across as it were.

¹⁷ Its six parts are as follows: 1) अतिरिचि 2) अतिरिचि 3) अतिरिचि 4) अतिरिचि 5) अतिरिचि 6) अतिरिचि: See *As'val.* S'r. 3. 5, 8. Properly speaking, the "silent praise" consists only of three padas. See *Alt. Br.* 2, 31.

¹⁸ This refers to the last pada of the *Puroruk* or *Nivid*, where Agni is mentioned by the name of *Jātavedās*, See 2, 34.

the deities, the Brahma, 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*²⁰ (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, *didivāṁsam*. The sun is *didāya*, nothing is earlier²¹ than the sun. By repeating this verse he makes the sun and enters it.

He repeats, *sa nuḥ śarmāni rītaye*. *Śarmāni* (places of refuge) means Agni. He gives nourishment. By repeating this verse he makes Agni and enters Agni.

He repeats, *uta no 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.

²⁰ The *Ajya-sūkta* (8, 13), which has been explained in the preceding chapter, is here explained again.

²¹ This is an explanation of the term *apūrṇyam* in the verse in question.

He repeats, *ritāra yasya rodas*. Heaven and earth are the two *rodas*. Thus he makes heaven and earth and enters them.

He concludes with the verse, *nū no rāsra*. 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 things²² and with the deities.

²² Such as the seasons, months, Agni, &c., which are severally mentioned in this paragraph.

FIRST CHAPTER

(The Pra-uga Shastra.)¹

(The duties of the Pra-uga Shastra.)

The Pra-uga Shastra is the recitation appropriate to the Soma offerings from the Grahās. Nine such Grahās are taken at the morning. With nine

The Pra-uga Shastra is the most peculiar of all the recitations by the Hotar on the day of the Soma feast ; for it comprises a larger number of docties, divided into regular sections, than any other one, and has neither a proper Nivid, nor Pragāthas, nor Dhīṣṛya, nor Sāktas, as we constantly find at the Shāstras of the midday and evening libations. It consists only of the version in seven sections, mentioned in the R̥gveda-Sūkhūta (1, 2-3). Each section is preceded by a so-called Pururuk, along with the Ahāvā. Before the Pururuk of the first section there are, besides, the Hīnikāra and the three great words required. I here write these introductory words in the same order in which they are repeated by the Hotri-priests up to the present day : हि मनुष्यः स्वर्गाय सोमं वायवे वायुप्रेता वसुधैः वासवस्य-
 day : हि मनुष्यः स्वर्गाय सोमं वायवे वायुप्रेता वसुधैः वासवस्य-

t. e. May Vāya who walks first, be the enjoyer of the sacrifice, come with his mind to the sacrifice; (may he come) the happy with his happy crowd! Om! Come, O Vāya, &c.

The Pururuk of the second triplet, (1, 2, 4-6), which is addressed to Indravāyu, is:

to Indrarajya, is:
 ॐ नमोऽस्तुते विद्वद्भ्यो नमोऽस्तुते ॥ ॐ नमोऽस्तुते विद्वद्भ्यो नमोऽस्तुते ॥
 उच्यते। नमोऽस्तुते विद्वद्भ्यो नमोऽस्तुते ॥ ॐ नमोऽस्तुते विद्वद्भ्यो नमोऽस्तुते ॥
 golden path, the two masters (who are) for protection, Indra and
 Vayu, the happy ones, &c.

Purusa of the third triplet, which is addressed to Mitra-Varuna (1, 2, 7-8):

को१ मित्रंजये. the two Kavyas (descendants of the Kavya) the two kings (who are distinguished) through skilful performance (of sacrifice) at home, and who destroy the enemies in the combat.

Puroruk of the fourth triplet, which is addressed to the As'vin, (1, 3, 1-3):

श्री० देवा अध्वर्यु आमतं दधेन सूर्यमवाः । मध्वा यज्ञं उम-
जायो० सावित्रा यजतरोः Ye two divine Adhvaryus whose skin is
sun-like, come up with (your) carriage; may ye anoint the sacrifice
with honey !

Puroruk before the fifth triplet, which is addressed to Indra (1, 3, 4-6):

श्री० इन्द्रोऽभिर्महिषो बाजानां च बाजपतिः । वटिनां पुता-
नी नक्षोऽभिद्रवापि । Indra who is most stimulated (to action)
through the recitations (of the Hymns), and is the lord of booty, he
with his two yellow horns, the friend of the Boma drops.

Puroruk before the sixth triplet, which is addressed to the Vls'vo Devah (1, 3, 7-0):

श्री० विद्यादेवाय नमः ॥ इत्येव सुप्रेमः । न ह्यस्य सगमः
 देवादे देवा विद्या । नृणां अधरे पदे ये सगम नमस्तः
 विद्या आ सोमवीतयोः शोभाय ॥ We call all the gods the well adorn-
 ed to this sacrifice; may these gods come to this sacrifice with
 divine thought, favourably accepting the seat (prepared for them)
 at the preparation (by cooking) of the self-making sacrifice (i. e.
 of the sacrificial personage whose body is always restored by
 itself, when the sacrificial rites are performed); (may) all (come) to
 drink the Soma !

Puroruk before the seventh triplet, which is addressed to Sarnavati (1, 3, 10-12):

मोक्षं वाचमसं देवीं वाचास्मिन्मन्त्रे सुप्रेक्षया वदन्मतीं वदामहेति-
पाठकाः । (Invoke) the goddess of Speech with my excellent speech
at this sacrifice ; we invoke Sarasvatī, &c. (Sapta-hānta).

³ The nine Grahas here alluded to are the Upāśū, Antaryāma, Vāyava, Alindrayāva, Maitrivaruna, As'vina, S'akra, Manthita Agrayāva. The libations from these nine Grahas belong to the Bahish-pavaniṇa Stotra, and the Pra-ṇa Śastra.

³ See page 180.

their chant, the Adhvaryu takes the tenth Graha (for the Asvins); the sound "hiñ" uttered by singers when chanting the other verses, counts as the tenth part. Thus, an equality⁴ 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 As'vins (1, 3, 1-3). By this the As'vin graha is celebrated. He repeats a triplet addressed to Indra (1, 3, 4-6). By this the S'ukra and Manthi grahas are celebrated. He repeats a triplet addressed to the Vis've Devāḥ (1, 3, 7-9). By this the Agrayana graha is celebrated. He repeats a triplet addressed to Sarasvatī (1, 3, 10-12), though there is no Sarasvatī graha (no such vessel as in the other cases). Sarasvatī 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

⁴ The expression in the original is, *as ad evamd*, no doubt an idiomatic expression, implying "this and that is the same."

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 *prāṇa* (air inhaled) of the sacrificer.

He repeats a triplet, addressed to Indra and Vāyu. Where there is *prāṇa* (air inhaled), there is *apāna* (air exhaled). By repeating a triplet, addressed to Indra and Vāyu, he thus makes the *prāṇa* and *apāna* 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 As'vins. 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 As'vins, 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've Devāḥ. Because a child when it is born, uses hands and feet

⁴ The whole Pra-uga is intended for providing the sacrificer with food. A variety in food is produced by changing the deities in every part of the Shastra.

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

The Hotar who has such a knowledge, as well as the sacrificer for whom the Hotri 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 Pra-uga 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 con-

fused. 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 *prāṇa* 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 *prāṇa* 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 Ās'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 Sarasvatī 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 Sâma singers chant,* are celebrated by a recitation of the Hotar commencing with a verse addressed to Vâyu, (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 Vâyu (wind) form. Thus he celebrates by means of this (Vâyu form) that (Agni form).

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

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

* The recitation of the *Pra-uga* Shastra is preceded by the singing of the so-called *Ajya-stotra*: *agnā dyāhī vitāye* (Sâma-veda 2, 10-12). The deity of it is Agni, whilst the dieties of the *Pra-uga* Shastra, to which it is said to stand in connection, are different.

The dangerous touch⁷ of Agni is his Varuṇa 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 Varuṇa forms) that (Agni form).

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

That he burns with a loud crackling voice, imitating the sound *babūhā* 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 Vis've Devāh form. Thus the Hotar celebrates by means of this (Vis've Devāh 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 Sâma singers⁸ becomes celebrated, notwithstanding these (different) deities in the several triplets, for him who thus has commenced (the Shastra) with a verse addressed to Vâyu.

Having repeated the Shastra addressed to all the gods⁹ (*Pra-uga*), he recites a Yâjyā mantra addressed

⁷ *Ghṛa-sāms par'sa*. See the Kaushītaki Brāhmapam 1, 1, where Agni says: अग्ने चोरसंक्षमन्तेऽसि.

⁸ The *Ajya* Stotra, see note 1. It consists of three verses.

⁹ The *Pra-uga* Shastra is here called *vis'vadevām*, i. e. belonging to all the gods, on account of the large number of deities, comprising the Vis've Devāh contained in it.

to the Vis'va Devāh (all gods): *vis'vebbih somyan madhvagna* (1, 14, 10). Thus he satisfies all deities, giving to each his due share.

5.

(On the Vashaṭkāra and Anuvashaṭkāra.)

The Vashaṭkāra¹⁰ (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.¹¹

They ask, Why do they sacrifice in the same Agni (the Agni of the Uttarā Vēdi) where they did it before, and make the Vashaṭkāra there, when sitting near the Dhishnya¹² fires (after having left the place near the Uttarā Vēdi)? (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 Svishtakrit 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 Yājñis for the Shastras), "Agni, taste the Soma!" they (complete

¹⁰ The paragraphs from 5, 6, are found also with very little change and a few omissions in the Gopatha Brāhmaṇam 8, 1,—5. Both evidently come from one source only.

¹¹ This is the full meaning of पुनरावाह as explained by Śāyana.

¹² See above.

¹³ These are the *śvidvatya grahas*, see 2.

the ceremony and) drink from the Soma juice after the completion (of the ceremony).¹⁴ This very (Anuvashaṭkāra) is the Svishtakrit 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 *shaṭ* (six) is contained in the formula *vau-shat*¹⁵ (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 *shaṭ* (six) of the formula *vau-shat* the Hotar establishes these six (things). The sky rests on the air; the air on the earth; the earth on the waters; the waters

¹⁴ 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 Svishtakrit 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.

¹⁵ The etymology which is here given of the word *vau-shat* is of course quite fanciful. It is only as very much lengthened pronunciation of a conjunctive form *vau-shat* of the root *va* to carry, meaning, may he (Agni) carry it (the offering) up. Instead of the original *śa*, *śu* was substituted.

on the reality (*satya*); the reality on the Brahma; the Brahma on the concentrated heat of meditation (*tapas*). If these places are established, then all things are consequently established. He who has such a knowledge has a firm footing.

The part *vāṁ* of the formula *vaṁśat* 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*, *dama-chhad*, 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), *dama-chhad* (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 *dama-chhad*, 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.¹⁶ Children and cattle stand near (this part of

¹⁶ The term in the original is *nirāparcha*, i. e. without losing any part of the *Rik*. This means, that no vowel is to be dropped at the end of the Yājñ verse when *Vaṁśat* is joined to it as an integral part. The remark is made on account of the way in which the syllable *om* (when *pranava* is made) is joined to the last syllable of a verse. In that case the last vowel disappears and *o* is substituted

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 *śat* 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 (Yājñā) 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 (Yājñā) 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 (Yājñā) 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 (Yājñā) verse (no stopping between the end of the

tuted in its stead. If for instance the last syllable of the *Rik* be *ya*, then in the *Pranava* *yam* is pronounced. See the rules for making the *Pranava* in the *Sāmhitā* verses, A. v. S. r. 8. 1, 2.

¹⁷ The Yājñā is repeated monotonously, and at the morning libation in a low tone, whilst the Vashaṭkāra is pronounced with a loud voice.

verse and *vanśat* 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 *Vashatkūra* 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 *Vashatkūra*. Thus he pleases the deity personally, and addresses the *Yājñ* mantra direct to it.

The *Vashatkūra* is a weapon.¹⁰ The weapon is like a flash when one strikes with it without having conjured its evil effects.¹¹ Not every one knows how to conjure it, nor its (proper) place. Therefore the mantra, *rag 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 *Vashatkūra*). For this reason the Hotar has, after every *Vashatkūra*, to repeat the Anumantraṇa¹² formula, *rag ojah*. If thus propitiated the *Vashatkūra* does not hurt the sacrificer.¹³

¹⁰ This idea is clearly expressed in an Anumantraṇa formula : वदन्कारेण वसेन वेत्तिष्मन्वेदि विषं वयं विष्मन्वेदि. i.e. I say, with the *Vashatkūra* as a weapon, him who hates us as well as him whom we hate (Asv. S'r. S. 1, 5).

¹¹ For the mischief done by a weapon, he who strikes with it, is answerable. To guard himself against the evil consequences of such an act, propitiation (*s'anti*) is required.

¹² This is the technical name of those formulas which are to be repeated by the Hotar and the sacrificer after the proper mantra has been recited. They follow the mantra. Thence the name, *anumantraṇa*. They must be always uttered with a low voice.

¹³ Up to the present day the Shrotriyas or sacerdotal priests never dare to pronounce this formula save at the time of sacrificing. They say that if they would do so at any other time, they would be cursed by the gods.

The sacrificer ought to repeat this Anumantraṇa formula : "O *Vashatkūra*, 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 *anumantraṇum*) is too long and has no effect. (Instead of it) the sacrificer ought to repeat after the *Vashatkūra* the words, *ojah saha ojuh*, *Ojah* (vigour) and *sahah* (strength) are the two most beloved bodies (forms) of the *Vashatkūra*. By making him repeat this Anumantraṇa formula he thus makes the sacrificer prosper through (the *Vashatkūra*'s) own nature. He who has such a knowledge prospers through (the *Vashatkūra*'s) own nature.

The *Vashatkūra* is speech, and *prāṇa* (air inhaled) and *apāna* (air exhaled). These (three) leave as often as a *Vashatkūra* is repeated. (But that ought to be prevented ; thence) he ought to include them (their names) in the Anumantraṇa formula. (This is done by repeating the following formula) *rag ojuh saha ojo mayi prāṇāpānām*, i.e. May speech, vigour, strength (and) the *prāṇa* and *apāna* (be) in me ! Thus the Hotar puts speech, *prāṇa* and *apāna* 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 *praisha*, *puroruk*, *vedi*, *nivid*, *graha*.)

The sacrifice went away from the gods. They wished it (to return) by means of the *Praishas*.¹⁴

¹⁴ The *Praishas* here alluded to are those used at the animal sacrifice. They correspond to the *Prayāṣa* (Aṣṭi) mantras. See the White Yajurveda 21, 20-40.

That is the reason that the Praishas (orders to repeat a mantra given by the Adhvaryu or Mitra Varuṇa to the Hotar) are called so (from *pra* + *ish* "to wish"). They made it shine forth (*prārochayanti*) by means of the *Puroruk*. Thence the Puroruk is called so (from *prārochayanti*). 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 *grih* to catch, seize). Having found it they announced it to the gods by means of the *Nivids*. Thence they are called *Nivids* (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-Varuṇa) repeats them with his head lowered (*prahvas*) (just as supplicants do).

10

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

The Nivids are the embryos of the Shastras (*ukthas*). At the morning libation they are put before the Shastras (*ukthas*), 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 Nivids 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 Nivids 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 Nivids 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 (*avaprajana*). He who has such a knowledge is ornamented on all parts with the decoration of the sacrifice.

11.

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

The Nivids 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 Nivids 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 Nivids. 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, *predam brahma* and *predam kshatram*.³³ 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;³⁴ for the several padas of the Nivid ought to correspond, each to the several verses in the hymn.³⁵ Thence he ought for the insertion of the

³³ These two sentences form part of every Nivid, used at the mid-day or evening libation. They occur in the following connections: प्रदां देवा देवप्रतिमवत्तु देवा विवा। प्रेदं तस्य प्रेदं क्षत्रं। प्रेदं क्षत्रं ब्रह्मब्रह्मवत्तु।

³⁴ This refers to the *sāktas* or hymn which stands in connection with the Nivid.

³⁵ The expression *richam sāktam prati* is evidently a Hendiadyon; for the distributive meaning of *prati* can only refer to *rich*, but not to *sāktas*; because there are not as many *sāktas* as there are padas of the Nivid. The sentence न क्षत्रं न ब्रह्मवत्तु अतिमन्त्रेण विविदात् can easily be misunderstood. At the first glance it appears to mean "he ought not to think of selecting any other hymn for inserting the Nivid save such ones as consist of three or four verses." Sky. followed this explanation which most naturally suggests itself to every reader. But in consideration that all the Nivid.

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.³⁶

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).³⁷ 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 prajāma*

hymns, 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.

³⁶ The Shastra thus obtains more verses than are properly required.

³⁷ 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 Nivids (to Savitar, Dyāvapṛithivī, Ribhuv, Vek'ānara, Vi'vedevāh, Marutas, and Jātavedh) required, whilst we find at the morning libation only one (which is rather a Puroruk than a Nivid), and at the midday libation two (to the Marutas and Indra).

patho vayam (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 yajñād indra somināḥ* (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) *mā antaḥ sthur na 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 prasidhanas 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 na ā hurámake nárásāmsena somena*, i. e. "Now we bring an offering" to the mind (*manas*) by pouring water in the Soma cups (devoting them thus to *Narásāmsa*). 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).

⁸ Śāy. has, in his commentary on the Rígvēda Saṁhitā, the following remark: देवेः कोविनिः कविनिर्विकारितो वर्तते.

⁹ Of काव्यवद्वे Śāy. gives two different explanations in his commentaries on the Alt. Br. and in that on the Rígvēda Saṁhitā. In the first he explains it by काव्यवद्वि I call hither (from *Avā* to call) in the other he derives it from *Avā* to sacrifice. The latter explanation is preferable.

SECOND CHAPTER.

(The *Marutvatiya* and *Nishkevalya* *Shastras*.)

12

(On the *Ahāva* and *Pratigara*.)

They (the theologians) say: the subjects of the gods¹ 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 *s'omāsvom* "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: *s'ānsāmo dāivóm*.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: *nātham vāchi*,³ i. e. the recitation has been

¹ See 1, 9.

² See about the *Pratigara*, i. e. response by the *Adhvaryu* to the recitations of the Hotar, *As'v. Śr. S. 5, 9*. The most common *pratigara* repeated by the *Adhvaryu* is *s'ānsāmo dāiva*; but at the time of the *āhita* (the call *s'omāsvom*) it is: *s'ānsāmo dāiva*. At the end of the *Pratigara* the *prapara* (incorporation of the syllable *om*) is required, *dāivóm*.

³ The formula *nātham vāchi*, with some additional words always concludes a *Shastra*. In the *Kausītaki Brāhmaṇam* (14, 1), and in the *Sāukhāy. Śrāuta Śāstras* (8, 10, 17-20) this formula is called *nātha viryam*. In the *As'val. Śāstras* no particular name is given to it. The *Kausītaki* and *Sāukhāy. Śāstras* differ here a little from that of *As'valāyana*. According to the former, *nātham vāchi* is always preceded by a few sentences which are not to be found in *As'val*. Thus, we have, for instance there, at the end of the *Marutvatiya* *Shastra*, the following formulas: कव्यवद्वि, प्रतिगद, कव्यवद्विदोषादेः भवमा-
मुज्यते कव्यवद्विदोषादेः. In the *As'val. Śāstras* (8, 14)

read, to which the Adhvaryu (responds) in four syllables: *om ukthas'ā*, i. e. thou hast repeated the recitation⁴ (*uktham, shastram*). This makes eight syllables. The Gāyatri consists of eight syllables. Thus the two (formulas) make at the morning libation

there is instead of it only: *उक्थं वाचि श्रोत्राय 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 As'val. 5, 10). The concluding formulas for the Hotar are, according to As'val. 5r. 8. as follows:

- (a) For the Ajya Shastra: *उक्थं वाचि श्रोत्राय मा* (5, 9).
- (b) For the Pra-uga Shastra: *उक्थं वाचि श्रोत्राय मा* (5, 10).
- (c) For the Marutvatiya Shastra, (see above).
- (d) For the Nishkavaiya Shastra: *उक्थं वाचि श्रोत्राय मा* (5, 15).
- (e) For the Vais'adeva Shastra: *उक्थं वाचि श्रोत्राय देवेभ्य आ-मुनाय मा* (5, 18).
- (f) For the Agnimāruta Shastra: *उक्थं वाचि श्रोत्राय देवेभ्य आ-मुनाय मा* (5, 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 *śrotriya tvā* means "that it (the recitation) might be sounded to thee;" *upadriśate tvā* "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 *śrotriya* and *dśrīyāmi*. Literally *upadriśate* appears to mean "that the hearing (of this recitation might come) to thee."

After the repetition of these formulas which conclude all Shastras, the Yājñya verse belonging to the particular Shastra is recited.

⁴ This alone can be the meaning of the obscure formula *ukthas'ā*, which comes no doubt from the remotest antiquity. It is perhaps a corruption of *uktham śāś*, the neutral character *m* being left out. Sky. explains: *तं वृत्तं वाचि* "thou art the repeater of the Shastra."

But this meaning is not appropriate to the occasion at which the formula is used. This is done only when the recitation is over. The only proper meaning of the formula therefore is either "the recitation is repeated," or "thou hast repeated the recitation."

the Gāyatri⁵ at both ends (at the commencement and the end).

At the midday libation the Hotar calls: *adhvaryo s'omsārom*, i. e. "Adhvaryu, let us two repeat! Om!" with six syllables! to which the Adhvaryu responds with five syllables: *s'amsāmo divrom*. This makes eleven syllables. The Trishtubh has eleven syllables. Thus he makes the Trishtubh at the beginning of the Shastra at the midday libation. After having repeated it, he says, *ukthum vāchi indrāya*, i. e. the Shastra has been read for Indra, in seven syllables; to which the Adhvaryu responds in four syllables: *om ukthas'ā*. This makes (also) eleven syllables. The Trishtubh has eleven syllables. Thus the two (formulas) make the Trishtubh at both ends of the Shastra at the midday libation.

At the evening libation the Hotar calls: *adhvaryo s'om-s'omsārom*, in seven syllables, to which the Adhvaryu responds in five syllables: *s'amsāmo divrom*. This makes twelve syllables. The Jagatī has twelve syllables. Thus (with these two formulas taken together) he makes the Jagatī at the beginning of the Shastra at the evening libation. After having repeated the Shastra, he says, in eleven syllables: *ukthum vāchi indrāya devahyāh*, 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 Jagatī has twelve syllables. Thus the two (formulas) make the Jagatī 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: *vad gāyatṛe adhi* (1, 164, 23), i. e. "those who know that

⁵ The Gayatri is the characteristic metre of the morning libation; thence its form (eight syllables) is to appear in some shape at the commencement as well as at the end of the Shastra.

the Gâyatri is put over a Gâyatri, and that out of a Trishṭubh a (another) Trishṭubh is formed, and a Jagat (Jagati) is put in a Jagat, obtain immortality."⁹

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.
Anuṣṭubh Prajâpati's metre.)*

Prajâpati allotted to the deities their (different) parts in the sacrifice and metres. He allotted to Agni and the Vasus at the morning libation the Gâyatri, to Indra and the Rudras the Trishṭubh at the midday libation, and to the Vis've Devâh and Adityas the Jagati at the evening libation.

His (Prajâpati's) own metre was Anuṣṭubh. He pushed it to the end (of the Shastra), to the verse repeated by the Achhârâka (which is the last). Anuṣṭubh 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 Achhârâka." He acknowledged (that he had wronged her). (In order to give redress) he took his own Soma (sacrifice) and put at the beginning, at the very mouth of it, Anuṣṭubh. Thence Anuṣṭubh 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. Prajâpati having thus made (the beginning

⁹ The meaning is, that no pada of a metre, neither that of the Gâyatri nor Trishṭubh, nor Jagati can stand alone, but must be joined to another pada of the same metre. The *âhîra* and *pratigara* must therefore be at the beginning as well as at the end of the Shastra in the same metre; for each time they consist only of one pada, and that is not suspicious.

of all libations) at his own Soma sacrifice (with Anuṣṭubh), the sacrificer (who does the same) becomes master of the sacrifice, and the latter becomes (properly) performed. Wherever a sacrificer has a sacrifice performed so that he remains master of it, it is performed for this (the whole) assemblage of men⁷ (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 Bahishpavamâna Stotra⁸ lurked for him. By commencing the Ajya Shastra⁹ with the Anuṣṭubh 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-mâna Stotra¹⁰ lurking for Agni. By commencing the Marutvatiya Shastra with Anuṣṭubh, he overcame Death. Death could not sit, at that libation, in the Brihati verses (repeated by the Hotar at the commencement of the Nishkevalya Shastra). For the Brihatis 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 (corresponding to the Sâman which is sung) in the Brihati metre. The Brihatis 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 Prajâpati did. Thus he makes it beneficial to others, just as Prajâpati benefited gods and men by it.

⁸ See page 120.

⁹ See the hymn: *pra to devîya agnaye*, 2, 35, which is in the Anuṣṭubh metre and which is meant here.

¹⁰ *Uchhâ to jâtam andhata*. Sâmarveda, Samh. 2, 22-23.

his second Shashtra (with Brihatis) he has the preservation of (his) life in view.

At the evening libation Death sat in the Pavamâna Stotra lurking for Agni. By commencing the Vaisvadeva Shashtra with Anushtubh, Agni overcame Death. Death repaired to the *Yajna yajniya Sâman*.¹¹ By commencing the Agni-Mâruta Shashtra with a hymn addressed to Vaisvânara, he overcame Death. For the hymn addressed to Vaisvânara is a weapon; the Yajna yajniya Sâman is the place. By repeating the Vaisvânara 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 a knowledge comes off in safety, preserving his life to its full extent, and attains to his full age (of a hundred years).

15.

(*Marutvatiya Shashtra. Indra conceals himself. How he was found.*)

Indra after having killed Vritra, 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.¹² They (the gods) said, "Let us squeeze the

¹¹ यज्ञा यज्ञा वो जम्भवे Sâmvêda Sâh. 2, 53-54.

¹² The *Pitaras* are worshipped on the Amavasyâ day (New Moon), and the *Darvâparâma* lahti takes place on the *pratipad* (first day after the New Moon).—Sây.

Soma juice; (then) Indra will come to us very quickly." So they did. They squeezed the Soma juice. By repeating the verse, *â tva ratham* (8, 57, 1), they made him (Indra) turn (towards the Soma juice). By the mantra, *idam vaso sutam* (8, 2, 1), he became visible to the gods on account of the term (*suta*) i. e. squeezed (contained in it).¹³ By the mantra *indra nediya ed ihi* (8, 53, 5),¹⁴ 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 Pragâtha.*)

As Indra had killed Vritra, all deities thinking that he had not conquered him, left him. The Maruts alone who are his own relations¹⁵ did not leave him. The "*maruto svâpayah*" (in the verse, *indra nediya*) are the vital airs. The vital airs did not leave him

¹³ These two first are called the *pratipad* and *anuchara* of the Marutvatiya Shashtra, the beginning verse and the sequel.

¹⁴ This mantra is called, *indra-nihava pragâtha*, i. e. *pragâtha* for calling Indra near.

¹⁵ Svâpi, which term occurs in the *Indra-Nihava Pragâtha* (8, 58, 5), is explained by Sây. सुपुत्रिकाको ऽपि वर्णनात्: But this interpretation, which is founded on Vedantic 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 Marutas assist Indra when they were in "profound sleep" (*anahupti*)? In order to countenance his interpretation, Sây. refers to the meaning "*prâna*" life, attributed to the word by the author of the Ait. Br. itself in this passage. The word is however to be traceable only to *an-dpi* or *an-dpi*. That *dpi* means "friend, associate" follows from several passages of the *Sâmhita*. See Bouchling and Roth's Sanscrit Dictionary, I, p. 600.

(Indra). Thence this Pragâtha which contains the term *srâpi* (in the pada) *â srâpe srâpihîr* is constantly repeated (at the midday libation of all Soma sacrifices). When after this (Pragâtha) a mantra addressed to Indra is repeated, then all this (is termed) *Marutvatiya* (Shastra). If this unchangeable Pragâtha, containing the term *srâpi* is repeated (then always the Marutvatiya Shastra is made).

17.

(*Brâhmanaspati Pragâtha. To what Stotras the Indra-Nihava and Brâhmanaspati Pragâtha belong. The Dhânyâs.*)

He repeats the Pragâtha¹⁶ addressed to Brâhmanaspati. Led by Brihaspati as Purohita (spiritual guide) the gods conquered the celestial world, and were (also) victorious everywhere in this world. Thus the sacrificer who is led by Brihaspati as his Purohita, conquers the celestial world, and is (also) victorious everywhere in this world.

These two Pragâthas¹⁷ not being accompanied by a chant, are recited with repetition¹⁸ (of the last pada of each verse). They ask, "How is it that these two Pragâthas, 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 Marutvatiya (Shastra)

¹⁶A Pragâtha comprises two *richas* according to As'v. S'r. S. 5, 14: *बृषाः प्रतिपदबृषा बृषाः प्रतापः* i. e. the Pratipad (opening of the Marutvatiya Shastra) and its Anuchara (sequel) consist of three *richas*, the Pragâthas of two *richas*.

¹⁷ The Indra-Nihava and Brâhmanaspatiyah Pragâtha.

¹⁸ The two Pragâtha verses are to be repeated so as to form a triplet. This is achieved by repeating thrice the fourth pada of each verse if it be in the Brihati metre. In a similar way the Sâma singers make of two verses three.

is the recitation for the Pavamâna Stotra; ¹⁹ they perform this Stotra (in singing) with six verses in the Gâyatri, with six in the Brihati, and with three in the Trishtubh metres. Thus the Pavamâna (Stoma) of the midday libation comprises three metres, and is fifteen-fold.²⁰ They ask, "How becomes this Pavamâna Stoma celebrated (by a Shastra)?" The two last verses of the Pratipad triplet (8, 57, 1-3, *â tvâ ratham*)

¹⁹ The Pavamâna Stotra or the performance of the Sâma singers at the beginning of the midday libation consists only of three verses in the Gâyatri (*nehkhâ te jûto*, Sâma-veda 3, 22-24), of two in the Brihati (*pundrah soma*, S. V. 2, 23, 20) and three in the Trishtubh metre (*pra tu drava pari hodam* S. V. 2, 27-20). The three Gâyatri are sung twice, thus six are obtained, and the two Brihatas 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. *Sâma Prayoga*.

²⁰ For the explanation of this and similar terms Sâyana refers always to the Brâhmanas of the Sâma-veda. The explanatory phrase of the *pañchadas'sh stoma* of the Sâma-veda theologians is constantly the following: *पंचम्यो द्विकरोति सः तिसृभिः स रक्षया च रक्षया । पंचम्यो द्विकरोति स रक्षया । स तिसृभिः स रक्षया पंचम्यो द्विकरोति स रक्षया च रक्षया च तिसृभिः* 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 Sâman. The Sâman 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 sacrifices. 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 *kuśā*, each row comprising five (if the Stoma is the *pañchadas'sh* the fifteen-fold), which the three Sâma singers must arrange according to a certain order before they can chant the Sâman. Each row is called a *pariyâsa*. The several sticks in each row are placed in the following order: 1st row—5 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 Sâma singer utters the sound *hîv*. This apparatus is regarded as quite essential for the successful chanting of the Sâmans. See more on this subject in the notes to 3, 42.

are in the Gâyatri metre (the first being Anuṣṭubh), and also the triplet which forms the sequel (of the Pratipad) is in the Gâyatri metre. Thus the Gâyatri verses (of the Pavamāna Stotra) become celebrated. By means of these two Pragāthas (the Indra-Nihava and Brāhmaṇaspati Pragātha, which are in the Bṛihati metre) the Bṛihati verses (of the Pavamāna Stotra) become celebrated.

The Sāma singers perform this chant with these verses in the Bṛihati metre by means of the Raurava and Yaudhhaja Sāmans (tunes²¹) 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 accordance with the Shastra.

Two *Dhāyās*²² are in the Trishṭubh metre, and also the hymn²³ in which the Nivid is inserted. By these verses (in the Trishṭubh metre) are the Trishṭubhs 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 *Dhāyās*, their nature and meaning.)

He recites the *Dhāyās*. Prajāpati had (once) sucked up from these worlds everything he desired

²¹ These are the names of the two peculiar tunes in which the verses: *pundarikā soma* and *duhāna ādhar* (Sāmaveda S. 2, 25-26) are sung.

²² See 2, 10, the two first, *agnir netā*, and *tvāṁ Soma kṛtubhiḥ* are in the Trishṭubh metre.

²³ The Nivid hymn is *javatāśa agre*, see 2, 10; it is in the Trishṭubh metre.

by means of the *Dhāyās* (from *dhe* to suck). Thus the sacrificer who has such a knowledge sucks up from these worlds everything he desires. The nature of the *Dhāyās*, is, that the gods at a sacrifice wherever they discovered a breach, covered it with a *Dhāyā*; thence they are so called (from *dhā* to put). The sacrifice of him who has such a knowledge becomes performed without any breach in it.

As to the *Dhāyās* 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 knowledge becomes thus mended.

As to the *Dhāyās*, they are the recitations for the Upasads.²⁴ The verse *Agnir netā* (3, 20, 4), which is addressed to Agni, is the recitation for the first Upasad; the verse *tvāṁ Soma kṛtubhiḥ*, which is addressed to Soma (1, 91, 2), is the recitation for the second Upasad; the verse *pinvanti apo* (1, 64, 6), which is addressed to Vishṇu, is the recitation for the third Upasad. Whatever place one may conquer by means of the Soma sacrifice, he who having such a knowledge recites the *Dhāyās*, conquers (it only) by the several Upasads.

About this last *Dhāyā* some say, the Hotar ought (instead of *pinvanti apo*) to repeat *tāṁ vo maho* (2, 34, 11), asserting, "we distinctly know that this verse is repeated (as the third *Dhāyā*) among the Bharatas." But this advice is not to be cared for. Should the Hotar repeat that verse (*tāṁ 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 *pinvanti apo* where there is a pada referring to rain (the third *atyam na mihe*), and one referring to the Marutas

²⁴ See Alt. Br. 1, 23-25.

(the storms accompanying the rain, in the first pada), and the word *vinayanti*, "they carry off," which refers to Vishṇu, whose characteristic feature is said to be *vichakrama*, i. e. he strode (thrice through the universe), which meaning is (also) implied in the term *vinayanti*, and (where is further in it) the word *rājīe* "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 Marutas, Vishṇu, 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 (*pinṛanti am*) 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 Dhāyā 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 brikate*, 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 *janishthā vgrah* (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.

This hymn was (seen) by (the Rishi) *Gauriviti*. *Gauriviti* the son of *Sakti*, having come very near the celestial world, saw this hymn (i. e. had it revealed); by means of it he gained heaven. Thus the sacrificer gains by this (hymn) the celestial world.

Having repeated half the number of verses (of this hymn), he leaves out the other half, and inserts the Nivid²³ in the midst (of both parts). The Nivid is

²³ This is not strictly in accordance with the rules laid down by *Asvalāyana*, who says in his *S'rūta Sūtras*, 8, 14: *जनिष्ठा उग्र-रत्येक भूयसोः मरुता मरुतलोषा निविदं दध्यात्सर्वैवमनुजासु मा-ज्जिह्वे* i. e. the Nivid Sūkta is, *janishthā vgrah*. After having repeated one verse more than half the number of verses (the whole has eleven verses) of which it consists, he ought to insert the Nivid. That ought always to be done at the midday libation, where the number of verses of the Nivid Sūkta is uneven. The Sūkta *janishthā vgrah* consists of eleven verses. The number being uneven, the Marutvatiya Nivid is put in the hymn *janishthā vgrah* after the sixth verse, which concludes with *सुव*. The text of this Nivid (see the *Sāṅkhāyāna Sūtras*, 8, 16) is (according to *Sapta Hāutra*) as follows:

म्रीराधोर् निद्रो मरुताम्योमस्य पिबतु । मरुतोषो मर-
द्वजः । मरुतस्य मरुद्वजः । मरुद्वजस्य मरुद्वजः । मरुताम्योमस्य
सुव । य ईमे देवा अम्यमद्व । अम्यमद्व ईमद्व । मरुद्वजस्य मरि-
द्वो । अर्धं गुह्या पदा । परमस्य परावति । आर्ही मरुति व-
चंयन् । अनाधुह्योमस्य । कर्म देवेभ्यो सुवः । मरुतिः सवि-
मिः सुव । इन्द्रो मरुता इव चरदिह सोमस्य पिबतु । प्रेक्षा देवो
देवमतिमवतु देवा धिया । प्रेक्ष मरु प्रेक्ष सुव । प्रेक्ष सुमन्तं मरु-
मानं अवतु । चिचक्षिवाभिरितिभिः । चरद्व मरुताम्योमस्यमन् । ।

i. e. May Indra with the Marutas drink of the Soma. He has the praise of the Marutas; he has (with him) the assemblage of the Marutas. He is the friend of the Marutas, he is their help. He slew the enemies, he released the waters (kept back by the demons of the air) by means of the strength of the Marutas. The gods following him rejoiced at the (defeat of the) *Asuras*, the conquest of *Vritra*, at the killing of *Mambara*, at the battle (for conquering cows). Him (Indra) when he was repeating the secret verses, in the highest region, in a remote place, made the sacred rites and hymns (*brah-*

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 repeat 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.²² 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

vidā) grow (increase in strength); these (sacred rites) are through their power inviolable. He makes presents to the gods, he who is with the Marutas his friends. May Indra with the Marutas here hear (our prayer), and drink of the Soma. May the god come to this oblation offered to the gods with (our) thoughts being directed to the gods. May he protect this Brahman (spiritual power), may he protect this Kshatram (worldly power) may he protect the sacrificer who prepares this (the Soma juice); (may he come) with his manifold helps. May he (Indra) hear the sacred hymns (*brahmāṇi*), may he come with (his) aid!

²² These sentences can be only understood when one bears in mind, that men of the higher caste are supposed to have a share in a certain prototype. Kshatra represents the commanding power. A Brahman, deprived of his Kshatra, loses all influence and becomes quite insignificant in worldly things; if deprived of his *Vis'*, he loses his means of subsistence. A Kshatriya loses his power, if deprived of his Kshatram, and his subjects, if deprived of his *Vis'*.

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 *somsarom*. 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, *onyah suparnā upasedur* (10, 73, 11), i. e. "the poets with good thoughts have approached Indra, begging like birds with beautiful wings; uncover him who is enshrouded in darkness; fill the eye (with light); release us who are bound (by darkness), as it were, with a rope (*nidhū*). When he repeats the words "uncover him," &c., then he should think that the darkness in which he is enshrouded, 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 *nidhū* 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 Shustra.)

Indra when he was about to kill Vritra, said to all the gods, "stand near me, help me." So they did. They rushed upon Vritra 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 (Vṛitra)! show thy prowess!" This saw a Rishi, and recorded it in the verse *vṛitrasya tvā śvasathād* (8, 85, 7), i. e. "all the gods who were associated (with Indra) left him when flung away by the breathing of Vṛitra. If thou keepest friendship with the Marutas, thou wilt conquer in all these battles (with Vṛitra)."

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 (Śhastra)." He gave them a share in this celebration. Formerly both (Indra as well as the Marutas) had a place in the Nishkevalya²⁷ Śhastra. (But to reward their great services he granted them more, viz: a separate Marutvatiya Śhastra, &c.). The share of the Marutas (in the midday libation) is, that the Adhvaryu takes the Marutvatiya Graha, and the Hotar repeats the Marutvatiya Pragūtha, the Marutvatiya hymn, and the Marutvatiya Nivid. After having repeated the Marutvatiya Śhastra, he recites the Marutvatiya Yājñā. Thus he satisfies the deities by giving them their shares. (The Marutvatiya Yājñā is) *ye trūhihatye magharana* (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 them (the Marutas) as his associates, and made them share in the Soma juice along with him.

²⁷ The second Śhastra to be repeated by the Hotar at the midday libation.

21.

(Indra wishes for Prajāpati's rank. Why Prajāpati is called *kaḥ*. Indra's share in the sacrifice.)

Indra after having slain Vṛitra and remained victor in various battles, said to Prajāpati, "I will have thy rank, that of the supreme deity; I will be great!" Prajāpati said, "Who am I" (*ho aham*)? Indra answered, "just what thou hast told (i. e. *kaḥ*, who?)" Thence Prajāpati received the name *kaḥ*, who? Prajāpati is (the god) *kaḥ*, who? Indra is called *mahendra*, i. e. the great Indra, because he had become great (greater than all the other gods).

He, after having become great, said to the gods, "give me a distinguished reception!"²⁸ just as one here (in this world) who is (great) wishes for (honourable) distinction, and he who attains to an eminent position, is great. The gods said to him, "tell it yourself what shall be yours (as a mark of distinction)." He answered, "this Mahendra Soma jar (Graha), among the libations that of the midday, among the Śhastras the Nishkevalya, among the metres the Trishṭubh, and among the Sūmans the Prishṭha."²⁹ They thus gave him these marks of distinction. They give them also to him who has such a knowledge

²⁸ Of the words उद्धारं मे उद्धारतः śāyana gives the following explanation: यः पुंसां पूजायिष्येनोद्दिश्यते संपाद्यते सोऽयं उद्धारः उद्धारश्च उद्धारमानं मे मर्त्यं उद्धारत इत्ययं कुर्वतेति.

²⁹ *Prishṭha* is a combination of two Sāma triplets for singing. Here the principal chant of the Nishkevalya Śhastra, which is the centre of the whole Soma feast, is to be understood. At the Agnishtoma this chant is the Rathantaram. The four Stotras at the midday libation, which follow the Payamāna Stotra, are called *Prishṭha* Stotras. For they are capable of entering into the combination, called *Prishṭha*, by putting in the midst of them another Sāman. At the Agnishtoma the actual *Prishṭha* is, however, not required. The four *Prishṭha* Stotras of the midday libation are, the Rathantaram, Vāmadevya, Nau-dhasam, and Kaleyam.

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, Maghavann." He only looked at them (as if conniving).

22.

(Story of Prāsahā the wife of Indra. On the origin of the Dhāyṛya verse of the Nishkeralya Shastra. How a king can defeat a hostile army. All gods have a share in the Yājñya 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 ^{so} order, Prāsahā 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 vāśrūṇi puruṣam* ³¹ (10, 74, 6), i. e., what Indra, the slayer of Vṛitra, the con-

^aThe wives of a king are divided into three classes, the first is called *māhishī*, the second *rātriśā*, the third or last *paricriśī*. Śāy. *Vācīśā* is in the *Rikveda* Samhitā, 8, 84, 14, a name of Indra's two horses. Śāyana in his commentary on the passage, proposes two etymologies, from the root *vas* to obtain, and *vi* to go. The latter is the most probable.

²⁴ That part of the Saṃhitā where it occurs, not being printed yet, I put this verse here in full :—

ब्रह्मवाम पुत्रतमं पुरावाळावृषदेवर्मा नामाश्रयाः।

अथेति प्रासदस्यतिष्ठविषयाम्यदीमुहमसि कर्तव्यं करतत् ॥

करोति is taken by Śīyapa in both his commentaries on the *Altareya Brāhmaṇam*, and the *Rigveda Saṁhitā* in the sense of a present tense करोति. But it is here conjunctive, which word alone gives a good sense. Besides the present tense is never formed in this way.

queror in many battles of old has gained, filling (the world) with his name (fame), by what he showed himself as master in conquering (*prāśahya*), as a powerful (hero), that is what we beseech him to do (now); may he do it!" Indra is the mighty husband of Prāsahā.³³ (The last pada) "that is what we beseech him," &c. means, he will do what we have told him.³³

Thus she (Prāsahā) told them. The gods said, "let her have a share here (in this Nishkevalya Śhastra) who has not yet obtained one in it (*na rā vidat*).³⁴ So they did. They gave her (a share) in it; thence this verse, *yad rārāna*, &c. forms part of the (Nishkevalya) Śhastra.³⁵

The army (*senā*) is Indra's beloved wife, Vāvāta, Prāsahā by name. Prajapati is by the name of *haḥ* (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, *prāsahē kas trā paśyati* ? i. e. " O Pīāsahā, who sees 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 *prāsahē kas trā paśyati* ? 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).

²² The author takes *prasaṅgapati* in the sense of husband of a wife, *Prisaha*, above mentioned.

²⁰ I take here *ahavat* in the sense of a future tense. *Let*, the Vedic conjunctive, has often this meaning. *Sāy.* takes it in the sense of अकरोत्

²⁴ This is nothing but an attempt at an etymology of the name *vaṇḍā*. That it is perfectly childish, every one may see at a glance.

²² This verse, frequently used at various sacrifices, is the so-called *Dhāyṣṭ* of the *Nishkavālyā* Śāstra at the midday libation.

Indra said to them (the gods), "you also shall have (a share) in this (Shastra)." The gods said, "let it be the Yājyā verse²³ in the Virāt metre of the Nishkevalya Shastra." The Virāt has thirty-three syllables. There are thirty-three gods, viz. eight Vasus, eleven Rudras, twelve Adityas, (one) Prajāpati, and (one) Vashatkāra. 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 Yājyā along with the Vashatkāra a verse which is not in the Virāt metre, but in the Gāyatri or Trishtubh, or any other metre (save the Virāt); 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 Yājyā in the Virāt metre: *piba somam indra mandata*, (7, 22, 1). By this verse he procures for the sacrificer a house and estate.

23.

(On the close relationship between Sāman and Rik. Why the Sāma singers require three richas. The five-fold division of both. Both are contained in the Virāt. The five parts of the Nishkevalya Shastra.)

First there existed the Rik and the Sāman (separate from one another); *sā* was the Rik, and the name *amaḥ* was the Sāman. *Sā*, which was Rik, said to the Sāman, "let us copulate for begetting children." The Sāman answered, "No; for my greatness exceeds (yours)." (Thereupon) the Rik became two; both spoke (to the Sāman to the same effect); but

²³ This is *piba somam indra* (7, 221).

it did not comply with their request. The Rik became three (divided into three); all three spoke (to the Sāman to the same effect). Thus the Sāman joined the three Richas. Thence the Sāma singers use for their chant three Richas,²⁷ (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 *sā* and *amaḥ* having joined, *sāma* was produced. Thence it is called *sāman*.²⁸ He who has such a knowledge becomes *sāman*, i. e. equal, equitable. He who exists and attains to the highest rank, is a *sāman*, whilst they use the word *asāmanya*, i. e. inequitable, partial, as a term of reproach.

Both, the Rik as well as the Sāman, were prepared (for sacrificial use) by dividing either into five

²⁷ The Sāman, to which the Nishkevalya Shastra of the Hotar refers, is the Rikantaram. It consists only of two richas (verses), viz. *adhi tvī sāma* and *na tvīraṇa* (Sāmaveda Brāh. 2, 30, 31), but by the repetition of certain parts of these two verses, three are produced. See about this process, called *punarādityam*, above.

²⁸ The same etymology is given in the Chāndogya Upanishad, 3, 6, 1-11, p. 58 in the Calcutta edition of the Bibliotheca Indica: *वसवे वा अग्निरसमस्य* i. e. the earth is *sa*, and fire *ama*, whence comes Sāma. The author of this Upanishad also supposes that the Sāma rests on the Rik, the latter being compared to the earth, the first to the fire burning on her. This etymology is wholly untenable from a philological point of view. The crude form is not *sāma* but *sāman*; thence the derivation of the second part of the word from *ama* (a noun ending in *a*, not *am*) falls to the ground. The first part *sā* is regarded as the feminine of the demonstrative pronoun, and said to mean *lik*, for *lik* is a feminine. 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 *sāman* to the root *sa* "to bind," whence the word *asādana*, i. e. pause, is derived. It thus means "what is bound, strung together," referring to the peculiar way of chanting the Sāmans. All compounds and syllables of one of the parts of a Sāman are so chanted, that they appear to be strung together, and to form only one long sound.

separate parts: (1) *áháva* (the call *s'omśávam* at the commencement of the Shastras, and *hiṃkhára* (the sound *hum*, commencing every *Sâman*); (2) the *prastâva* (prelude, first part of the text of the *Sâman*) and the first *rich* (out of the three, required for the *Sâman* of the Nishkevalya Shastras); (3) the *udgîtha* (principal part of the *Sâman*), and the second *rich*; (4) the *pratikhára* (response of the *Sâman*), and the last *rich* (out of the three); (5) *nidhanam* (the finale of the *Sâman*) and the call *raushaṭ* (at the end of the *Yâjyâ* verses).³⁹ Thence they say, the sacrifice is

³⁹ Many *Sâmans* are divided into four or five parts. See the note to 3, 22. If five parts are mentioned, then either the *hiṃkhára* which precedes the *prastâva* is counted as a separate part, or the *pratikhára* part divided into two, *pratikhára* and *upadrava*, the latter generally only comprising a few syllables.

In order to better illustrate the division of *Sâmans* into five parts, I give here the *Rathantaram* according to these divisions:

First *rich*—(1), *prastâva*:— उ॒म् ॥ आ॒मि॒ जा॒ मू॒र॒ मे॒म॒मे॒ वा॒ ॥

(2) *udgîtha*: ओ॒मा॒मु॒खा॒ द॒व॒ ये॒न॒व॒र॒जा॒न॒म॒स्य॒ ज॒न॒तः॒ सु॒वा॒ र॒जा॒ ॥

(3) *pratikhára*: आ॒र॒जा॒न॒मा॒ र॒जा॒ ।

(4) *upadrava*: सु॒ख॒वा॒ ओ॒वा॒ वा॒ उ॒वा॒ ।

(5) *nidhanam*: अ॒म् ।

Second *rich*—(1), *prastâva*: र॒मे॒वा॒ ।

(2) *udgîtha*: ओ॒मा॒भि॒न्नु॒ख॒यो॒न॒मा॒वा॒०अ॒मो॒ दि॒वि॒षो॒ न॒पा॒धि॒वाः॒

(3) *pratikhára*: न॒ जा॒तो॒ न॒जा॒ ।

(4) *upadrava*: वा॒र॒जा॒ना॒ ओ॒वा॒ वा॒ उ॒वा॒ ।

(5) *nidhanam*: अ॒म् ।

Third *rich*: (1) *prastâva*: न॒मे॒वा॒ ।

(2) *udgîtha*: ओ॒मो॒ न॒ ज॒मि॒यते॒ अ॒वा॒य॒ते॒ न॒व॒र॒जि॒वा॒मि॒नाः॒ ॥

(3) *pratikhára*: न॒व॒र॒ज॒मा॒वा॒ ।

(4) *upadrava*: वा॒मा॒वा॒ ओ॒वा॒ वा॒ उ॒वा॒ ।

(5) *nidhanam*: अ॒म्.—*Agñishoma Sâma prayoga*.

From this specimen the reader will easily learn in what way they make of two *riches* three, and how they divide each into five parts. The *prastâva* is chanted by the *Prastotar*, the *udgîtha* by the *Udgâtar* (the chief of the *Sâma* singers), the *pratikhára* by the *Pratibhartar*, the *upadrava* by the *Udgâtar*, and the *nidhanam* by all three.

five-fold (is a pentad). Animals are five-fold (consist of five parts, four feet and a mouth).

(Both, the *Rik* and the *Sâman*, either of which is divided into five parts, are contained in the *Virât*, which consists of ten syllables).⁴⁰ Thence they say, the sacrifice is put in the *Virât*, which consists of ten parts.

(The whole Nishkevalya Shashtra also consists of five parts, analogous to the five parts of the *Sâman* and the *Rik* at this Shashtra.) The *stotriya* is the soul; the *anurûpa* is offspring, the *dhâvyâ* is the wife, animals are the *pragûtha*, the *sûktam* is the house.⁴¹

He who has such a knowledge lives in his premises in this world, and in the other, with children and cattle.

24.

(The *Stotriya*, *Anurûpa*, *Dhâvyâ*, *Sâma-Pragûtha* and *Nivid Sûkta* of the Nishkevalya Shashtra.)

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 *Anurûpa*. The *Anurûpa* is offspring. It is to be repeated with a very loud voice.

⁴⁰ This statement is not very accurate. In other passages it is said, that it consists of thirty-three syllables, see 3, 22. The metre is divided into three *padas*, each consisting of nine, ten, or eleven syllables.

⁴¹ Here are the five parts of the Nishkevalya Shashtra severally enumerated. The *stotriya* are the two verses of which the *Rathantaram* consists, but so repeated by the *Hotar* as to make three of them, just as the *Sâma* singers do. The substantive to be supplied to *stotriya* is *pragûtha*, i. e. that *pragûtha*, which contains the same text as the *stotram* or performance of the *Sâma* singers. The *anurûpa* *pragûtha* 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 *anurûpa* is: *abhi tvā pūrāpātaye* (8, 3, 7-8). The *Dhâvyâ* is already mentioned (3, 22). The *Sâma* *pragûtha* is: *pihā sutasya* (8, 3, 12). The *sûkta* or hymn is mentioned in the following (34) 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 Dhāyā. The Dhāyā is the wife. It is to be repeated with a very low voice. When he who has such a knowledge repeats the Dhāyā with a very low voice, then his wife does not quarrel with him in his house.

He repeats the (Sūma) Pragātha. It is to be repeated with the proper modulation of the voice (i. e. with the pronunciation of the four accents).⁴⁵ The accents are the animals, the Pragātha are the animals. (This is done) for obtaining cattle.

He repeats the Sūktu⁴⁶ (hymn): *indrasya nu riryāu*

⁴⁵ The mantras which form part of the Shastras are nearly throughout monotonously (*rāṣṭrīyā*) repeated. Only in the recital of the Sūma pragātha an exception takes place. It is to be repeated with all the four accents: *anudatta*, *anudattatara*, *udatta*, and *svarita*, just as is always done when the Rigveda is repeated in the temple, or in private homes, without any religious ceremony being performed.

⁴⁶ In this hymn the Nivid of the Nishkevalya Shastra is to be inserted after its eighth verse. The Nivid is as follows:

इन्द्रो देवः सोमं पिबतु । रक्षजानां वीरतमः । भूरिदानं तव-
 क्षमः । चरैः खाना । शयैः श्रेता । चक्षुष मनां । उरा भेजः ।
 उरा दमः । अयां वहा । अयां नेता । रत्ननां नेता । निजहिर्दु-
 रवता । उपशानिर्दुर्वासादा । इषोश्च देवो बभूवान् । इन्द्रो देव
 इव चवदिव सोमस्य पिबतु । श्रेतां देवो देवनिमः तु देवा भिषा ।
 श्रेतुः (the conclusion being the same as in the Marutvatiya Nivid, see
 page 180) i. e. May the god Indra drink of the Soma juice, he who is
 the strongest among those who are born only once; he who is the
 mightiest among those who are rich; he who is the master of the
 two yellow horses, he the lover of Priśu, he the bearer of the thun-
 derbolt, who cleaves the castles, who destroys the castles, who makes
 flow the waters, who carries the waters, who carries the soul from
 his enemies, who kills, who is far-famed, who appears in different
 forms (*upamāṭhrit*, lit. making smiles), who is busy, he who has been
 here a willing god (to listen to our prayers). May the god Indra live,
 &c. *Śāpādhātra*. Instead of इन्द्रो देवो देवनिमः तु देवा भिषा,
 7, 17, read भूरिजानां, which is less correct, and appears to be a
 mistake.

(1, 32). This is the hymn liked by Indra, belonging to the Nishkevalya Shastra, and (seen) by *Hiranyas-
 tūpa*. By means of this hymn Hiranyastūpa, the son
 of Angiras, obtained the favour of Indra (and) gained
 the highest world. He who has such a knowledge
 obtains the favour of Indra (and) gains the highest
 world. The hymn is the house as a firm footing.
 Thence it is to be repeated with the greatest slowness.
 (For a firm footing as a resting place is required for
 every one.) If, for instance, one happens to have cattle
 grazing in a distant quarter, he wishes to bring them
 (in the evening) under shelter. The stables are the
 firm footing (the place where to put up) for cattle.
 That is the reason that this hymn, which represents
 a firm footing, or shelter for cattle, which was repre-
 sented by the Pragātha, is to be repeated very slowly,
 so as to represent a firm footing.

THIRD CHAPTER.

(The abstraction of Soma. Origin of the three liba-
 tions. Evening libation. The Vais'vadeva and
 Agnimūrta Shastras.)

25.

(Story of the metres which were despatched by the Gods
 to fetch the Soma from heaven. Jagatī and Trish-
 tūbh unsuccessful. Origin of Dikshū, Tapas, and
 Dakṣiṇī).

The king Soma lived (once) in the other world (in
 heaven). The Gods and Itishis deliberated: how
 might the king Soma (be induced) to come to us?
 They said, "Ye metres must bring back to us this
 king Soma." They consented. They transformed
 themselves into birds. That they transformed them-
 selves into birds (*suparna*), and flew up, is called

by the knowers of stories *samvartam* (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 Jagatī 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 *Dikshū* and *Tapas*,¹ and flew back (to the earth). He who has cattle is possessed of *Dikshū* and possessed of *Tapas*. For cattle belong to Jagatī. Jagatī took them.

Then the *Trishṭubh* 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 *Dakṣiṇā*, flew back (to the earth). Thence the *Dakṣiṇā* gifts (sacrificial rewards) are carried away (by the priests) at the midday libation (which is) the place of the *Trishṭubh*; for *Trishṭubh* alone had taken them² (the *Dakṣiṇā* 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

¹ These gifts are to be bestowed upon the sacrificer at the *Dikṣapada* (cf. p. 1, 1-3).

² The words *विदुषिता* are to be parsed as follows: *विदुषि* | *ता*.

repeated throughout her passage the formula for wishing a safe passage, viz. *ṛṇu chā chā*, go, and come back, and come back. For the words *ṛṇu chā chā*³ 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 (*Jagatī* and *Trishṭubh*) had lost. *Kṛis'ānu*, (one of) the guardians⁴ 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 *Vas'ā* (a kind of goat) sprang from the marrow (*ras'a*) which dripped from the nail (cut off). Thence this goat is a (suitable) offering. The shaft of the arrow with the point (discharged by *Kṛis'ānu*) became a serpent which does not bite (*duṇḍubha* by name). From the vehemence with which the arrow was discharged, the snake *śarja* was produced; from the feathers, the shaking branches which hang down (the airy roots of the *As'vattha*); from the sinews (with which the feathers were fastened on the shaft) the worms called *gundūpado*, from the fulmination (of the steel) the serpent *andhāhi*. Into such objects was the arrow (of *Kṛis'ānu*) transformed.

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 *Adhvaryu* mantra containing the names of the guardians of the Soma, among whom one is *Kṛis'ānu*:
आमन्त्राज्जाहारे बभारे वसुध कृत्वा ने रमि वः सोमकृत्वा-
ताम् रक्षन्ता वा वो दमन् See *Vijaranāyī* *Saṁhitā*, 4, 27, with *Mahidhara's* commentary on it (p. 117 in *Weber's* edition).

(Origin of the three libations. They all are of equal strength.)

What Gâyatri 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 Trishṭubh, 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 Gâyatri 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.

(How Trishṭubh and Gâyatri obtained their proper number of syllables.)

The two other metres said to the Gâyatri, "That which thou hast obtained of us, viz. our syllables, should be restored to us." The Gâyatri 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 Gâyatri became possessed of eight syllables (for she did not return the four which she had taken from the others), the Trishṭubh had three, and the Jagati only one syllable.

The Gâyatri lifted the morning libation up (to the gods); but the Trishṭubh was unable to lift up the midday libation. The Gâyatri said to her, "I will go up (with the midday libation); let me have a share in it. The Trishṭubh consented, and said, "put upon me (who consists of three syllables), these eight syllables." The Gâyatri 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 Anuṣṭubh metre), and its sequel (the *anuchara* triplet) belong to the Gâyatri. After having obtained thus eleven syllables, she lifted the midday libation up (to heaven).

The Jagati which had only one syllable, was unable to lift the third libation (up). The Gâyatri said

* This remark here is only made to illustrate a phrase which seems to have been very common in the Vedic Sanscrit: *यथाविधि वः*

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 Gâyatri and Trishṭubh 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 Vaisvadeva Shastra commences (*pratipad*), and its sequel (*anuchara*) belong to the Gâyatri. Jagati, after having obtained twelve syllables, was able to lift the evening libation up (to heaven). Thence it comes that the Gâyatri obtained eight, the Trishṭubh 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 three-fold.⁶ Thence they say, only he who has this knowledge, that what was one, became three-fold, should receive presents.

29.

(Why the Adityas and Savitar have a share in the evening libation. On Vāyu's and Dyāvāprithivī's share in it.)

The gods said to the Adityas, "let us lift up this (the evening) libation through you." They consented. Thence the evening libation commences with the Adityas.⁷ At the commencement of it there is (the

⁶ This remark refers to the fact that the Gâyatri, 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 *Arbhavam*; then the offering of an animal, and that of *Purodāsa* to the manes, after which a libation is poured from the Savitri graha, and the Vaisvadeva Shastra repeated. (Asv. S'r. S. 8, 17.)

libation from) the Aditya graha. Its Yājyā mantra is, *ādityāso aditīr madayanātm* (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 Anuvashatkāra,⁸ nor does he taste the Soma (as is usual, after the libation has been poured into the fire); for the Anuvashatkāra 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 Anuvashatkāra, nor taste the Aditya libation, he thinks), I will certainly put no end⁹ 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 Vaisvadeva Shastra at the evening libation) is made with a triplet of verses addressed to Savitar.¹⁰ To the Vaisvadeva Shastra belongs the Savitri graha. Before¹¹ the commencement (of this Shastra) he repeats the Yājyā for the libation (from the Savitri graha), *damūnā devoḥ savitā vareṇyam* (Asv. S'r. S. 5, 18). This verse¹²

⁸ See page 133.

⁹ The negation is here expressed by *net*, i. e. *na it*, the same word, which is almost exclusively used in the Zend-Avesta, in the form *neit*, for expressing the simple negative.

¹⁰ The *Pratipad*, or beginning triplet of verses of the Vaisvadeva Shastra is: *tat savitū vrinimāhe* (5, 82, 1-3).

¹¹ The Yājyā is to be repeated before the Vaisvadeva Shastra is repeated.

¹² It is also, with some deviations, found in the Atharvaveda *Saṁhitā* (7, 14, 4). According to the Asv. Sūtras it runs as follows:

दध्ना देवः पशिता वरेण्यो दध्ना दध्निष्ठो आपुनि ।
विवाद्योऽनमद्वेननिष्ठः पशित्वा विद्वन्ते अस्म पशेति ।

The deviations of the text in the Atharvaveda consist in the following: instead of दध्ना: दध्नि; for दध्निष्ठो: दध्नी; for अनमद्वेननिष्ठः

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 Anuvashatkāra, nor does he taste (from the Soma juice in the Savitri graha). For the Anuvashatkāra 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 *piba* "drink," at the commencement¹⁰ of the Nivid addressed to Savitar at the

It has *समद्वेनमिहे*; instead of *इमने* it has *समने*. It is evident, that the readings of the Atharvaveda are corrupt; for it will be impossible to make out the sense of the mantra from its text presented in the Atharvaveda: but it may be done from that one given in the Aśvalāyana Sātras. I translate it as follows: "The divine house-father Savitar, who is chosen (as tutelary deity by men), has provoked people (*āyā*) with precious gifts to make offerings to Dakṣa (one of the Adityas) and the manes. May he drink the Soma! May the (Soma) offerings inebriate him, when, on his wanderings, he pleases to delight in his (the Soma's) quality!"

¹⁰ In the words, *savitā devaḥ somaśya pibatu*. The hymn, in which the Nivid for Savitar is inserted, is, *abhiḥ devaḥ savitā* (4, 54). The whole Nivid is as follows:

उविता देवः सोमस्य पिबतु । विरज्यपाणिः दक्षिणः । सुवाङ्कः
संनृतिः । विरज्यपाण्यस्य वचनः । यः प्रादुर्बहदुधितो । उने जौष्टी
वर्षीमनि । केदं वाचिषमासुव । देवाग्नी येन । वेत्तादामनद्वार ।
आद्यं कृति । पुदधिं बोधा । जिष्णुं रवेडा । समेवं पुवानं । परामीर्वा
वाचिषमासुव । उविता देव इव वचदिह सोमस्य मसत । त्रेमा
देवो । (The conclusion is just as in the other Nivids). Sapta
Hāstra. In the Sāṅkhya. S'r. Sātras (8, 18), there are before
वराजो the words: उविता देवः I translate it as follows: May
the god Savitar drink of the Soma juice, he with his golden hands
and his good tongue, with his fine arms and fine fingers, he who
produces thrice a day the real objects (*i. e.* the external world is
visible in the morning, at noon, and in the evening), he who pro-
duced the two treasures of wealth, the two loving sisters (night and
dawn), the best things that are created, the milking cow, the ox
drawing carts, the swift septed (of horses for drawing the car-

evening libation), and at the end¹⁴ 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 only¹⁵ 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.¹⁶ For Heaven and Earth are stand-points.

riage of the sun-god), the female (called) *purandhi*, *i. e.* meditation, the victorious warrior, the youth in the assemblage (of men), &c.

¹⁴ In the words, *savitā devaḥ iha s'ravad iha somaśya matant*.

¹⁵ This remark refers to the last words which are appended to the Nivid hymn for Savitar, viz., *niyudbhīr vāyaviha*. The whole appendage, which is to be found in the Aśv. S'r. 8. 3, 18, and in Sapta Hāstra is: एकवाच इममिह समने । दाम्यामिहये विरज्यपाणिं
निरुमिह बहवे विरज्यपाणि । निरुमिह वाचिष मा सुवेडा । *i. e.*

Vāyu, come hither with (thy) steeds, unloosen them, (come) with eleven for thy own sake, with twenty-two for (making) the sacrifice on! with thirty-three for carrying (the sacrifice).

¹⁶ This is *pradyoti vājñāh* (1, 150). The Nivid to be inserted before the last verse of the Dyāvāpṛthivī hymn is:

वावाश्विषो सोमस्य मसता । पिताम माताम पुत्रस्य प्रजननं च ।
वेनुस्य सवभय । वज्राच विवणाच । सुतेनाय सुदुवाच । ग्रंथय न-
वोमूय । कर्मकृतीच पयकृतीच । तेतोवाच तेतोमिह । वावाश्विषो
इव वृतामिह सोमस्य मसता । त्रेमा देवो देवप्रतिपत्तता देवा
विषा । त्रेदं जस त्रेदं वच । त्रेदं सुवक्तं वज्रमात्मवता । चिरे वि-
चामिकृतिमि । सुतां जसाभ्यावरागता । May Heaven and Earth en-
joy 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 beneficial,
the juicy and milky, the giver of seed, and (holder) of seed. May
both Heaven and Earth here hear (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 (*takshan ratham*, I, 111).¹⁷ 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

¹⁷ The Nivṛd inserted before the last verse of the Ribhu hymn is:

ऋभवे देवाः सोमस्य मन्त्रम् । विद्वधी स्वपथः । कर्मण सुदृष्टाः ।
 वयं समिधाः । वयं समिधाः । वयं समिधाः । ये येन विद्व-
 द्बुधे विद्वद्वपामतन्त्रम् । अतर्ह्यं येनममवद्विद्वद्वपो । अयुंजत वरी
 अयुर्देवानाम् । अनुमन्त्रं कनोना अर्दतः । संवसरे स्वपथे समिधं
 जामनाम । ऋभवे देवा इह वद्विद्व सोमस्य मन्त्रम् । प्रेमा देवा
 देवद्विद्वन्मन्त्रम् । May the divine Ribhus enjoy the Soma, who are busy
 and clever, who are skilful with their hands, who are very rich, who are
 full of bliss, full of strength, who cut the cow which moves every-
 where, and has all forms (i. e. the earth), who cut the cow (that)
 she became of all forms, who yoked the two yellow horses (of Indra)
 who went to the gods, who when eating got aware of the girls, who
 entered by their skill upon their share in the sacrifice in the year
 (at the sacrificial season lasting for one year); may the divine
 Ribhus hear (us) here and enjoy the Soma, &c.

recitations at the evening libation; but the Vis've Devāḥ (to whom it belongs) tried to turn them out of it, saying, "they shall not drink here, they shall not." Prajāpati then said to Savitar, "these are thy pupils; thou alone (among the Vis've Devāḥ), therefore, shalt drink with them." He consented, and said (to Prajāpati), "drink thou also, standing on both sides of the Ribhus." Prajāpati drank standing on both sides of them. (That is the reason that) these two Dhāyās (required for the Vais'vadeva Shastra) which do not contain the name of any particular deity, and belong to Prajāpati, are repeated, one before the other, after the Ribhu hymn. (They are) *surūpakṛitnum ūtaye* (1, 4, 1) and *ayam venas' cho-dayat* (10, 123, 1).¹⁸ Prajāpati thus drinks on both their sides. Thus it comes that a chief (*śreshṭhi*) favours with a draught from his goblet whom he likes.

The gods, however, abhorred them (the Ribhus) on account of their human¹⁹ smell. (Therefore) they placed two (other) Dhāyās between the Ribhus and themselves. (These are) *yebhyo mātū madhumat* (10, 63, 3), and *evā pitre vis'va devāya* (4, 50, 6).²⁰

¹⁸ 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, *abhūd devaḥ savitā* (4, 54), there follows the verse *surūpakṛitnum*, which is called a Dhāyā; then comes the hymn addressed to the Ribhus, *takshan ratham*, and then the verse *ayam venas'*, which is also a Dhāyā. See Aśv. 8'r. 8. 5, 8.

¹⁹ They are said to have been men, and raised themselves to an equal rank with the gods by means of sacrifices and austerities.

²⁰ These two verses immediately follow: *ayam venas' cho-dayat*. Aśv. 8'r. 8. 5, 18.

31.

He repeats the Vais'adeva hymn.⁸¹ The Vais'adeva Shastra shows the relationship of subjects (to their king). Just as people represent the interior part

विष्णे देवाः सेमस्य मत्सम् । विष्णे वैष्णवाः । विष्णे हि विश्व-
कृत्स्नः । महिमहात्मनः । तात्कालान्तेमनिमीषावः । आत्माः प-
ञ्चतवारचः । वानात्माभो अग्निदूताः । वे यथा श्रुतिर्वाच मयुः ।
अवय मय । प्रमय क्षयश्च । नर्दय वेदिय । यज्ञोदेवतानिर्दय ।
वे स्य च वरदादशः । चयय निश्चय । चयय नीच मता । चयय
नीच वदवा । तावन्तो मिषावः । तावन्तो रातिषावः । तावन्तो
पक्षीः । तावन्तीर्षीः । तावन्त छदग्ने । तावन्तो मिशेग्ने । अतो
वा देवा भूषावः स्य । वा वे देवा अपिशसामापरिजहादृष्टि । विष्णे
देवा इह चवन्तिच सेमस्य मत्सम् । देवा देवा । (Sapta Hānta).

The text as given in the Sāṅkhya. Śr. 8. 8, 21, differs in several passages. Instead of सङ्काशः it has पङ्काशः which is, no doubt, more correct. The words नावन्त उदराने नावन्तो निदन्ते are transposed; they follow after नावन्तोऽग्रे; after which नावन्ति. and नावन् एव. are put. Instead of अविद्वत्, there is अविद्वत्तानामविद्वत्ता उरा वक्षि. The translation of some terms in this Nivḍ, which is doubtless very old, is extremely difficult. Now and then the reading does not appear to be correct. It 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 303, then at 3003. It appears from this statement, that only the number 3 remained unchanged, whilst the number 20 was multiplied by 10 or 100. Similarly the number of gods is stated at 3330 in a hymn ascribed to the Rishi Viśvāmitra R̥gveda. 8, 9. This statement appears to rely on the Vaiśvadeva Nivḍ. For if we add 33+303+3003 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 Viśvadeva Nivḍ. That it contains one of the most authoritative

The Vais'adeva Shastra is to be likened to man. Its hymns are like his internal parts; its Dhâyyâs are like the links (of his body). That is the reason that the Hotar calls *s'omśūvom* before and after every Dhâyyâ (to represent motion and flexibility). For the links of the human body are loose; these are, however, fastened and held together by the Brahma. The Dhâyyâ²² and Yâjyâ 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 *Bṛhad Aranyaka Upaniṣad* (page 642-40, edited by Roer, Calcutta 1940) a discussion by Yājñavalkya on the number of gods, where he appeals to the *Nṛid* of the *Valśadeva* 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, 28, 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 sets, each of eleven, equally distributed among the three worlds, heaven, air, and earth, (see 1, 180, 11) appears to be the result of later speculations. According to the *Nṛid* in question, the gods are not distributed among the three worlds, but they are in heaven, and earth, water, and sky, in the *Brahma* and *Kaśatra*, in the *Berhis*, and on the *Ved*, in the sacrifice, and in the air.

²² Here the regular Dharmas (see 3, 18), are to be understood, not those extraordinary additions which we have in the Vāṭvadava Śāstra.

The Yājñya verse for the offering of Charu to Soma is *tvam soma pitribhiḥ* (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.²⁹) 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 Yājñya 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 fat³⁰ in the form of a siege (by putting him between Agni and Vishṇu); for (the order

with hot butter, by whom hot butter abides, whose very house is hot butter. May thy butter drops, sputtering horses, carry thee! Then, O God! offerest up the sacrifice to the gods, by drinking the hot butter.

The Yājñya verse addressed to Vishṇu is: *उव विजो विजमवोद-
सुवच नमसि। द्रुतं द्रुतवोने पिव म म चक्षपतिं निर।* i. e. take, O Vishṇu! thy wide strides; make us room for living in ease. Drink the hot butter, O thou, who art the womb of hot butter; prolong (the life of) the master of the sacrifice (the sacrificer).

²⁹ The term is *anustarani* (*gauh*) i. e. a cow put down after, i. e. accompanying the dead to the other world. See As'v. Grihya Sūtra, 4, 2.

³⁰ The term is *apyananti*. This is generally done by sprinkling water over him before the juice is squeezed, for the purpose of making the Soma (mystically) 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 Vishṇu, so as to put Soma in the midst of them just as a town invested on all sides. When they perform the ceremony of *apyanam*, 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 Vishṇu.

of) the deities Agni, Soma, and Vishṇu, 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 *vaushaṭ* eats 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 *vaushaṭ* 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.³¹

33.

(Prajāpati's illegal intercourse with his daughter, and the consequences of it. The origin of Bhūtavan.)

Prajāpati thought of cohabiting with his own daughter, whom some call "Heaven," others "Dawn," (Ushās). He transformed himself into a buck of a kind of deer (*ṛis'ya*), whilst his daughter assumed the shape of a female deer (*rohiṭ*).³² He approached her.

The remark about the *apyanam* is made in the Brāhmaṇam for the sole purpose of accounting for the fact, that the first Yājñya is addressed to Agni, the second to Soma, and the third to Vishṇu; that this was a sacrificial rule, see As'v. S'r. 8, 5, 10.

³¹ The mantras which the Hotar has to repeat at this occasion, are given in full by As'valāyana S'r. 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 As'valāyana *Chandogas*.

³² Śāyana gives another explanation. He takes *rohiṭam*, not as the name of a female deer, but as an adjective, meaning red. But then we had to expect *rohiṭam*. The crude form is *rohiṭ*, not *rohiṭa*. He explains the supposed *rohiṭa* as *ritumati*.

The gods saw it (crying) "Prajâpati 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 (atone for Prajâpati'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 *Bhûtarân*⁵⁰ by name. For he who knows this name only, is born.⁵¹ The gods said to him, "Prajâpati 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.⁵² That is the reason that his name is *paśūmân*, i. e. having cattle. He who knows on this earth only this name (*paśūmân*), becomes rich in cattle.

He (Bhûtavân) attacked him (the incarnation of Prajâpati's evil deed) and pierced him (with an arrow). After having pierced him he sprang up (and became a constellation). They call him *ariga*, i. e. deer (stars in the Orion), and him who killed that being⁵³ (which

⁵⁰ Sâky. takes him as Rudra, which is, no doubt, correct.

⁵¹ This is only an explanation of the term *bhûtarân*.

⁵² This refers to the *pāpman*, i. e. the incarnate evil deeds, a kind of devil. The evil deed of Prajâpati had assumed a certain form, and this phantom, which is nothing but a personification of remorse, was to be destroyed.

⁵³ This appears to confirm Sâkyapa's opinion that Rudra or Siva is here alluded to. For he is called *paśūpati*, master of cattle.

⁵⁴ Sâky. refers the demonstrative pronoun *taṁ imam*, by which alone the incarnation of Prajâpati's evil deed is here indicated to Prajâpati himself, who had assumed the shape of a buck. But the idea that Prajâpati was killed (even in the shape of a buck) is utterly inconsistent with the Vedic notions about him; for in the

sprang from Prajâpati's misdeeds), *ariga vyādha*, i. e. hunter of the deer (name of star). The female deer *Rohit* (into which Prajâpati's daughter had been transformed) became (the constellation) Rohini. The arrow (by which the phantom of Prajâpati'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 Prajâpati, flew down on the earth and became a lake. The gods said, "May this sperm of Prajâpati not be spoilt (*mā dushat*)." This became the *madusham*. This name *madusha* is the same as *mānusha*, i. e. man. For the word *mānusha*, i. e. man, means "one who should not be spoiled" (*mādushan*). This (*madusha*) is a (commonly) unknown word. For the gods like to express themselves in such terms unknown (to men.)

34.

(How different creatures originated from Prajâpati's sperm. On the verse addressed to Rudra. Pro-
pitiation 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 Prajâpati's sperm) move. They (then) surrounded it with *Agni Vaisvânara*; the Marutas agitated it; Agni Vaisvânara (then) made it move. That spark which first blazed up from Prajâpati'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 *pāpman*. But the author of the Brāhmaṇyam abhorred the idea of a *pāpman* or incarnation of sin of Prajâpati, the Lord of the Universe, the Creator. Thence he was only hinted at by this demonstrative pronoun. The mentioning of the word *pāpman* in connection with Prajâpati, was, no doubt, regarded by the author, as very inauspicious. Even the incarnations act committed by Prajâpati, he does not call *pāpa sin*, or *doshā fault*, but only *ākrītam*, "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 *Varuṇi*, i. e. descendant of Varuṇa. The third which blazed up (*adidedivata*)²⁴ became the *Adityas* (a class of gods). Those parts (of *Prajāpati*'s seed after it was heated) which were coals (*aṅgāra*) became the *Aṅgiras*. Those coals whose fire was not extinguished, and which blazed up again, became *Bṛihaspati*. Those parts which remained as coal dust (*parikṣānāni*) 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 *Bhūtavan*), 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*: *ā te pitā maruṭam* (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 viro* and not *abhi no viro* (as is the reading of another *S'ākhā*). 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*.²⁵

²⁴ This strange intensive form of the root *div* to shine, is here chosen only for explaining the origin of the name "*Adityas*."

²⁵ In the *Rigveda Saṁhitā* which is extant at present, the mantra has in the third pada the word *abhi no*, and not *tvam no*, and in the

(But should this verse appear to be too dangerous) the Hotar may omit it and repeat (instead of it) only *s'auṁ naḥ karati*, (1, 43, 6), i. e. "may he be propitiated (and) let our horses, rams and ewes, our males and females, and cows go on well." (By repeating this verse) he commences with the word *s'auṁ*, i. e. propitiated, which serves for general propitiation. *Naruk* (in the verse mentioned) means *males*, and *nāryaḥ* females.

(That the latter verse and not the first one should be repeated, may be shown from another reason.) The deity is not mentioned with its name, though it is addressed to *Rudra*, and contains the propitiatory term *s'am*. (This verse helps) to obtain the full term of life (100 years). He who has such a knowledge obtains the full term of his life. This verse (*s'auṁ naḥ karati*) is in the *Gāyatri* metre. *Gāyatri* is *Brahma*. By repeating that verse the Hotar worships him (*Rudra*) by means of *Brahma* (and averts consequently all evil consequences which arise from using a verse referring to *Rudra*).

35.

(*The Vais'vānara and Māruta Nivīd hymns, and the Stotriya and Anurūpa of the Agnimāruta Shastra.*)

The Hotar commences the *Agni-māruta Shastra* with a hymn addressed to *Agni-Vais'vānara*.²⁶

fourth pada, *rudra*, and not *rudriya*. The readings of the verse as they are in our copies of the *Saṁhitā*, seem to have been current already at the time of the author of the *Altareya Brāhmaṇam*. 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.

²⁶ This is *vais'vānaraḥ prithu* (3, 3). The *Nivīd* for the *Vais'vānara* hymn is:—

Vais'vānara is the seed which was poured forth. Thence the Hotar commences the Agni-māruta Shastra with a hymn addressed to Vais'vānara. The first verse is to be repeated without stopping. He who repeats the Agni-māruta 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.²⁷

अग्निर्वैश्वानरः सोमस्य मत्स्यम् । विद्येतां देवानां समित् । अमर्षं
देवं योमिः । यो विद्येतां मनुषीयेषां अदीदेत् । सुषु पूर्याद दि-
शुतायः । अमर उववातवीर्ये । आ यो यो भ्रातृश्रियिणी । ओर्व-
रिषिः । योमिषा वज्रावर्णं चतुर्म् । अग्निर्वैश्वानर इव चरदिह
सोमस्य मत्स्यम् । प्रेमा देवा देवक्रतिमवन्तु ।

"May Agni Vais'vānara enjoy the Soma, he who is the fuel for all gods (for he as the vital spirit keeps them up), he who is the unperishable divine light, who lighted to the quarters of men, who (was) shining in former skies (days), who is never decaying in the courses of the auroras (during all days to come), who illuminates the sky, the earth, and the wide airy region. May he, through his light, give (us) shelter ! May Agni Vais'vānara here hear (us), &c."

²⁷ This is the Śākta: *prataṅkṣaṇāḥ prataṅkṣaḥ* (1, 87). The Nivid of the hymn for the Marutas at the evening libation, is:

मरुतो देवाः सोमस्य मत्स्यम् । सुषुप्तः सखाः । अर्कसुतो वृष-
हवसः । अरा अनापुहवसीः । मेवायः पुञ्जिमातरः । यथादि-

In the midst (of the Shastra, after having repeated the two hymns mentioned) he repeats the Stotriya²⁸ and Anurūpa Pragāthas, *yajñā yajñā vo agnaye* (1, 168, 1-2), and *devo vo dravinodā* (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-māruta), 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 Nivid hymn).

He repeats the hymn addressed to Jātavedās.²⁹ All beings after having been created by Prajāpati

एष्वरवाद्यः । तवतो मर्दिदियः । नमस्त्वाचरेभिर्भिजः । मरुतो
देवा इव चरदिह सोमस्य मत्स्यम् । प्रेमा देवा देवक्रतिमवन्तु ।

"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 Pri'sni, 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, &c."

²⁸ The Stotriya is here mentioned by the term of *yoni* womb. It is called so on account of its containing the very words of the Śāman in whose praise the whole Shastra is recited, and forming thus the centre of the whole recitation. The name of the Śāman in question is *yajñā yajniya* (Śāmaveda Sāmhita, 2, 53, 54.)

²⁹ This is: *pra taṅyayim*, 1, 143. The Nivid for Jātavedās is:

अग्निमातवेदाः सोमस्य मत्स्यम् । सतीकश्चिचनानुः । अग्निवि-
वात्स्यवपतिः । मिरुमर्दिह इमेतः । कृतावचन इवः । वज्रव-
मौक्त यन्मा । प्रतीया मनुष्येतापराजितः । अग्ने जातवेदो ऽसिषु-
जनमिषव आपवत् । तुमोअमन्त्रः । समेदार् सोमार्मववसा-
दि । अग्निमातवेदा इव चरदिह सोमस्य मत्स्यम् । प्रेमा देवा देव-
क्रतिमवन्तु ।

walked having their faces turned aside, and did not turn (their backs). He (Prajāpati) then encircled them with fire, whereupon they turned to Agni. After they had turned to Agni, Prajāpati said, "The creatures which are born (*jāta*), I obtained (*avidam*) through this one (Agni)." From these words came forth the Jātavedās hymn. That is the reason that Agni is called Jātavedās.⁴⁰

The creatures being encircled by fire were hemmed in walking. They stood in flames and blazing. Prajāpati sprinkled them with water. That is the reason that the Hotar, after having recited the Jātavedās hymn, repeats a hymn addressed to the waters: *āpō hi śhṭha mayobhuraḥ* (10, 9). Thence it is to be recited by him as if he were extinguishing fire (*i. e.* slowly).

Prajāpati 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*. 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*,⁴¹ the Hotar puts the invisible lustre in the

"May Agni Jātavedās enjoy the Soma! he who has a beautiful appearance, whose splendour is apparent to all, he, the house-father, who does not flicker (when burning, *i. e.* whose fire is great and strong), he who is visible amidst the darkness, he who receives the offerings of melted butter, who is to be praised, who performs the sacrifices without being disturbed by many hindrances, who is unconquerable and conquers his enemies in the battle. O Agni Jātavedās! extend (thy) splendour and strength round us, with force and pluck (*śaśā* and *apṛaśā* are adverbs); protect him who lights (thee), and praises (thee) from distress! May Agni Jātavedās here hear (us); may he enjoy the Soma.

⁴⁰ The etymology of the word as here given is fanciful. The proper meaning of the word is, "having possession of all that is born," *i. e.* pervading it. With the idea of the fire being an all-pervading power, the Rishis are quite familiar. By Jātavedās the "animal fire" is particularly to be understood.

⁴¹ This is *uta ne ahir budhnyāś s'rinota* (6, 60, 14), which forms part of the Agni-māruta Śastra. See *Asv. Sr. S. S.* 3, 20.

offspring (of the sacrificer). Thence they say, "one who brings oblations is more shining than one who does not bring them."⁴²

37.

(The offerings to the wives of the gods and to Yama and the Kāvyaś, 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 *Rākā*⁴⁴ 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.⁴⁵ 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.

⁴² This, no doubt, refers to the so-called Agni-hotra, to whom daily oblations to the fire, in the morning and evening, are enjoined.

⁴³ These are two in number, *devānam patnīr uśtir avantu* (5, 46, 7, 8).

⁴⁴ See the note to 7, 11.

⁴⁵ This is *rābim aham* 2, 32, 4.

He repeats the *Pāṭirari* verse.⁴ Speech is *Sarasvatī pāṭirari*. 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?⁴⁷ He should first repeat the verse addressed to Yama: *imam yama prastara* (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 *Kāvyas*: *mātali haryāir yamo* (10, 14, 3). The *Kāvyas* are beings inferior to the gods, and superior to the manes. Thence he repeats the verses for the manes, *udiratām avara utparśasāḥ* (10, 15, 1-3), after that one addressed to the *Kāvyas*. 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 *s'omśāvom*, or

⁴⁴ *Pāṭirari Kanyā*, 6, 49, 7.

⁴⁷ This is *udiratām avara utparśasāḥ* (10, 15, 1).

⁴⁸ The MSS. have *एवम्* instead of *एवम्* (acc. pl.) as Śāy. reads in his Commentary.

should he repeat them without that call? He should repeat it. What ceremony is not finished in the *Pitri yajna* (offering to the manes), that is to be completed. The Hotar who repeats the call *s'omśāvom* at each verse, completes the incomplete sacrifice.. Thence the call *s'omśāvom* 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 *Yājñā* of the *Agnimāruta Shastra*.)

The Hotar repeats the *anu-pāṇiya* verses addressed to Indra and his drinking of the Soma juice after (the other deities have been satisfied), *svātush kilāyam madhuman* (6, 47, 1-4). By their means Indra drank from the Soma after the third libation (*anupibot*). Thence the verses are called *anu-pāṇiyā* "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 *s'omśāvom*) with a word derived from the root *mud* "to be drunk."⁴⁹

He repeats a verse referring to Vishnu and Varuna, *yayor ojasū*.⁵⁰ Vishnu protects the defects in the

⁴⁹ This refers to the two phrases, *madāmo deva*, "we are drunk, O God!" and *madāmo daivom*, "we rejoice, O divine! Om!" which are the responses of the *Adhvaryu* to the Hotar's call *s'omśāvom* in the midst of the four *Anu-pāṇiya* verses above mentioned. See A'sv. S'r. 8. 5, 20. The usual response of the *Adhvaryu* to the Hotar's *dhātva*, *s'omśāvom* is *somāmo daivom*, see A'sv. S'r. 8. 5, 9.

⁵⁰ It is not found in the *Saṁhitā* of the *Rigveda*, but in the A'sv. S'r. 8. 5, 20, and in the *Atharvaveda* 8. 7, 25, 1. Both texts differ a little. *Asvalāyana* reads:

ययोरोजसा स्वमिता रजाणि कीर्त्तयिषीरन्ता ब्रह्मणा ययेने
अप्रतोना ययेनि विष्णु अमरवता पूर्यन्ते. G. a. "The two

sacrifices (from producing any evil consequences), and Varuṇa protects the fruits arising from its successful performance. (This verse is repeated) to propitiate both of them.

He repeats a verse addressed to Viṣṇu: *viṣṇor nu hañ viryāni* (1, 154, 1). Viṣṇu 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 judgment 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 Viṣṇu.

He repeats a verse addressed to Prajāpati, *tantum tanvan rujaso* (10, 53, 6). *Tantu*, i. e. thread means offspring. By repeating this verse the Hotar spreads (*santanoti*) for him (the sacrificer) offspring. By the words of this verse, *vyotishmataḥ patho raksha dhiyā kṛitāḥ*, 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 *anulbanam vayata*, i. e. "weave ye the work of the chanters and repeaters" so as to rid

through whose power the atmosphere was framed, the two who are the strongest in power and most vigorous, who rule unconquerable through their strength; may these two, Viṣṇu and Varuṇa, come on being called first." There is a grammatical difficulty in this translation: *agan*, which can be only explained as a 3rd person plural of the aorist in the conjunctive, is here joined to nouns in the dual. The Atharvaveda shows the same form. Here is an evident incorrectness which perhaps was the reason for its being excluded from the Saṁhitā.

"The word translated by "chanters and repeaters" is *jogu*. Śky. explains it in his commentary on this passage of the Ait. Br. in the following manner:

कर्तुं नर्तनं नर्तनं एति अनुष्ठानमीका जोगु मन्त्रोच्यते.

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 *evā na indro magharā viraps'i* (4, 17, 20). This earth is *Indra magharā viraps'i*, i. e. Indra, the strong, of manifold crafts. She is (also) *satyā* the true, *charshanūdhrit*, i. e. holding men, *anarvā* safe. She is (also) the *rājā*. In the words, *śravo māhinum yaj jaritre, māhinam* means the earth, *śravo* the sacrifice, and *jaritā* 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-Mūrta Shastra, he recites the Yājñyā: *agne marudbhik* (5, 60, 8). Thus he satisfies (all) the deities, giving to each its due.

In his commentary on the Rīgveda Saṁhitā (10, 53, 6, page 8 of my manuscript copy of the commentary on the 8th Aśṭaka), he explains it simply by *लोहपुत्र*. But I think the first definition is too comprehensive, the latter too restricted. For strictly speaking the term *hotar* is only applicable to the chanters of the Sāmāna. 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 (*ulbanam*), above what is required, is a hindrance in the sacrifice. Thence all mistakes by whatever priest they might have been committed, are to be propitiated. The word *jogu* being a derivative of the root *gn* "to sound" cannot mean "a sacrificial performer" in general, as Śky. supposes in his commentary on the Ait. Br., but such performers only as require principally the aid of their voices.

FOURTH CHAPTER.

(On the origin, meaning, and universal nature of the Agnishtoma as the model of other sacrifices. On the Chatushstoma and Jyotishtoma.)

39.

(On the origin of the name "Agnishtoma," 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 (*Gâyatri*, *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 (*pāpman*), the adversary of him who has such a knowledge, perishes by himself.

The Agnishtoma is just as the Gâyatri. The latter has twenty-four syllables (if all its three padas are counted) and the Agnishtoma has twenty-four Stotras and Shastras.¹

¹ That is to say, twelve Stotras or performances of the Sama singing, and twelve Shastras or recitations of the Hotri-priests. To each Stotra a Shashtra corresponds. The twelve Shastras are as follows:—(A) At the morning libation—1) the *Ajya* and 2) *Pra-uga* to be repeated by the Hotar, 3) the Shashtra of the *Matravaruna*,

It is just as they say: a horse if well managed (*sukhita*) puts the rider into ease (*sudha*). This does also the Gâyatri. She does not stop on the earth, but takes the sacrificer up to heaven. This does also the Agnishtoma; it does not stop on earth, but takes the sacrificer up to heaven. The Agnishtoma is the year. The year has twenty-four half months, and the Agnishtoma twenty-four Stotras and Shastras. Just as waters flow into the sea, so go all sacrificial performances into the Agnishtoma (i. e. are contained in it).

40.

(All sacrificial rites are contained in the Agnishtoma.)

When the Dikshapitiya Ishti is once performed in all its parts (lit. is spread), then all other Ishtis, whatever they may be, are comprised in the Agnishtoma.²

When he calls *Ita*,³ then all Pākayajnas,⁴ whatever they may be, are comprised in the Agnishtoma.

4) of the *Brāhmanāchhansī*, and 5) of the *Achhāvāka*. (B) At the midday libation—6) the *Marutvatiya* and 7) *Nishkevalya* Shastras to be recited by the Hotar, 8) the Shastras of the *Matravaruna*, 9) of the *Brāhmanāchhansī*, and 10) that of the *Achhāvāka*. (C) At the evening libation—11) the *Vaisvadeva*, and 12) *Agnimāruta* Shastras to be repeated by the Hotar alone.

² The meaning is, the Dikshapitiya Ishti is the model Ishti or *prākriti*, of all the other Ishtis required at the Agnishtoma, such as the *Prāyanīva*, &c. and is besides exactly of the same nature as other independent Ishtis, such as the *Darsapūrnima Ishti*.

³ This is always done at every occasion of the Agnishtoma 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: *Ita-pāhātā sūka divā bhiḥ adityena*, &c. (Asv. S'r. 8. 1, 7).

⁴ This is the general name of the oblations offered in the so-called *smṛti agni* or domestic fire of every Brahman, which are always distinguished from the sacrifices performed with the *Vaitānika* fires (*Gāhapatya*, *Dakṣhina*, and *Abhavanīya*). They are said to be seven in number. According to oral information founded on Nārāyaṇa Bhāṭṭa's practical manual for the performance of all the domestic

One brings the Agnihotram⁵ 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 *srāhā*. With the same formula one offers the Agnihotram. Thus the Agnihotram is comprised in the Agnishtoma.

At the Prāyañiya Ishti⁶ the Hotar repeats fifteen

rites, they are for the R̥gveda as follows: 1) *S'ravap̥tharma* (an oblation principally given to Agni in the full moon of the month of Śrāvāsa), 2) *Sarpabali* (an oblation of rice to the serpents), 3) *A'svayajī* (an oblation to Rudra the master of cattle), 4) *Agnyanya* (an oblation to Indrañi and the Viśvedevas), 5) *Pratyavaraṇam* (an oblation to *S'vaita Vaidīra*, a particular deity connected with the sun), 6) *Pipadapitriyajna* (an oblation to the manes), 7) *Anrashtaka* (another oblation to the manes). See *As'val Grihya Sūtras*, 2, 1-4. The meaning of the word *pāka* in the word *pādayajna* is doubtful. In all likelihood *pāka* here means "cooked, dressed food," which is always required at these oblations. Some Hindu Scholars whom Max Müller follows (*History of Ancient Sanscrit Literature*, p. 203), explain it as "good." It is true the word is already used in the sense of "ripe, mature, excellent" in the *Sāmhitā* of the R̥gveda (see 7, 104, 8-9). In the sense of "ripening" we find it 1, 31, 14. But it is very doubtful to me whether by *pāka*, a man particularly fit for performing sacrifices can be understood. The difference between the Śrāuta and Smārta oblations is, that at the former no food, cooked in any other than the sacred fire, can be offered to the gods, whilst at the latter an oblation is first cooked on the common hearth, and then offered in the sacred *Smṛta* agni.

⁵ The sacrificer who is being initiated (who is made a *Dīkṣita*) has to observe fast for several days (three at the Agnishtoma) before he is allowed to take any substantial food. He drinks in the morning and evening only milk, which is taken from the cow after sunrise and after sunset. He is allowed but a very small quantity, as much as remains from the milk of one nipple only after the calf has sucked. This fast is called a *vratā*, and as long as he is observing it he is *vrataprada*, i. e. fulfilling a vow. See *Hiranyakesi Sūtras*, 7, 4. When doing this he repeats the mantra *ye devā manojāta* (Taitt. 8, 1, 2, 8, 1), which concludes with *tebhyo namas tebhyo srāhā*, i. e. worship be to them, *Srāhā* be to them. The Agnihotram being offered in the morning and evening always with the formula *srāhā*, the author of the *Bṛhmanam* believes that by these incidents the Agnishtoma might be said to be contained in the Agnishtoma.

⁶ There are fifteen *Sāmīdhō* verses required at the Prāyañiya Ishti, whilst at the *Dīkṣa* sixteen are requisite. Fifteen is

verses for the wooden sticks thrown into the fire (*sāmīdhenis*). The same number is required at the New and Full Moon offerings. Thus the New and Full Moon offerings are comprised in the Prāyañiya Ishti.

They buy the king Soma (the ceremony of *Somakr̥ya*⁷ 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 Ishti⁸ they produce fire by friction, and at the Chāturmāsya Ishtis (they do the same). The Chāturmāsya Ishtis thus following the Atithya Ishti, are comprised in the Agnishtoma.

At the Pravargya ceremony they use fresh milk, the same is the case at the *Dākṣhāyana* yajna.⁹ Thus

the general number at most Ishtis. This number is therefore to be regarded as the *prākṛitī*, i. e. standard, model, whilst any other number is a *vikṛitī*, i. e. modification.

⁷ On the buying of the Soma, see 1, 12-13.

⁸ On the producing of fire by friction at the Atithya Ishti, see 1, 10-17. The same is done at the Chāturmāsya Ishti, see *Kātya. Śr. S. 8, 2, 1*.

⁹ The *Dākṣhāyana* yajna belongs to that peculiar class of Ishtis which are called *ishṭyanyandni*, i. e. oblations to be brought regularly during a certain period. They are, as to their nature, only modifications of the *Dar'apūrnāmā* Ishti. It can be performed either on every Full and New 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 twice 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-Agni and Mitra-Varuna at the Full Moon oblations. The offerings consist of *Puroḍāsa*, sour milk (*dadhī*), and fresh milk (*payas*). On every day on which this sacrifice is performed, it must be performed twice. See *Kātya. Śr. S. 4, 1-30* and *Asv. Śr. S. 2, 14*.

the Dākshāyana sacrifice is comprised in the Agnishtoma.

The animal sacrifice takes place the day previous to the Soma feast. All animal sacrifices¹⁰ which follow it are thus comprised in the Agnishtoma.

*Ilādadhā*¹¹ 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*¹² rite (in the Agnishtoma). Thus the *Ilādadhā* is, on account of its following the *Dadhigharma* rite, comprised in the Agnishtoma.

41.

(The other parts of *Jyotishtoma*, such as *Ukthya*, *Atirātra*, comprised in the *Agnishtoma*.)

Now the first part (of the Agnishtoma) has been explained. After that has been performed, the fifteen Stotras and Shastras of the *Ukthya* ceremony

¹⁰ On the animal sacrifice, see 2, 1-14. The animal sacrifices are called here, *pasubandha*. Some such as the *Nirūgha Pasubandha* can precede the Agnishtoma.

¹¹ *Ilādadhā* is another modification of the *Dars'apūrnāmāsa* *Ishtya*. Its principal part is sour milk. See As'v. 2, 14.

¹² On the *Dadhigharma*, the draught of sour milk, see As'v. 6 13, and Hiranyakesi Śr. Sūtr. 9, 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 *Marutvatya* Shastras. The ceremony is chiefly performed by the *Pratiprasthāthar*, who after having taken sour milk with a spoon of *Udumbara* wood, makes it hot under the recital of the mantra, *agheha tad manascha śīpitiṁ*, &c. in which Speech and Mind, the two vital airs (*prāṇa* and *apāna*), 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 *Yājñā* for the *Dadhigharma*." The latter repeats, "The offering is cooked; I think it cooked in the udder (of the cow) and cooked in the fire. *Vaushat!* Agni, eat the *Dadhigharma*, *Vaushat!*" Then the *Hotar* repeats another mantra, *mayi tyad indriyam bṛihad* (As'v. Śr. 5, 13), 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 *Vaiśvānara* is the year; Agnishtoma is Agni. The *Ukthya* by following (also) the order of the year is thus comprised in the Agnishtoma.

After the *Ukthya* has entered the Agnishtoma, the *Vājapeya*¹³ follows it; for it exceeds (the number of the Stotras of) the *Ukthya* (by two only).

The twelve turns of the Soma cups¹⁴ at night (at the *Atirātra* Soma feast) are on the whole joined to the fifteen verses by means of which the Stotras are performed. Two¹⁵ of those turns belonging always together, the number of the Stotra 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 *Shoḷas'ī Sūman* is twenty-one-fold, and the *Sandhi* (a *Sūman* at the end of *Atirātra*) is *trirrit*, i. e. nine-fold, which amounts in all to thirty. There are thirty nights in every month all the year round. Agni *Vaiśvānara* is the year, and Agni is the Agnishtoma. The *Atirātra* is, by thus following (the order of) the year, comprised

¹³ This is a particular Soma sacrifice, generally taken as part of *Jyotishtoma*, which is said to be *supra-samātha*, i. e. consisting of seven parts.

¹⁴ This refers to the arrangement for the great Soma banquet held at night when celebrating the *Atirātra*. In the evening, after a Soma libation has been given to the fire from the *Shoḷas'ī Gṛha*, the Soma cups are passed in a certain order. There are four such orders called *gāṇa*. At the first the cup of the *Hotar* takes the lead, at the second that of the *Matrāvāraṇa*, at the third that of the *Brāhmanāchhānsi*, and at the fourth that of the *Achhāvāka*. This is thrice repeated, which makes twelve turns in all.—*Sāy*.

¹⁵ Always two turns are presided over by one priest, the first two by the *Adhvaryu*, the following two by the *Pratiprasthā* &c.

in the Agnishtoma, and the Aptoryâma sacrifice follows the track of the Atirâtra when entering the Agnishtoma. For it becomes also an Atirâtra. Thus all sacrificial rites which precede the Agnishtoma, as well as those which come after it, are comprised in it.

All the Stotra verses of the Agnishtoma amount, if counted, to one hundred and ninety. For ninety are the ten *trivritas* (three times three = nine). (The number hundred is obtained thus) ninety are ten (*trivritas*), but of the number ten one Stotriyâ verse is in excess; the rest is the Trivrit (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 *Vishuvan*¹⁷ (equator), which has ten Trivrit 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 Stotriyâ 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 Trivrit Stoma) is the divine Kshatram (sovereign power), which has the power of defying any attack.

He who has such a knowledge obtains the divine Kshatram, 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 Agnishtoma.)

The Devas after having (once upon a time) been defeated by the Asuras, started for the celestial world.

¹⁶ The 100 Stotriyâ verses of the Agnishtoma comprise the number 91 nine times taken, one being only in excess.

¹⁷ See about it in the Alt. Br. 4, 14-29.

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 (*âkâśa*)." 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 Trivrit Stoma).¹⁸ After they had done, he allowed

¹⁸ The Trivrit Stoma consists of the nine verses of the *Bahish-patamâna* Stotra (see *Sînavâda Sañh.* 2, 1-5), which are sung in three turns, each accompanied by the *Himkâra*. In this Stoma the same verses are not sung repeatedly as is the case with all other Stomas. There are three kinds (*vishtuti*) of this Stoma mentioned in the *Tândya Brâhmanam* 2, 1-2, called the *udyati trivriti vishtuti*, *parivartitini*, and *kuliyini*. The difference of these three kinds lies in the order which is assigned to each of the three verses which form one turn (*pariyâya*), and in the application of the *Himkâra* (the sound *hwm* pronounced very loudly) which always belongs to one turn. The arrangement of all the verses which form part of the Stoma (the whole musical piece), in three turns, each with a particular order for its several verses, and their repetition, is called in the technical language of the Sâma singers a *vishtuti*. Each Stoma has several variations. The first variations of the Trivrit Stoma is the *udyati*, i. e. the rising. This kind is very simple. The *Himkâra* is pronounced in the first *pariyâya* at the first verse (*tisribhyo himkâroti sa prathamâya*), in the second at the middle verse of the triplet (*tisribhyo himkâroti sa madhyamâya*), and in the third, at the last verse (*tisribhyo himkâroti sa uttamâya*). The *parivartitini vishtuti* consists in singing the several verses of the triplet in all three turns in the inverted order, that is to say, the first is always made the last, and the last the first (*tisribhyo himkâroti sa parâchibhik*). The *kuliyini vishtuti* is more complicated than the two others. In the first turn the order of the verses is inverted (*tisribhyo himkâroti sa parâchibhik*), in the second turn the middle verse is made the first, the last becomes the middle verse, and the first becomes the last (*tisribhyo himkâroti yâ madhyamâ sa prathamâ, yâ uttamâ sa madhyamâ, yâ prathamâ sa uttamâ*); in the third turn, the last becomes the first, the first the second, and the second the last. The Sâma singers mark the several turns, and the order of each verse in it as well as the number of repetitions by small sticks cut from the wood of the *Udumbara* tree, the trunk of which must always be placed behind the seat of the *Udgâtar*. They are called *kudûs*. Each of the three divisions of each set in which

them to pass (the gate), that they might enter the (celestial) world.

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.¹⁰ After they

they are put is called *vishtāra*. Their making is minutely described in the *Lāṭyāyana Sūtras*, 2, 6. प्रक्षोता कुशाः कारयेद्यज्ञियस्य हस्तस्य। खदिरस्य दोषं च येन्येके। प्रादेवमाचोः कुशश्चाप्यनक्तः स्यात् सज्जतोऽमुदपर्वण्युमाचोः प्रक्षोतायाः कारयिष्या चयेः प्रक्षिप्य चयिष्या चयेन्येके वैदुतेन चयनेन चरिष्येव क्षौद्रमात्रकार्यादेन केनचिदुपयोऽनुवर्था वाचयेत्।

i. e. the Prastotar ought to get made the kusās (small piece of wood) from a wood which is used at sacrifices. Some are of opinion that at sacrificial occasions (*sattras*) which last long, they ought to be made of Khadira wood only. After having got them made of the length of a span (the space between the thumb and forefinger stretched), so that the part which is covered with bark resembles the back of the kusā grass, the fibre part of the stick being quite even, as big as the link of the thumb, the ends being prominent (easily to be recognized), he should besmear them with odoriferous substances, but at the *Sattras*, as some say, with liquid butter, put the cloth used for the *Vishtūti*, which is made of linen, or flax, or cotton, round them, and place them above the Udumbara branch (always required when singing).

¹⁰ This is the so-called *Pañchadasa Stoma*. The arrangement is the same as with the *Trivrit Stoma*. The same triplet of verses is here required for each of the three turns. Each turn is to consist of five verses. In the first turn, the first verse is chanted thrice, the second once, the third once (*pañchabhyo hīṅkaroti ca tīrībhīḥ sa chayaḥ sa chayaḥ*); in the second turn the first verse is chanted once, the second thrice, the third once; in the third turn the first and second verses are chanted each once, but the third thrice. This *Stoma* is required for those *Sāmans* of the morning libation, which follow the *Bahish-patamānas*. The *aptadasa* and *chavinda stomas* follow the same order as the *pañchadasa*. The several verses of the triplet are in three turns chanted so many times as to obtain respectively the number 17 and 21. The former is appropriate to the midday libation, the latter to the evening libation.

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 Vis've 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 *Agnishṭoma*) will pass on beyond him (Agni, who watches with his flames the entrance to heaven).¹¹

To him who has such a knowledge he (Agni) allows to pass and enter the celestial world.

43.

(On the names "*Agnishṭoma*, *Chatuṣṭoma*, *Jyotiṣṭoma*." The *Agnishṭoma* is endless.)

The *Agnishṭoma* 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;

¹¹ In this sentence we have two peculiar forms; *ati*, instead of *ati* beyond, and *arjīdī*, 3rd 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 *Chaturstoma* (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 Agnishtoma) 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 (Agnishtoma) is a sacrificial performance which has no beginning and no end. The Agnishtoma is like the endless wheel of a carriage. The beginning (*prāyanīya*) and the conclusion (*udayanīya*) 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 Agnishtoma) beginning, that is its end, and what is its end, that is its beginning; just as the Śākala serpent it moves in a circle, that none can distinguish its first part from its last part." For its opening (the *prāyanīya*) was (also) its conclusion.⁸¹

But to this some raise objections, saying, "they make the beginning (of the Stotras of the Soma day) with the Trivṛt 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 Trivṛt Stoma, for both contain triplets of verses, and have their nature."⁸²

⁸¹ This refers to the Charu oblation to be given to Aditi at the Prāyanīya as well as at the Udayanīya Iahṛi. See 1, 7.

⁸² For performing the Trivṛt Stoma at the commencement of the morning libation, the nine Bahish-paravāna 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 Agnishtoma is that one who burns (the sun). The sun shines during the day, and the Agnishtoma⁸³ 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 *Yajñyājñīya* 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 (*paryāsa*) the twenty-one-fold Stoma appears to be like the Trivṛt.

⁸³ Agnishtoma 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 Agnishtoma is often called the model (*prakṛiti*) of the *Athirihā* 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 *Dikshantīya* and other *Iahṛis*, and the animal sacrifice, are regarded as part of the Agnishtoma. For without these rites nobody is allowed to perform any Soma sacrifice.

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.⁸⁴ 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.

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.

FIFTH CHAPTER.

(On the gradual recovery of the sacrifice. What men are unfit to officiate as sacrificial priests. The offerings to the Devīs and Devihās. The Ukthya sacrifice.)

45.

(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-saṃyūjas.¹ 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-saṃyūjas,² men followed afterwards the same practice. The gods (in their search for the sacrifice) came very near it by means of the Prāyāniya Ishti. They performed the ceremonies with great haste and finished the Ishti already with the S'aṃyuvūka.³ This is the reason that the Prāyāniya Ishti ends with S'aṃyuvūka; for men followed (afterwards) this practice.

¹ See page 24.

² The Patni-saṃyūjas generally conclude all Ishtis and sacrifices.

³ This is a formula containing the words *śam yā* which is repeated before the Patni-saṃyūjas. Aṣṭ. Śr. 8. 1. 10. The mantra which is frequently used at other occasions also, runs as follows:

सम्योपाहनीयं वातं यथायथा यथायथा देवीः सवित्रसुतः
सवित्रीनुवेद्यः । उर्ध्वं त्रिनाशं भेषजं तदेतत् अमुं विपदे मं यतु-
मदे ।

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 *Ilā* (the eating of the sacrificial food). This is the reason that the Atithya Ishti is finished with the *Ilā*; 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 Sâmidheni verses, and the Yâjyâs for three deities. This is the reason that at the Upasad Ishti only three Sâmidhenis are repeated, and Yâjyâ 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-saṁyâjâs. This is the reason that they perform at the day previous to the Soma festival all rites to the end, even including the Patni-saṁyâjâs.

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 sacri-

* See page 41. This rite precedes the Sâmyâvâka.

* See 41, 83-90. At the Upasad Ishti only three Sâmidheni verses are required, whilst their number in other Ishtis amounts to fifteen, and now and then to seventeen. See page 50.

* This is the day for the animal sacrifice, called Agnishomya. See 2, 1-14.

fice) 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 Brâhmana and the metres, thou shalt stand still." He contented.

That is the reason that the sacrifice (only) when joined to a Brâhmana and metres carries the oblations to the gods.*

46.

(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 (*jagdha*) 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).¹ 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.

* The drift of this paragraph is to show, that, for the successful performance of the sacrifice, Brahmana, as well as the verses composed in the different metres and preserved by Brahmana only, are indispensable. The Kshatriyas and other castes were to be deluded into the belief that they could not perform any sacrifice with the slightest chance of success, if they did not appoint Brahmana and employ the verses of the Rigveda, which were chiefly preserved by the Brahmana only.

* The sacrificer must always himself choose his priests by addressing them in due form. No one should offer his services; but he must be asked by the man who wishes to perform a sacrifice.

Devoured (*gīṛṇam*) 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 (*rānta*) 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 Sāman. For this Vāmadevyam is the whole universe, the world of the sacrificer (the earth), the world of the immortals, and the celestial world. This Sāman (which is in the Gāyatri metre) falls short of three syllables.* When going to perform this chant, he should divide the word *puruṣa*, denoting his own self, into three syllables, and insert one of them at the end of each pada (of the verse *abhi sū ya*). Thus he puts himself in these worlds, viz.

* The Vāmadevyam consists of the three verses, *haya naśchitra*, *has vad satya*, and *abhi sū ya* (See Sāmaveda Saṁh. 2, 32-34). All three are in the Gāyatri metre. But the last *abhi sū ya* 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 *ya*, to the second *ru*, to the third *cha*.

the world of the sacrificer, that of the immortals, and the celestial world. (By chanting this Sāman) 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 Vāmadevyam in the way described (above) even if the performing priests were all of unexceptionable character.

47.

(The offerings to Dhātṛ and the Devikās: Anumati, Rākā, Sinivālī, Kūkū.)

The metres (*chhandānsi*) 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 Purodā's belonging to the animal slaughtered for Mitra-Varuṇa¹⁰ has been offered, portion out the rice for the *devikā harimūshi* (offerings for the inferior deities).

For *Dhātṛ* he should make a rice ball (the Purodā's) to be put on twelve pots/herds. *Dhātṛ* is the Vashaṭkāra.

To *Anumati* (he should offer) a portion of boiled rice (*charu*); for *Anumati* is Gāyatri.

To *Rākā* (he should offer) a portion of boiled rice; for she is Trishubh.

The same (he should offer) to *Sinivālī* and *Kūkū*; for *Sinivālī* is Jagati, and *Kūkū* Anushubh. These are all the metres. For all other metres (used at the sacrifice) follow the Gāyatri, Trishubh, Jagati, and

¹⁰ This is done at the end of the Agnikṛoma sacrifice.

Anushtubh, 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 (*devihā*) 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 Dhātār; for thus he would make all the goddesses (to whom oblations are given along with the Dhātār) cohabit with the Dhātār.

About this they say: it is laziness¹¹ (at a sacrifice) to repeat the same two verses (the Puroṇuvākya and Yājñya for the Dhātār) 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 Yājñya verse for the Dhātār, he thus

¹¹ The word *jāmi* is explained by *lasyam*.

¹² Both the Anuvākya and Yājñya for the Dhātār are not in the *Saṁhitā*, but in the *Ar. S. O.*, 14. The Anuvākya is:

धाता ददातु दाम्यते माधीं जीवातुमक्षिता ।

धवं देवस्य धीमहि सुमतिं धामिनीधमः १. (Atharvaveda S. 7, 17, 2).

The Yājñya is:

धाता प्रजावासुनराय ईमे धातेर्दं विचं भुवर्नं जज्जाम ।

धाता ऋषीरभिमिवामिचते धाव ददधं सुमन्त्रुवेता ॥

The oblations to the Dhātār who is the same as Tvashṭar, and the four goddesses mentioned, form part of the *Udayaniya* or concluding laṅkā. The ceremony is called *Maitrādevaryuṇi devihā*, (i. e. the *devihā* dāṭṭha for Mitrā-Varuna). Mitrā-Varuna are first invoked, then follow Dhātār and the goddesses.

cohabits with all goddesses. So much about the oblations to the minor goddesses (*devihā*).

48.

(The offerings for Sūrya and the Devis, Dyāus, Ushās, Gāus, Prithivī, who are represented by the metres. When oblations should be given to both the Devihās and Devis. Story of Vṛiddhadyumna.)

Now about the offerings to the goddesses (*devi*).¹³

The Adhvaryu ought to portion out for Sūrya (the sun) rice for a ball to be put on one potsherd (*chakrapālā*). Sūrya is Dhātār (creator), and this is the Vashatkāra.

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 Trishtubh.

To Gāus (Cow) he ought to offer boiled rice. For Gāus is Sinivālī, and she is Jagati.

To Prithivī (Earth) he ought to offer boiled rice. For Prithivī is Kulū, and she is Anushtubh.

All other metres which are used at the sacrifice, follow the Gāyatri, Trishtubh, Jagati and Anushtubh 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)

¹³ Instead of the *devihā* offerings those for the *devis* might be chosen. The effect is the same. The place of the Dhātār is occupied by Sūrya, who himself is regarded as a Dhātār, i. e. Creator.

¹⁴ The instrumental *etdih chhandobhiḥ* 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 (*sudhā*). 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 Sūrya; for thus one would make all goddesses cohabit with Sūrya.

About this they say, it is laziness at a sacrifice to repeat (several times) the same two verses (the *Puronuvākya* and *Yājñā* for Sūrya) 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 *Yājñā* verse for Sūrya, he thus cohabits with all goddesses.

These (Sūrya with Dyāus, &c.) deities are the same as those others (Dhātār 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).

Sachirikaṇ *Ganpālāyana* had once portioned out the rice ball for both classes (of deities) at the sacri-

fice of *Vṛiddhadyumna Pratāriṇa*. 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 (*devis* and *devikās*) quite pleased at the sacrifice of that king; therefore the royal prince swims (in the water). (Moreover he saw not only him) but sixty-four (other) heroes always steel-clad, who were his sons and grandsons."¹⁵

49.

(Origin of the *Ukthya*. The *Sāhamaśram Sūmans*. The *Pramāṇhishṭhiya Sāman*.)¹⁶

The Devas took shelter in the Agnishtoma, and the Asuras in the Ukthyas. Both being (thus) of

¹⁵ The king had performed the sacrifice for obtaining offspring, and became blessed with them.

¹⁶ The *Ukthya* is a slight modification of the Agnishtoma sacrifice. The noun to be supplied to it is *kratu*. It is a Soma sacrifice also, and one of the seven Saṁsthās or component parts of the Jyotiṣhtoma. Its name indicates its nature. For *Ukthya* means "what refers to the Uktha," which is an older name for Shastrā, i. e. a recitation of one of the Hotri priests at the time of the Soma libations. Whilst the Agnishtoma has twelve recitations, the Ukthya has fifteen. The first twelve recitations of the Ukthya are the same with those of the Agnishtoma; to these, three are added, which are wanting in the Agnishtoma. For at the evening libation of the latter sacrifice, there are only two Shastras, the *Vaisvadeva* and *Agni-Māruta*, both to be repeated by the Hotar. The three Shastras of the so-called *Hotrāṇa*, i. e. minor Hotri-priests, who are (according to *As'val. Śr. 8. 5, 10*), the *Pradāstar* (another name of the *Naīrārārupa*), the *Brāhmaṇāchhanri*, and *Achhārāṇa*, are left out. But just these three Shastras which are briefly described by *As'valāyana* (*Śr. 8. 9, 1*) form a necessary part of the Ukthya. Thus this sacrifice is only a kind of supplement to the Agnishtoma.

There is some more difference in the Sāman than in the Rik verses required at the Ukthya. Of the three triplets which constitute the *Balishpavamāna* Stotra (see page 120) at the morning libation of the Agnishtoma, only the two last are employed: for the first another one is chosen, *paratra vācho agniya* (*Mām. Saṁh. 2, 125-27*). The four remaining Stotras of the morning libation, the so-called *Ajya-stotrāṇi*, are different. They are all together in the

equal strength, the gods could not turn them out. One of the Rishis, Bharadvāja, saw them (and said), "these Asuras have entered the Ukthas (Shastras); but none (else) sees them." He called out Agni with the mantra: *ehv ū shu bradvāsi* (6, 16, 16). The *itarā girāḥ*, i. e. other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon¹⁷ and said: "what is it then that the lean, long, pale has to tell me?" For Bharadvāja 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 *Sāham-asram*¹⁸ Sūman. Thence it is called so (from *as-vu*, a horse).

Sāmaveda Sām. (2, 140-152). At the midday libation there is the *Bṛihat-Sāma* (*tvām iddhi havimase*, *Sām. S.* 2, 150-160) used instead of the *Rathantaram*; the *Syātām* (*abhi pra vaḥ surādhasam*, *Sām. S.* 2, 161-02) instead of the *Vāmadovyam*. At the evening libation there are three Stotras required in addition to those of the *Agniḥṣṭoma*. (See note 18 to this chapter).

In the *Hiranyakeśi Sūtras* (9, 18) the following description of the Ukthya is given:—

उक्थ्येन प्रथमो यजेत । तस्याग्निहोत्रे कर्त्तव्यं वाक्यातः । पंच-
हमसदिहः कर्त्तव्यं क्त्वा एतेन मन्त्रेण मन्त्रे परिवाच्यते
येन मिनाई प्रथममुक्थ्ये द्वितीयं चतुर्थमाचमते । ततोचतुर्थे
वाग्यवकाश आचमनं मन्त्रोक्तं मन्त्रात्प्रतिहोत्रमचमनमुच्यते
मन्त्रमचमनमेवेति राजानमतिरेकयति सर्वं राजानमुच्यते मातिरे-
द्वितीयं राजानः कर्त्तव्यं मन्त्रात्प्रतिहोत्रमचमनमुच्यते
वाग्यवकाशो च चतुर्थः तस्यामचमनमचमनमुच्यते मन्त्रमचमन-
प्रतिहोत्रमचमनेः प्रथमं विधिकथयिष्येः प्रथमतो यथा उपर्यादि-
हमस चतुर्थां मेति प्रथमे प्रथमरादोः चतुर्थमाचमनं
मेति द्वितीयं मन्त्रादिवाक्यां मेति तृतीये.

¹⁷ *Sāy.* reads *upottishkhanu*, but my MSS. have all *upottishkhanu*, as being an ecclesiastical.

¹⁸ This Sāman consists of the three verses, *ehv ū shu bradvāsi* *patra ācheha te ahi na hi te pāritam* (*Sāmaveda Sām.* 2, 55-57).

About this they say, the priest ought to lead the Ukthas by means of the *Sūkamas'vām*. For if the Ukthas (Shastras) have another head save the *Sūkamas'vām*, they are not led at all.

They say, the priest should lead (the Ukthas) with the *Prāmāṇishṭhiya* Sūman (*Sām. Sām.* 2, 228, 229=2, 2, 17, 1, 2); for by means of this Sūman the Devas had turned the Asuras from the Ukthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty¹⁹ to lead (the Ukthas) by means of the *Prāmāṇishṭhiya* or the *Sūkamas'vām*.²⁰

50.

(The Shastras of the three minor Hotri-priests at the evening libation of the Ukthya sacrifice.)

The Asuras entered the Uktha (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*²¹ at the evening libation. Indra and *Varuṇa* then turned them out from it (the Shastra of the *Maitrāvaruṇa*).

This Sāman is regarded as the leader of the whole Ukthya ceremony, that is to say, as the principal Sāman. Thence the two other Sāmams, which follow it at this ceremony, the *Sāubharam* (*rāyam* *u tvām*, *Sām. Sām.* 2, 58-59), and the *Nāmadhasam* (*adha hinda girāṇa*, 2, 60-62) are called in the *Sāma prayogas* the second and third *Sūkamas'vām*.

¹⁹ At the Ukthya ceremonies which were performed in the *Dvā-khan*, more than ten years ago, only the *Sūkamas'vām* Sāman was used.

²⁰ This meaning is conveyed by the particle *cha*, which has here about the same sense as *atharā*, as *Sāy.* justly remarks.

²¹ This is *Indra-Varuṇa yuta* (7, 89).

equal strength, the gods could not turn them out. One of the Rishis, Bharadvāja, saw them (and said), "these Asuras have entered the Ukthas (Shastras); but none (else) sees them." He called out Agni with the mantra: *eha ū shu brarāṇi* (6, 16, 16). The *itarā girah*, i. e. other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon¹⁷ and said: "what is it then that the lean, long, pale has to tell me?" For Bharadvāja 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 *Sākamaśram*¹⁸ Sūman. Thence it is called so (from *as'va*, a horse).

Sāmaveda Sāmh. (2, 140-1/2). At the midday libation there is the *Bṛihat-Sāma* (*trām idhī harimāhe*, *Sām. S.* 2, 160-100) used instead of the *Rathantaram*; the *Syātām* (*abhi pra vah surādhasam*, *Sām. S.* 2, 101-02) instead of the *Vimadevyam*. At the evening libation there are three *Sotras* required in addition to those of the *Agṇishtoma*. (See note 18 to this chapter).

In the *Hiranyakeśi Sūtras* (9, 18) the following description of the Ukthya is given:—

उक्थ्येन यजमानो वजेत । तस्याग्निदेवेन कथ्यो वाक्यातः । एव-
हम यदिदः कतुकरं क्ता एतेन नवेन मध्ये परिषावधेत
लेदं निनाई येदापमुक्थे द्वितीयं यजमानो वजेत । यदोयवने
पारायकाक आपवनं यजमानो यजमानो यजमानो यजमानो
लिख्यमवनेनो राजानमनिदेवयति सर्वं राजानमुक्थं मातिरो-
रिवो द्वाभिः कलमो यदवा मुक्थेति च लुप्यत एतदग्निदेवम-
वामो उदेव्यो यो च यजमानः तस्यामवनेन यजमानो यजमानो यजमानो
प्रिदोमवनेनः प्रचरे विविदमवनेनः प्रचरेतो यथा पुदकादि-
द्वय यजमानो वेति प्रचरे प्रचरेदो यजमानो यजमानो यजमानो
वेति द्वितीयं एतदग्निदेवमवनेन वेति द्वितीयं ।

¹⁷ *Sāy.* reads *upottīkshann*, but my MSS. have all *upottīkshannu*, as being an enclitic.

¹⁸ This Sūman consists of the three verses, *'eha ū shu brarāṇi yatra kṛocha te and na hi te pārtam* (*Sāmaveda Sāmh.* 2, 55-57).

About this they say, the priest ought to lead the Ukthas by means of the *Sākamaśram*. For if the Ukthas (Shastras) have another head save the *Sākamaśram*, they are not led at all.

They say, the priest should lead (the Ukthas) with the *Pramāṇishthiya* Sūman (*Sām. Sāmh.* 2, 228, 229=2, 2, 2, 17, 1, 2); for by means of this Sūman the Devas had turned the Asuras from the Ukthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty¹⁹ to lead (the Ukthas) by means of the *Pramāṇishthiya* or the *Sākamaśram*.²⁰

50.

(The Shastras of the three minor Hotṛi-priests at the evening libation of the Ukthya sacrifice.)

The Asuras entered the Uktha (Shastra) of the *Maitravaruna*. Indra said, "Who will join me, that we both might turn these Asuras out from here (the Shastra of the *Maitravaruna*)?" "I," said *Varuna*. Thence the *Maitravaruna* repeats a hymn for *Indra-Varuna*²¹ at the evening libation. Indra and *Varuna* then turned them out from it (the Shastra of the *Maitravaruna*).

This Sūman is regarded as the leader of the whole Ukthya ceremony, that is to say, as the principal Sūman. Thence the two other Sūmans, which follow it at this ceremony, the *Sāmbharam* (*rāyam a trām*, *Sām. Sāmh.* 2, 58-60), and the *Nārmedhasam* (*adha hin-dra girraṇa*, 2, 60-62) are called in the *Sāma prayogas* the second and third *Sākamaśram*.

¹⁹ At the Ukthya ceremonies which were performed in the *Ik-khan*, more than ten years ago, only the *Sākamaśram* Sūman was used.

²⁰ This meaning is conveyed by the particle *aha*, which has here about the same sense as *atharā*, as *Sāy.* justly remarks.

²¹ This is *Indra-Varuna yuta* (7, 69).

The Asuras having been turned out from this place, entered the Shastra of the Brāhmaṇāchhaṁsī. Indra said, "Who will join me, that we both might turn the Asuras out from this place?" Brihaspati answered, "I (will join you)." Thence the Brāhmaṇāchhaṁsī repeats at the evening libation an Aindra-Bārhaspatya hymn. Indra and Brihaspati turned the Asuras out from it.

The Asuras after having been turned out from it, entered the Shastra of the Achhāvāka. Indra said, "Who will join me, that we both might turn out the Asuras from here?" Vishṇu answered, "I (will join you)." Thence the Achhāvāka repeats at the evening libation an Aindra-Vaishṇava hymn.²² Indra and Vishṇu 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 Rituyājas of both the Potar and Neshtar amount to four.²⁴ The (Yājñās to be recited by them along with the other Hotars) are six verses. This is a Viriṭ which contains the number ten. Thus they complete the sacrifice with a Viriṭ, which contains the number ten (three times ten).

²² This is not *apṛato na vayo* (10, 68).

²³ This is *saṁś cdm karmagā* (0, 60).

²⁴ The Potar has to repeat the second and eighth, the Neshtar the third and ninth Rituyāja, see page 135-36. At each of the three Shastras of the Ukthya each of these two priests has also to recite a Yājñ. This makes six. If they are added to the four Rituyājas, then the number ten is obtained, which represents the Viriṭ.

FOURTH BOOK.

FIRST CHAPTER.

(On the Shoḷas'ī and Atirātra Sacrifices.)

1.

(On the nature of the Shoḷas'ī, and the origin of its name. On the Anushṭubh nature of the Shoḷas'ī Shastra.)

The gods prepared for Indra by means (of the Soma ceremony) of the first day¹ 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 Shoḷas'ī² Shastra. The Shoḷas'ī is the thunderbolt.

¹ The first, second day, &c. refer to the so-called *Shoḷ-aha* or six days' sacrifice, about which see the 3rd chapter of this Pañchikā.

² The Shoḷas'ī sacrifice is almost identical with the Ukthya. The Sāmans and Shastras at all three libations are the same. The only distinctive features are the use of the Shoḷas'ī graha, the chanting of the Gaurivṛtam or Nānadam Sāman, and the recital of the Shoḷas'ī Shastra, after the Ukthāni (the Sāmans of the evening libation) have been chanted, and their respective Shastras recited. The Shoḷas'ī Shastra is of a peculiar composition. It is here minutely described, and also in the Aṣṭ. S'r. 8, 0, 2. The number sixteen prevails in the arrangement of this Shastra, which is itself the sixteenth on the day on which it is repeated. Thence the name. "The substantive to be supplied is, *kṛatu*. The whole term means, the sacrificial performance which contains the number sixteen." The

By reciting the Sholās'i 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 Sholās'i is the thunderbolt; the Shastras (Ukthas) 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 Sholās'i (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form of) the Sholās'i.

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 Sholās'i (Shastra), is subdued by means of this weapon only. For voice is a weapon, and the Sholās'i is voice (being recited by means of the voice).

About this they ask, Whence comes the name "Sholās'i" (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 Sholās'i Shastra), and pronounces the word *om* after (having repeated the latter) sixteen syllables (of the Anushṭubh). He puts in it (the hymn required at the Sholās'i Shastra) a Nivid of sixteen padas (small sentences). This is the reason that it is called Sholās'i. 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 Aśv. though improperly, Stotriya and Anurūpa (for the Stotriya verse of the Shastra is always chanted by the Sāma singers, but this is not the case with the verse in question). These are: *advi soma indra te* (1, 84, 1-6).

which forms a component part of the Sholās'i 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.

2.

(On the way of repeating the Sholās'i Shastra. On the application of the Gaurivitā or Nānada Sāman.)

He who desires beauty and the acquirement of sacred knowledge ought to use the *Gaurivitam*³ as (the proper) Sāman at the Sholās'i (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 Sholās'i ceremony) becomes beautiful and acquires sacred knowledge.

They say, the *Nānadam*⁴ ought to be used as (the proper) Sāman at the Sholās'i (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 (*vyānadat*). Thence the Nānada Sāman took its origin, and therefore it is called so (from *nad* to scream). This Sāman is free from enemies; for it kills enemies. He who having such a knowledge uses the Nānada Sāman at the Sholās'i (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 Sholās'i Shastra are not to be taken out of their natural connection to

³ This is *Indra jushasra pra rādh* (Sām. Sañh. 2, 303-304). These verses are not to be found in the Rigveda Sāmhitā, but in Aśv. S'r. 8, 0, 2.

⁴ This is *praty asmi pipishate* (Sām. Sañh. 2, 6, 2, 2, 1-4).

join one pada of the one metre to one of the other * (*avikṛita*). For the Sâma singers do the same, using verses which are not joined in the *rikṛita* way for singing the Nânada Sâman.

If they use the Gaurivîtam, several padas of verses in two metres used at the Sholasî are to be taken out of their natural connection, to join one pada of the one metre to one of the other (*vikṛita*). For the Sâma 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 Sholasî Shâstra is shown.)

Then (when they use the Gaurivîti Sâman) the Hotar changes the natural position of the several padas of two different metres, and mixes them (*vyatishajati*). He mixes thus Gâyatri and Pañkti, *â trî vakantu* (1,16,1-3), and *upa shu s'ripuhî* (1,82,1-3-4).⁷ Man has the nature of the Gâyatri,

* All the words from "the several padas" to "other" are only a translation of the term *avikṛita* in order to make it better understood.

* The reason of this is, that the recitations of the Hotri-priest must correspond with the performances of the Nâma singers.

⁷ Sây. shows the way in which the metres are mixed in the two verses:

(Gâyatri) *imâ dhând ghritasuro hari ikopa vakakatah*
indram sukhatama rathe (1, 10, 2).

(Pañkti) *enauindriam tvâ vyam maghavan vandishimahi.*

pra nânañ pânatanandhuraḥ stuto yâhi vidâ annu yâñ-
indra te hari.

The Gâyatri has three, the Pañkti five feet (padas), each consisting of eight syllables. The two padas which the Pañkti has in excess over the Gâyatri, follow at the end without any corresponding Gâyatri pada. After the second pada of the Pañkti there is the *pranava* made (i.e. the syllable *om* is pronounced), and likewise after the fifth. The two verses, just mentioned, are now mixed as follows: *imâ dhând ghritasuro enauindriam tvâ vyam hari ikopa vakakata maghavan vandishimahom indram sukhatama rathe pra nânañ pânatanandhuraḥ stuto yâhi vidâ annu yâñvandra te harom.*

and cattle that of the Pañkti. (By thus mixing together Gâyatri and Pañkti verses) the Hotar mixes man among cattle, and gives him a firm footing among them (in order to become possessed of them).

As regards the Gâyatri and Pañkti, they both form two Anushtubhs (for they contain as many padas, viz. eight, as both Gâyatri and Pañkti 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 Ushnih and Brihati metres, *yad indra pṛitanûjye* (8, 12, 25-27) and *ayam te astu haryatu* (3, 44, 1-3). Man has the nature of Ushnih, and cattle that of Brihati. (By thus mixing together Ushnih and Brihati verses) he mixes man among cattle, and gives him a firm footing among them.

As regards the Ushnih and Brihati, they both form two Anushtubhs. By this means the sacrificer becomes neither separated, &c.

He mixes a Dvipâd (verse of two padas only) and a Trishtubh, *â dhûrshv asmâi* (7, 34, 4), and *brahman viru* (7, 23, 2). Man is *dvipâd*, i.e. has two feet, and strength is Trishtubh. (By thus mixing a Dvipâd 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 Dvipâd 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 Dvipâdas and Jagatis, viz. *eshu brahmâ ya ritryam* (As'v. S'r. S. 6, 2)⁸ and *pra te maha*

⁸ These verses are not to be found in the Rikveda Samhitâ. I therefore write them out from my copies of the As'val. Sâtras:—

(10, 96, 1-3). Man is Dvipād, and animals have the nature of the Jagatī. (By thus mixing Dvipād and Jagatī 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 Dvipād verse consisting of sixteen syllables and the Jagatī (consisting of forty-eight), they both (taken together) contain two Anuṣṭubhs. By this means the sacrificer, &c.

He repeats verses in metres exceeding the number of padas of the principal metres, ¹⁰ viz. *trikadrukeshu mahisho* (2, 22, 1-3), and *proshvasmū 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 Shoḷasī Shāstra 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 Shoḷasī consisting of all metres.

Dvipādas (1) एव गन्धो यः कल्पिय । इन्द्रो नाम पुनो मृगे ।

(2) विष्णुर्गो यथा पय । इन्द्रो जगन्नि रानयः ।

(3) मामिन्द्रवरुणे । यन्नि विरोज संयत ।

* That *atti* "he eats," put here without any object, refers to "*pasā-voḥ*" animals, follows with certainty from the context. Say. sup-
plies *kāṭra*, milk, &c. for he abhorred the idea that animal food should be thus explicitly allowed in a sacred text.

¹⁰ 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.

4.

(The Upasargas taken from the Mahānāmni. The proper Anuṣṭubhs. Consequences of repeating the Shoḷasī Shāstra in the *vihṛita* and *avihṛita* way. The Yājñy of the Shoḷasī Shāstra.)

He makes the additions ¹¹ (*upasarga*) taking (certain parts) from the *Mahānāmni* verses.

The first *Mahānāmni* (verse) is this world (the earth), the second the air, and the third that world (heaven). In this way the Shoḷasī is made to consist of all worlds.

By adding parts from the *Mahānāmni* (to the Shoḷasī), the Hotar makes the sacrificer participate in all worlds. He who has such a knowledge, prospers by means of the Shoḷasī being made to consist of all the worlds.

He repeats (now) Anuṣṭubhs of the proper form, ¹² viz. *pra pra vis trishṭubham* (8, 58, 1), *archata prārchatu* (8, 58, 8-10), and *yo vyatīr aphāyayut* (8, 58, 13-15).

¹¹ These additions are called *upasargas*. They are five in number, and mentioned by Asv. 8, 2. They are all taken from different verses of the so-called *Mahānāmni*, commencing with *विद्वान्मन्त्रि* *जातु* which make up the fourth Aranyaka of the *Altareya Brāhmaṇa*. These five *upasargas* make together one Anuṣṭubh. They are : (1) प्रचेतय (2) प्रचेतय (3) आवादि विष मन्त्र. (4) कर्तुम्भद नर्तनं (5) सुखभावेति नो वरो. Their application is different

according to the *avihṛita* or *vihṛita* way of repeating the Shoḷasī Shāstra. If the Shāstra 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 *vihṛita* 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 Anuṣṭubhs for each.

¹² As yet the Anuṣṭubhs were only artificially obtained by the combination of the padas of different other metres.

That the Hotar repeats Anushṭubhs 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 (*gataś'rir*), should make his Hotar repeat the Sholās'ī in the *avikṛita* way, lest he fall into distress for the injury done to the metres (by repeating them in the *vikṛita* 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 Sholās'ī in the *vikṛita* way.

For (in such cases) man is, as it were, intermixed with the consequences of guilt (with the *pāpman*). By thus repeating the Sholās'ī in the *vikṛita* 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 bradhñasya viśṭapam* (8, 58, 7) he concludes. For the celestial world is the "*bradhñasya viśṭapam*." Thus he makes the sacrificer go to the celestial world.

As Yājñyā verse he repeats *apāh purvешām harivaḥ* (10, 96, 13).¹² By repeating this verse as Yājñyā (of the Sholās'ī Shāstra) he makes the Sholās'ī to consist of all libations (*saranāni*). The term *apāh*, thou hast drunk (used in this verse) signifies the Morning Libation. Thus he makes the Sholās'ī to consist of

¹² The whole of the verse is as follows :

अपाः पूर्वेषां हरिः सुतामामावा ददं चरमं कोदक्षंते ।

अवाचि वीर्यं मधुमन्ममिन्द्रं च वा ददन् कठर आदपत्त ।

i. e. "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). Enjoy, O Indra! the honey-like Soma. O bull! increase thy strength by (receiving) all this (quantity of Soma) in (thy) belly.

the Morning Libation. The words *atho idam saranam hevalam te*, i. e. this libation here is entirely thy own, signifies the Midday Libation. Thus he makes the Sholās'ī to consist of the Midday Libation. The words *mamaddhi 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 Sholās'ī to consist of the Evening Libation. The word *vrishan*, i. e. bull (contained in the last pada), is the characteristic of the Sholās'ī.

By repeating as Yājñyā (for the Sholās'ī), the verse just mentioned, the Sholās'ī 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 Sholās'ī, which consists of all Libations.

(When repeating the Yājñyā) he prefixes to each (of the four) pada¹⁴ consisting of eleven syllables, an *upāsarga* of five syllables (taken) from the Mahānāmni. Thus he makes the Sholās'ī to consist of all metres. He who has such a knowledge prospers by means of the Sholās'ī, which is made to consist of all metres.

5

(*Atirātra. Its origin. The three Paryāyas.*)

The Devas¹⁵ took shelter with Day, the Asuras with Night. They were thus of equal strength, and

¹⁴ These four upasargas are :

a) ददाक्षेव b) ददक्षीर्ष c) ददाचि ब्रह्मो d) दक्षो वि ब्रह्म. They are thus prefixed :

ददा क्षेवापाः पूर्वेषां ददक्षीर्षावो ददं &c.

These Upasargas are prefixed to the Yājñyā, in order to obtain two Anushṭubhs (sixty-four syllables).

¹⁵ The same story with some trifling deviations in the wording only is recorded in the Gopatha Brāhmanam of the Atharvaveda, 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 Atirâtra). No Nivid is repeated, nor a Puroruk, nor a Dhâryâ; 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 *par-yâya* (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 (*s'arvarâ*, night). He (the sage Aitareya) therefore called them (the metres) *apis'arcarâni*, 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'arcarâni*.

6.

(The *Shastras* of Atirâtra at the three Paryâyas.
Sandhi Stotra.)

The Hotar commences (the recitations at Atirâtra) with an Anushtubh verse containing the term *andhas*, i. e. darkness, viz. *pântâm â ro andhasâh* (8, 81, 1).

For night belongs to Anushtubh; it has the nature of night.

As appropriate Yâjyâ verse (at the end of each turn of the three Paryâyas)¹⁶ Trishtubhs containing the terms *andhas* darkness, *pû* to drink, and *mad* to be drunk, are used. What is appropriate at the sacrifice, that is successful.

The Sâma 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).

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 Yâjyâ is repeated, and the juice then sacrificed. There is at each turn (there are on the whole twelve) a Shâstra repeated, to which a Yâjyâ belongs. The latter contains always the terms indicated. See for instance the four Yâjyâs used at the first Paryâya (As'v. S'r. 8. 11, 4), *adhvaryavo bhûmata indriya*, 2, 14, 1. (repeated by the Hotar). In the second pada there are the words *madham andhak* "the incubrating darkness" (symbolical name of the Soma juice). The Yâjyâ of the Multîvarûpa is, *asya mado purucarpâni* (3, 44, 14), it contains the term *mado* "to get drunk," and *pû* "to drink," in the last pada. The Yâjyâ of the Brâhmanâchhamâ is *âpo dhâtasya harivâh pûha* (10, 104, 2). This verse contains both the terms *pû* "to drink" (in *pûha* of the first pada), and *mad* "to be drunk" (in the last pada). The Yâjyâ of the Achîhâvâka is, *indra pûha tubhyam* (0, 40, 1). It contains both the terms *pû* and *mad*. The Yâjyâ of the Hotar in the second Paryâya is, *apdyas-ayandhaso maddya* (3, 10, 1); it contains all three terms, "darkness, to drink, and to be drunk."

They ask, How are the Pavamāna Stotras¹⁷ 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): *indrāya maitrāve sutam* (8, 81, 19. Sāmaveda Sūmāh. 2, 72), *idam vaso sutam andhah* (8, 2, 1, Sūm. S. 2, 84), *idam hyunrojasā sutam* (3, 51, 10. Sām. S. 2, 87). In this way the night becomes also provided with *Pavamānas* (for the verses mentioned contain the term *sutn*, 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 *Apis'arvaras*¹⁸ form twelve Stotras. (Besides) they chant according to the Rathantara tune the Sandhi¹⁹ Stotra which contains

¹⁷ This question refers to the Stotras to be chanted for the purification of the Soma juice, which are, at the morning libation, the *Baksh-pavamāna*, at midday, the *Pavamāna*, and in the evening the *Arbhava-pavamāna*. At night there being no squeezing of the Soma juice, there are properly speaking no Pavamāna Stotras required. But to make the performance of day and night alike, the Pavamāna Stotras for day and night are to be indicated in one way or other in the Stotras chanted at night. This is here shown.

¹⁸ See 4, 5. They are the metres used for Shastras and Stotras during the night of Atirātra.

¹⁹ This Stotra which is chanted after the latter part of the night is over, when the dawn is commencing (thence it is called *amāhā*, i. e. the joining of night and day), consists of six verses in the

(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 Sāma 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 Sāma 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.)

Bṛhatt metre with the exception of the two last which are kakubha (a variety of the Bṛhatt). They are put together in the Sāmav. Sūmāh. 2, 99-104. The two first of them, *end ve agnim* (2, 99-100) are addressed to Agni, the third and fourth, *praty adarē dyatya* (101-102) to Ushās, and the fifth and sixth, *ind u vān divishaya* (103-104) to the As'vins. The Stoma required for singing it, is the *trivṛt paribartini* (see page 237). Two verses are made three by means of the repetition of the latter padas. This Sāman is chanted just like the verses of the Rathantaram, which are in the same metre. It follows throughout the musical arrangement of the Rathantaram. The musical accents, the crescendos, and decrescendos, the stobhas, i. e. musical flourishes, and the finales (*nidhans*) are the same. Both are for the purpose of chanting equally divided into five parts, viz. *Prastāva*, *Udgitha*, *Pratihāra*, *Upadrava*, and *Nidhana* (see page 116). For instance, the *Prastāva* or prelude commences in both in the low tone, and rises only at the last syllable (at me in the name of the Rathantaram, and at the so in the name of the first Sandhi Stotra); at the end of the *Prastāva* of both there is the Stobha, i. e. flourish *va*. At the end of the *Upadrava* both have the Stobhas *va hā ud*. The finale is in both throughout, *as*, in the rising tone.—(Sāma prayoga and Oral information.)

SECOND CHAPTER.

(The *As'vina Shashtra*. The beginning day of the *Gāvām ayanam*. The use of the *Rathantara* and *Bṛihat Sāmans* and their kindreds. The *Mahāvratā* day of the *Sattrā*.)¹

¹ The *As'vin Shashtra* is one of the longest recitations by the Hotar. It is only a modification of the *Prātaranuvāka*. Its principal parts are the same as those of the *Prātaranuvāka*, the *Agneya kratu*, *Ukhasya kratu*, and *As'vina kratu* (see page 111), i. e. three series of hymns and verses in seven kinds of metre, addressed to Agni, Ushās, and the *As'vina*, which deities rule at the end of the night, and at the very commencement of the day. In addition to these three *kratus* of the *Prātaranuvāka*, in the *As'vina Shashtra*, there are verses addressed to other deities, chiefly the sun, repeated. Before commencing to repeat it the Hotar (not the *Adhvaryu*) must sacrifice thrice a little melted butter, and eat the rest of it. These three oblations are given to Agni, Ushās, and the two *As'vina*. Each is accompanied with a Yajus-like mantra. That one addressed to Agni is: अग्निरग्नी वाचवेन वरुदवा नामन्ना नामन्तारणे नक्षे नामवतु नक्षे खावा । "Agni is driving with the *Gāyatri* metre (this metre being his carriage), might I reach him; I hold him; may this (melted butter) help me to him; Svāhā to him." The mantras repeated for the *Ajya* offerings to Ushās and the *As'vina* differ very little. उवा अग्निवो वेनुवेन वरुदवा नामन्ना नामन्तारणे नक्षे नामवतु नक्षे खावा । अग्निवाचविनो आमनेन वरुदवा नावन्ना नावन्तारणे नाम्ना नामवतु नाम्ना खावा. (*As'v. S'r. S. O, 6*.) After having eaten the rest of the melted butter, he touches water only, but does not rinse his mouth in the usual way (by *achamana*). He then sits down behind his *Dhishnya* (fire-placer) 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 *As'vin Shashtra* (there are scarcely more than half a dozen Brahmaṇas living 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 *As'vina Shashtra* comprises a thousand *Bṛihat* verses. The actual number of verses is, however, larger. All verses in whatever metre they are, are reduced to *Bṛhat* by counting their aggregate number of syllables and dividing them by 36 (of so many syllables consists the *Bṛhat*). The full account is cast up in the *Kaushitaki Brāhmaṇam*, 18, 3.

7.

(The marriage of *Prajāpati's* daughter *Sūrya*. The *As'vina Shashtra* was the bridal gift. In what way the Hotar has to repeat it. Its beginning verse.)

Prajāpati gave his daughter *Sūrya* *Sāvitrī* in

The first verse of the *Shashtra* is mentioned in the text. It is to be repeated thrice, and to be joined, without stopping, to the first verse of the *Gāyatri* part of the *Agneya kratu* (इतथाग्नेयं वाचमुपवृत्तमुवाच. *As'v. S'r. S. O, 6*). After the opening verse which stands by itself altogether, just as the opening verse in the *Prātaranuvāka*, the three *kratus* or liturgies of the *Prātaranuvāka* (*Agneya*, *ukhasya*, and *as'vina*) are repeated. These form the body of the *As'vin Shashtra*. Each *kratu* is preceded by the *Stotriya Pragitha*, i. e. that couple of verses of the *Sandhi Stotra* (see page 200) which refers to that deity, to which the respective *kratu* is devoted. So the *agneya kratu*, i. e. the series of hymns and verses, addressed to Agni, in seven different kinds of metre, is preceded by the first couple of verses of the *Sandhi Stotra*, which are, *and vagnim namant* (*Sām. Samh. 2, 100-100*); the *ukhasya kratu* is preceded by *praty uadarsy dyati* (*Sām. Samh. 2, 101, 102*), the deity being Ushās, and the *as'vina-kratu* by *ima u vim dicishnya* (*Sām. Samh. 2, 103-104*) being addressed to the two *As'vina*. Each couple of these verses is to be made a triplet, by repeating the last pada several times, just as the *Sāma* singers do. (वर्ततास्त्रयस्त्रयाः । कोविदाः प्रजापा वा मातृपुरकादनुदेवतं स्वस्र वरुदवा यवा कुतं वरेत्. *As'v. O, 6*).

The Hotar must repeat less than a thousand verses before sunrise (वरुदावसनेदेतोः) After sunrise he repeats the verses addressed to *Sūrya*, which all are mentioned in the *Altarya Brāhmaṇam*, as well as all other remaining verses of the *As'vina Shashtra*. The whole order of the several parts of this *Shashtra* is more clearly stated in the *Kaushitaki Brāhm.* (18, 2), than in the *Altarya*. The verses addressed to *Indra* follow after the *Sūrya* verses (4, 10). At the end of the *Shashtra* there are two *Paranuvākyas* and two *Yājñas*, for there are two *As'vina*.

The *As'vina Shashtra* is, as one may see from its constituent parts; a *Prātaranuvāka*, or early morning prayer, including the worship of the rising sun, and a *Shashtra* accompanying a *Soma* libation. It follows the *Sandhi Stotra* at the end of the *Atirātra*, and is regarded as the *Shashtra* belonging to this *Stotra*. To the fact of its containing far more verses than the *Sandhi Stotra*, the term *eti-sāvatī*, 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 *satyenottadhitā* (10, 85).

marriage to the king Soma. All the gods came as paranympths. Prajapati formed according to the model of a *vahat*, i. e. things (such as turmeric, powder, &c. to be carried before the paranympths), this thousand (of verses), which is called the As'vina (Shashtra). What falls short of (*arvāh*) one thousand verses, is no more the As'vin's. This is the reason that the Hotar ought to repeat only a thousand verses, or he might repeat more. He ought to eat ghee before he commences repeating. Just as in this world a cart or a carriage goes well if smeared (with oil), thus his repeating proceeds well if he be smeared (with ghee, by eating it). Having taken the posture of an eagle when starting up the Hotar should recite (when commencing) the call *s'omaśrōm* (i. e. he should commence repeating the As'vina Shashtra).

The gods could not agree as to whom this (thousand verses) should belong, each saying, "Let it be mine." Not being able to agree (to whom it should belong), they said, "Let us run a race for it. He of us who will be the winner shall have it." They made the sun which is above Agni, the house-father (above the Gārhapatya fire⁵), the goal. That is the reason that the As'vina Shashtra commences with a verse addressed to Agni, viz. *agnir hotā grihapatiḥ* (6, 15, 13).

According to the opinion of some (theologians) the Hotar should (instead of this verse) commence (the recitation of the As'vina Shashtra) with *agnim manye pitaram* (10, 7, 3); for they say, he reaches the goal by means of the first verse through the words (contained in its fourth pada): *dici s'ukram yajitam śrīyasya*, i. e. the splendour of the sun in heaven which deserves worship. But this opinion is not to

⁵ 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 (*Adahād*).

be attended to. (If one should observe a Hotar commencing the As'vina Shashtra with the verse *agnim manye*) one should say to him, "if (a Shashtra) has been commenced with repeatedly mentioning *agni*⁴ 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 hotā 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 Shashtra 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 Shashtra). They consented, and made room also for him in this (As'vina Shashtra). This is the reason that there is in the As'vina Shashtra 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 Shashtra). They consented, and made room also for

⁴ 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 *As'vina Shastra* a series of verses is addressed to Ushâs.

The *As'vins* (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 *As'vina Shastra*). They consented, and made room also for him. This is the reason that in the *As'vina Shastra* there is a series of verses addressed to Indra.

Thus the *As'vins* were winners of the race, and obtained (the prize). This is the reason that it (the prize) is called *As'vinam* (i. e. the *As'vina Shastra*). He who has such a knowledge obtains what he may wish for.

They ask, Why is this (*Shastra*) called *As'vinam*, notwithstanding there being in it verses addressed to Agni, Ushâs, and Indra? (The answer is) the *As'vins* were the winners of this race, they obtained it (the prize). This is the reason that it is called the *As'vina 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 As'vina Shastra. The verses addressed to Sûrya 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.

Ushâs ran the race with cows of a reddish colour, thence it comes that after the arrival of Ushâs (Dawn) there is a reddish colour shining as it were (spread over the eastern direction) which is the characteristic of Ushâs.

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 *As'vins* 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 *As'vins*, however, did not deprive the sperm of the ass of its (primitive) vigour. This is the reason that the male ass (*śūji*) 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 *As'vina Shastra*) they say, "The *Hotar* ought to repeat, just as he does for Agni, Ushâs, and the *As'vins* also, verses in all seven metres for Sûrya. 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 Sûrya) verses in three metres only. For there are three worlds which are three-fold. (If the *Hotar* repeats for Sûrya verses in three metres only, this is done) for obtaining possession of these worlds.

Regarding this (the order in which the verses addressed to Sûrya are to be repeated) they say, The *Hotar* ought to commence (his recitation of the Sûrya verses) with *ad a tyam jâtaredesam* (1, 50, in the *Gâyatri* 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 commence with *sûryo no divas jâtu* (10, 158, 1, in the *Gâyatri* metre). (If he do so) he is just as one who reaches the goal when running. He repeats: *ad a tyam* as the second hymn.

The Trishtubh hymn is, *chitram devānām ud āgād* (1, 115). For that one (the sun) rises as the *chitram devānām*, i. e. as the manifestation of the gods. Thence he repeats it.

The hymn is, *namo mitrasya varuṇasya* (10, 37). In this (hymn) there is a pada (the fourth of the first verse, *sūryāya sāmanta*) which contains a blessing (*śīṣā*). 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 Sūrya in the Asvina Shastra must bear some relation to Sūrya and the Brihatī metre. The Pragāthas to Indra. The text of the Rathantara Sāman. The Pragātha to Mitrāvaruṇa. The two verses to Heaven and Earth. The Dvipadā for Nirriti.)

Regarding this (the recitations for Sūrya) they say, Sūrya is not to be passed over in the recitation; nor is the Brihatī metre (of the Asvina Shastra) to be passed over. Should the Hotar pass over Sūrya, he would fall beyond (the sphere of) Brahma splendour (and consequently lose it). Should he pass over the Brihatī, he would fall beyond the (sphere of the) vital airs (and consequently die).

He repeats the Pragātha, addressed to Indra, viz. *indra kratum na* (7, 32, 26) 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." The word "light" (*jyotis*) in this verse, is

* This verse evidently refers to the Atirātra feast, for which occasion it was in all likelihood composed by Vasishtha. Say. in his commentary on this passage in the Ait. Br. takes the same view of it. It forms part of the Asvina Shastra which is repeated at the

that one (the sun). In this way he does not pass over the sun.

By repeating a Bārghata Pragātha he does not pass over the Brihatī. By repeating the principal text of the Rathantara Sāman (which is in the Brihatī metre, viz. *abhi tvā sūra*, 7, 32, 22-23), according to whose tune the Sāma singers chant the Sandhi Stotra for the Asvina Shastra, he does not overpraise the Brihatī. This is done in order to have provided (for the Sandhi Stotra) its principal text (lit. its womb). In the words of the Rathantara Sāman, *isānam asya jagataḥ svarādisam*, i. e. the ruler of this world who sees the sky, there is an allusion made to Sūrya by "*svardisam*," i. e. who sees the sky. By repeating it he does not pass the sun. Nor does he by its (the Rathantarum) being a Bārghata Pragātha pass over the Brihatī.

He repeats a Maitrāvaruṇa Pragātha, viz. *bahavaḥ sūrachakṣhase* (7, 66, 10). For Mitra is the day, and Varuṇa the night. He who performs the Atirātra commences (his sacrifice) with both day and night. By repeating a Maitrāvaruṇa Pragātha the Hotar places the sacrificer in day and night. By the words *sūrachakṣhase* he does not overpraise Sūrya. The verse being a Brihatī Pragātha, he does not pass over the Brihatī.

He repeats two verses addressed to Heaven and Earth, viz. *mahi dyāvāḥ prithivī* (1, 22, 13), and *te hi dyāvā prithivī viśvasambhava* (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-

end of the night. *Kratu* means the Atirātra feast; for Atirātra is actually called a *kratu*; *pāman* is the last watch of the night. That Atirātra 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: *devo devī dharmanā sūryaḥ sūchih* (in the last pada of 1, 160, 1) i. e. "the divine brilliant Sūrya passes regularly between the two goddesses (i. e. Heaven and Earth)," he does not pass over Sūrya. One of these verses being in the Gāyatrī, the other in the Jagatī metre, which make two Bṛihatīs,^a he does not pass over the Bṛihatī.

He repeats the Dvipadā verse: *niśvāsyā devī nrichayasya* (not to be found in the Saṁhitā, but in the Brāhmaṇam) i. e. may she who is the ruler of all that is born and moves (*nrichaya*) not be angry (with us), nor visit us (with destruction). They (the theologians) have called the As'vina Shashtra a funeral pile of wood (*chitaidha*). For when the Hotar is about to conclude (this Shashtra), *Nirriti* (the goddess of destruction) is lurking with her cords, thinking to cast them round (the Hotar). (To prevent this) Bṛhaspati saw this Dvipadā verse. By its words "may she not be angry (with us), nor visit us (with destruction)" he wrested from Nirriti's hands her cords and put them down. Thus the Hotar wrests also from the hands of Nirriti 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 *nrichayasya 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 corresponding to man (on account of his two padas, i. e.

^a The Bṛihatī contains thirty-six syllables, the Gāyatrī twenty-four, and the Jagatī forty-eight. Two Bṛihatīs make seventy-two, and one Gāyatrī and Jagatī 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 Bṛihatī.

11.

(The concluding verses of the As'vin Shashtra. The two Yājyās of it. In what metre they ought to be.)

The Hotar concludes with a verse addressed to Brahmanaspati. For Brahma is Bṛhaspati. By repeating such a verse he puts the sacrificer in the Brahma. He who wishes for children and cattle should conclude with, *evā pitre viśvādevāya* (4, 50, 6). For on account of its containing the words "O Bṛhaspati, 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, *brīhaspate atiyad* (2, 23, 15). Here the word *ati*, 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 Brahmins). 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 Brahmanaspati verse.

By repeating it he does not pass over the sun. The Trishṭubh⁷ when repeated thrice, comprises all metres. In this way he does not pass over the Bṛihati (by repeating this Trishṭubh).

He ought to pronounce the formula *Vaushaṭ* along with a verse in the Gâyatri, and one in the Trishṭubh metre. Gâyatri 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 *Vaushaṭ*⁸ with a verse in the Gâyatri, and one in the Trishṭubh metre, becomes endowed with sacred knowledge and strength, and famous for sanctity. (The Trishṭubh verse is) *as'vinâ rāyaṇā yuram* (3, 58, 7); (the Gâyatri is) *ubhâ pibatam* (1, 46, 15).

(There is another way of pronouncing the formula *Vaushaṭ*.)

He ought to pronounce the formula *Vaushaṭ* along with a verse in the Gâyatri, and one in the Virûṭ metre. For Gâyatri is Brahma, and Virûṭ 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 *Vaushaṭ* along with a verse in the Gâyatri, and one in the Virûṭ 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 *Vaushaṭ* along with a verse in the Gâyatri, and one in the Trishṭubh metre. They are, *pra cām andhâmṣi* (7, 68, 2, Virûṭ) and, *ubhâ pibatam* (1, 46, 15, Gâyatri).

⁷ The verse *bṛihaspati atī* 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 Yājñas; for only at that occasion the formula *vaushaṭ* is pronounced.

12.

(The Chaturviṃśa⁹ day of the sacrificial session, called *Gavām Ayanam*.)

On this day¹⁰ (which follows the Atirâtra ceremony) they celebrate the Chaturviṃśa (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 Sattrā) on this day, the metres have no (proper) beginning and the (worship of the) deities is not commenced. Thence this day is called *ārambha-niṇa*, i. e. the beginning day. On account of the Chaturviṃśa (twenty-four-fold) Stoma being used on it, it is (also) called Chaturviṃśa. There are twenty-four half months. (By beginning the Sattrā with the Chaturviṃśa Stoma, i. e. the chant, consisting

⁹ This is the name of a day, and a Stoma, required at the Sattrā or sacrificial session, called the *gavām ayanam* (see more about it, 4, 17). It lasts for a whole year of 30½ days, and consists of the following parts: 1) The Atirâtra at the beginning. 2) The Chaturviṃśa or beginning day; it is called in the Altareya Br. *ārambha-niṇa*, in the Tāndya Br. (4, 2), *priyantiya*. 3) The periods of six days' performances (*Shalaka*) continued during five months so that always the four first *Shalakas* are *Abhiplava*, and the fifth a *Prishthya* (see on these terms 4, 15-17). 4) In the sixth month there are three *Abhiplava Shalakas*, and one *Prishthya Shalaka*. 5) The Abhiṣit day. 6) The three *Ēvarasāman* days. 7) The *Vishuvan* or central day which stands quite apart. 8) The three *Ēvarasāman* days again. 9) The *Vishvjit* day. 10) A *Prishthya Shalaka*, and three *Abhiplava Shalakas*. 11) One *Prishthya Shalaka* at the beginning, and four *Abhiplavas* during four months continuously. 12) In the last month (the twelfth of the Sattrā) there are three *Abhiplavas*, one *Gostoma*, one *Ayushṭoma*, and one *Dasarâtra* (the ten days of the *Dvādasāha*). 13) The *Mahāvratā* day, which properly concludes the performance; it corresponds to the Chaturviṃśa at the beginning. 14) The concluding Atirâtra. See *As'v. S'r. S.* 11, 7.

¹⁰ *Akākā* has according to Śāky the technical meaning of the Soma ceremony, which is performed on every particular day of a sacrificial session.

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.¹¹ (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 verses¹² 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 Stotras¹³ of the morning, midday, and evening libations are to be put in the Ashtāchatvāriṃśa 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 Chaturviṃśa 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 234.

¹² Each of the fifteen Stotra triplets is made to consist of twenty-four verses by repetition, according to the theory of the *Chaturviṃśa Stoma*. 24 times 15 makes 360.

¹³ These are, the Bahish-pavamāna, the Pavamāna, and Arbhava-pavamāna.

The Ukthya sacrifice should, however, be performed (on the beginning day of the Sattrā, not the Agnishtoma). (For) the sacrifice is wealth in cattle, the Sattrā is (also) wealth in cattle (and cattle is represented by the Ukthya). If all Stotras are put in the Chaturviṃśa Stoma (as is the case when the Ukthya is performed), then this day becomes actually throughout a Chaturviṃśa (twenty-four-fold). Thence the Ukthya sacrifice ought to be performed (on the beginning day of the Sattrā).

13.

(On the importance of the two Sāmāns, Rathantaram and Brihat. They are not to be used at the same time. The succession of the sacrificial days in the second half of the year is inverted.)

The two (principal) Sāmāns at the Sattrā are the Brihat and Rathantaram. These are the two boats of the sacrifice, landing it on the other shore (in the celestial world). By means of them the sacrificers cross the year (just as one crosses a river). Brihat and Rathantara are the two feet (of the sacrifice); the performance of the day is the head. By means of the two feet, men gain their fortune (consisting in gold, jewels, &c.) which is to be put (as ornament) on their heads.

Brihat and Rathantaram are two wings; the performance of the day is the head. By means of these two wings they direct their heads to fortune, and dive into it.

Both these Sāmāns are not to be let off together. Those performers of the sacrificial session who would do so, would be floating from one shore to the other (without being able to land anywhere), just as a boat whose cords are cut off, is floating from shore to shore. Should they let off the Rathantaram, then by means of the Brihat both are kept. Should he let off

the Brihat, then by means of the Rathantaram both are kept.¹⁴ (The same is the case with the other Sāma Prishthas.) Vairūpam¹⁵ is the same as Brihat, Vairāja¹⁶ is the same as Brihat, S'ākvaram¹⁷ is the same as Rathantaram, and Raivatam¹⁸ is the same as Brihat.

Those who having such a knowledge begin the Sattrā (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.

¹⁴ This refers to the so-called *Sāma prishthas*, i. e. combination of two different Sāmans, in such a way, that one forms the womb, (*yoni*), the other the embryo (*garbha*). This relationship of both Sāmans is represented by repeating that set of verses which form the womb in the first and third turns (*paryāyas*) of the Stomas (see 227-28), 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 Sāmans which generally form the womb, are the Brihat 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 Vairūpa Sāma is, *yadydva indra te satam* (Sām. Sañh. 2, 212-13).

¹⁶ The Vairāja Sāma is, *pibā somam indra mandatu* (Sām. Sañh. 2, 277-79).

¹⁷ The S'ākvara Sāma is, *pro shvasmāi puroratham* (Sām. Sañh. 2, 2, 1, 14, 1-2).

¹⁸ The Raivata Sāma is, *revatir naḥ sadhamāda* (Sām. Sañh. 2, 424-26).

When they (those who hold the Sattrā) begin the performance of the other part¹⁹ (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.

14.

(On a modification of the Nishkevalya Shāstra on the Chaturviṃśā and Mahāvratā days of the Sattrā.)

This Chaturviṃśā day is (the same as) the Mahāvratā²⁰ (the Nishkevalya Shāstra being the same as in the Mahāvratā sacrifice). By means of the Brihad-deva hymn²¹ the Hotar pours forth the seed. Thus he makes the seed (which is poured forth) by means of the Mahāvratā day produce offspring. For seed if effused every year is productive (every year). This is the reason, that (in both parts of the Sattrā) the

¹⁹ This sense is implied in the words *ata ārdham*, "beyond this," i. e. beyond the ceremonies commencing on the *drambhāṇīya* day of the Sattrā. The first 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 *Vishuvan* day (see 4, 18.), 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 *Vishuvan* day, that is performed the day after it, &c.

²⁰ This sacrifice is described in the Aranyaka of the Rīgveda. It refers to generation, and includes, therefore, some very obscene rites. Its principal Shāstra is the *Mahaduktham*, i. e. the great Shāstra, also called the Brihatt Shāstra. The Mahāvratā forms part of a Sattrā. It is celebrated on the day previous to the concluding *Atirātra*, and has the same position and importance as the Chaturviṃśā day after the beginning *Atirātra*. The Brihad-deva hymn is required at the Nishkevalya Shāstra of both. But instead of the Chaturviṃśā Stoma, the *Pañchaviṃśā* (twenty-five-fold) Stoma is used at the Mahāvratā sacrifice. (See Altar. Aranyaka 1, 2.)

²¹ This is, *tad id ām bhuvaneshu*, 10, 120.

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 Brihad-deva 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 Atirâtra at the beginning (of the Sattrâ) is this shore (of the year), and the Atirâtra at the end (of the Sattrâ) 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 Atirâtra 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 *prâna* (air inhaled) of the year and its *apâna* (air exhaled) safely reaches the end of the year. The Atirâtra at the beginning is its *prâna*, and the Atirâtra at the end its *udâna* (*apâna*). He who has such a knowledge safely reaches the end of the year.

THIRD CHAPTER.

(The *Shalâha* and *Vishuvan* day of the *Sattrâs* with the performance of the days preceding and following the *Vishuvan*.)

15.

(The *Tryaha* and *Shalâha*, i. e. periods of three and six days at the *Sattrâ*. The *Abhiplava*.)

They (those who hold the sacrificial session) per-

form (now) the *Jyotish-Go* and *Ayush-Stomas*. This world is the *Jyotish* (light), the airy region the *Go* (Stoma), that world *âyus* (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 *Shalâha* (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 Shalâha*¹ is the revolving wheel of the gods. Two *Agnishtomas* form the circumference (of this wheel); the four *Ukthiyas* 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 *Shalâha* safely reaches the end of the year, and so does he who has a (proper) knowledge of the second, third, fourth, and fifth *Shalâhas*, i. e. all the five *Shalâhas* of the month.

16.

(On the meaning of the celebration of five *Shalâhas* during the course of a month.)

They celebrate the first *Shalâha*. There are six seasons. This makes six days. Thus they secure

¹ The *Sattrâ* is divided into periods of six days, of which period every month has five. Such a period is called a *Shalâha*, 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 Shalaha. 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 Shalaha. 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 Shalaha. 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 Shalaha. This makes thirty days. The Virāt metre has thirty syllables. The Virāt is food. Thus they procure *virāt* (food) in every month.

Those who wished for food, were (once) holding a sacrificial session. By obtaining in every month the Virāt (the number thirty), they become possessed 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 nyanam, Adityānām ayanam, and Angirāsām 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 obligatory.

Adityas (gods of the months). By holding the session 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 consequently became hornless (*tiṣṭara*). They (continuing their sacrificial session) produced vigour (*úrj*). 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 reproduce horns, hoofs, &c. when decaying). Thus the cows made themselves beloved by all (the whole world), and are beautified (decorated) by all. *

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 Atirātra at the beginning, and on the Chaturviṃśa day the Ukthya

* It is an Indian custom preserved up to this day to decorate cows, chiefly on the birth-day of Krishna (Gokul ashtami).

is performed; all the (five) Abhiplava Śhalahas* 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 Atirātra at the beginning, the Ukthya on the Chaturvīṃśa day, all (five) Abhiplava performed with the Prishthas, the performance of the ceremonies of the several days (of the Abhiplava) being different (from the Gavām ayanam, &c.): this is the Angirasām ayanam.

The Abhiplava Śhalaha is like the royal road, the smooth way to heaven. The Prishthya Śhalaha 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 Śhalaha and the Prishthya Śhalaha.†

18.

(The Ekaviṃśa or Vishuvan day.)

They perform the ceremonies of the Ekaviṃśa 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 Ekaviṃśa day on which the Divūkirtya mantra

* In the Gavām ayanam there are only four Abhiplava Śhalahas; but in the Adityānām ayanam there are all five Abhiplava Śhalahas required within a month. The last (fifth) Śhalaha of the Gavām ayanam is a Prishthya, that is one containing the Prishthas. The difference between an Abhiplava Śhalaha, and a Prishthya Śhalaha, is, that during the latter the Sāma Prishthas required, that is to say, that on every day at the midday libation the Stomas are made with a combination of two different Sāmans in the way described above (page 262), whilst this is wanting in the Abhiplava.

† In the Gavām ayanam both the Abhiplava Śhalaha and the Prishthya Śhalaha are required. Thence the sacrificers who perform the Gavām ayanam, avail themselves of both the roads leading to heaven.

(was produced) is preceded by ten days,* and followed by ten such days, and is in the midst (of both periods). On both sides it is thus put in a Virāt (the number ten). Being thus put in a Virāt (in the number ten) on both sides, this (Ekaviṃśa, i. e. the sun) becomes not disturbed in his course through these worlds.

The gods being afraid of the sun falling from the sky, supported him by placing beneath three celestial worlds to serve as a prop. The (three) Stomas† (used at the three Svarasāman days which precede the Vishuvan day) are the three celestial worlds. They were afraid, lest he (the sun) should fall beyond them. They then placed over him three worlds (also) in order to give him a prop from above. The (three) Stomas (used at the three Svarasāman days which follow the Vishuvan day) are the three worlds. Thus there are before (the Vishuvan day) three seventeen-fold Stomas (one on each of the preceding Svarasāman days), and after it (also) three seventeen-fold Stomas. In the midst of them there is the Ekaviṃśa day (representing the sun) held on both sides by the Svarasāman days. On account of his being held by the three Svarasāmans (representing the three worlds below and the three above the sun) the sun is not disturbed in his course through these worlds.

The gods being afraid of the sun falling down from the sky, supported him by placing beneath the highest worlds. The Stomas are the highest worlds.

The gods being afraid of his falling beyond them being turned upside down, supported him by

* The ten days which precede the Ekaviṃśa are, the three Svarasāmanah, Abhiṣṭ, and a Śhalaha (a period of six days). The same days follow, but so, that Svarasāmanah, which were the last three days before the Ekaviṃśa, are the first three days after that day, &c.

† On Stomas, see the note to 2, 42.

placing above him the highest worlds (also). The Stomas are the highest worlds.

Now there are (as already mentioned) three seven-teen-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 Svarasāmāns. 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 Svarasāmāns, they are called Svarasāman (from *asprīṇan*,⁹ they made pleased).

By means of the performance of the Svarasāman days they make him (the sun) participate in these worlds.

⁷ This is not quite correct. There is a thirty-eight-fold Stoma besides.

⁸ See the *As'val. S'r. S. 8, 5-7*.

⁹ This etymology is certainly fanciful; *Svara* cannot be traced to the root *asprī*, a modification of *prī*, to love. The name literally means, "The Sāmāns of the tones." This appears to refer to some peculiarities in their intonations. These Sāmāns being required only for the great Sattras, 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 Sāmāns.

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 Divākīrtya Sāmāns,¹² among which there is the Mahādivākīrtya Prishtha.¹³ The others are, the Vikarna, the Brahma, the Bhāsa,¹⁴ and the Agnishtoma¹⁵ Sāma;

¹⁰ See the *As'val. S'r. S. 8, 6*.

¹¹ The term is *raśmi*, ray, which Śāy. explains by *parigraha*.

¹² Śāy. explains the words by: दिव्य पञ्चोपासि पञ्च सामानि i. e. the five Sāmāns 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 (*vidya*, the word *sāmāns* being only the older denomination for the same thing) are allowed to be chanted only at day, such as the *Sāranga*, *Gaurasadranga*, &c., others are confined to the early morning, others to the night.

¹³ This is the triplet *vibhāraḥ bṛhat pibatu* (Sām. Sañh. 2, 802-804).

¹⁴ The Vikarna Sāma is, *priśhakarya vrikhaḥ* (6, 8, 1). The same verse is used, according to Śāy., for the Brahma, as well as for the Bhāsa Sāmāns.

¹⁵ The Agnishtoma Sāma is not especially mentioned by Śāy. 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 cords¹⁶ 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 *dirākīrtiyam*).

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 Sāmidhenī 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 Stoma).

After having repeated fifty-one or fifty-two verses¹⁷ of the Shāstra (of this day), he puts the Nivid (ad-

explains such things: येन सामादिहोमसंख्या समापन्ते तदग्नि-
होमसाम Now the Sāman with which the Agnihōtoma becomes com-
pleted, i.e. the last of the twelve Stotras is the so-called Yajñā Yajñīya
Sāman: yajñā yajñā va agnyā (Sām. Sañ. 2 63-64). This one
is expressly called (in the Sāma prayogas) the *Agnihōtoma-adma*,
being the characteristic Sāman of the Agnihōtoma.

¹⁶ The five tunces or Sāmans representing the five cords are, the Mahādīvākīrtiyam, the Vikarṇa, Brakma, and Bhāsa tunces, being regarded only as one on account of their containing the same verse; the Agnihōtoma Sāma, and the Brihat, and Rathantaram.

¹⁷ The number fifty-one or fifty-two depends on the circumstance that of the Nivid hymn, *indrasya nu viryāni*, either eight or nine verses might be recited before the insertion of the Nivid. The rule is that

dressed to Indra) in the midst (of the hymn *indrasya nu viryāni*, 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 *Tārکشya* triplet to be repeated in the *Dūrohaṇa* way. Explanation of both the *Haṁsavati* and *Tārکشya*.)

He repeats the *Dūrohaṇam* 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 *Dūrohaṇam*, he thus ascends to him (the sun).

He ascends with a verse addressed to the *haṁs'a* (with a *haṁsavati*).¹⁸ (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.

¹⁸ This verse forms the *Dūrohaṇa* mantra. Its repetition is described by As'val. Śr. 8, 8, 2, in the following way:

आत्मस्य दूरोहणं रोहोहं: सुविप्रदिशि पश्येत्सर्वं नृपिपसा-
चतुर्वर्णमवावसुतमा प्रमुखायकोमुनसिपसाचंभं: पश्येत्सर्वं नृप-
मेतदूरोहणं. i. e. after having called *s'omalvam*, he should repeat

śavati 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 Vēdi." He is the "guest sitting in the house." He is "sitting among men." He "sits in the most excellent place" (*varasād*), for that place in which sitting he burns, is the most excellent of seats. He is "sitting in truth" (*ritasād*). He is "sitting in the sky" (*ryomasād*), for the sky is among the places that one where sitting he burns. He is "born from the waters" (*abjā*), for in the morning he comes out of the waters, and in the evening he enters the waters. He is "born from cows" (*gojā*). He is "born from truth." He is "born from the mountain" (he appears on a mountain, as it were, when rising). He is "truth" (*ritam*).

He (the sun) is all these (forms). Among the metres (sacred verses) this (*hamsavati* verse) is, as it were, his most expressive and clearest form. Thence the Hotar should, wherever he makes the *Dūrohaṇam*, make it with the *Hamsavati* verse.

He who desires heaven, should, however, make it with the *Tārksya* verse (10, 178, 1). For *Tārksya* showed the way to the *Gāyatri* when she, in the form of an eagle, abstracted the *Soma* (from heaven). When he thus uses the *Tārksya* (for

the verse *hamsaś dūchishad* (4, 40, 8) in the *Dūrohaṇa* way first by padas, then by half verses, then taking three padas together, and finally the whole verse without stopping, and conclude (thus first repetition) with the syllable *om*. Then he ought to repeat it again commencing with three padas taken together, then by half verses (and ultimately) by padas, which makes the seventh repetition (of the same verse). This is the *Dūrohaṇam*. See Alt. Br. 4, 21. The *Maṭravarūṇa* has it to repeat always on the sixth day of the *Abhiplava* Śalahas. On the *Vishuvan* day it is repeated by the Hotar. The *hamsavati* forms part of a hymn addressed to *Dadhikrāvan*, which is a name of the sun; *hamsa*, i. e. swan, is another metaphorical expression for "sun."

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 *Tārksya*¹⁰ is that one who blows (i. e. the wind), thus carrying one up to the celestial world.

The *Tārksya* hymn is as follows: (1) "Let us call hither to (our) safety the *Tārksya*, 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 *Tārksya*) is the horse (*rāji*) 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 (*pritanāja* being explained by *pritanājī*). By the words "to (our) safety" the Hotar asks for safety. By the words "let us call hither the *Tārksya*," he thus calls him.

(2) "Offering repeatedly gifts (to the *Tārksya*) "as if they were for Indra, let us for (our) safety "embark in the ship (represented by the *Dūrohaṇam*) 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 *Tārksya*) in order to reach the heavenly world, to enjoy it and to join (the celestial

¹⁰ It is often identified with the *Garuda*, i. e. the celestial eagle. According to Naigh. 1, 14, it means "horse." Whether it is a personification of the sun, as is assumed in the Sanskrit Dictionary of Bohtlingk and Roth III., page 810, is very doubtful to me.

inhabitants). By the words “ (may) the earth (be) wide, may we not be hurt,” &c. the Iltar prays for a (safe) passage and (a safe) return.²⁰

(3) “He (the Tārkaśhya) 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 Tārkaśhya) 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 *sōmāśvōm*, he makes the Dūrohaṇam (representing the ascent to heaven). The celestial world is the Dūrohaṇam (for it is to ascend). Speech is the call *sōmāśvōm*; (Brahma is Speech) By thus calling *sōmāśvōm* 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

²⁰ *आय वदाय लेखन्* are explained by Śky. as *आनविजन्* and *उदरवि वदाहन्* *विजन्*.

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.²¹

For those who aspire only after (a footing) in one (world), that is, after heaven, the Iltar 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 Trishtubh and Jagatī 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 Vishuvan day is like. Whether or not the Śastras of the Vishuvan day are to be repeated on other days during the Sattra also. On the merit of performing the Vishuvan day. On this day an ox is to be immolated for Vis'rakarma.)

The Vishuvan 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-

²¹ 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 longings 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.

FOURTH CHAPTER.

(The Dvādas'āha sacrifice. Its origin, and general rules for its performance. The initiatory rites.)

23.

(Origin of the Dvādas'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 Dvādas'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 his 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 Dvādas'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 Dvādas'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 Dvādas'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 Dvādas'āha (sacrifice) is the Gāyatri with wings, eyes, light, and lustre. The two wings (of the Dvādas'āha) are the two Atirātras which are at the beginning and end of it (*lit. round about*). The two Agnishtomas (within the two Atirātras) are the two

eyes. The eight Ukthya days between (the Atirātra and Agnishtoma at the beginning, and the Agnishtoma 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 Dvādas'āha sacrifice.) (On the Bṛihati nature of this sacrifice. The nature of the Bṛihati.)

The Dvādas'āha consists of three Tryahas (a sacrificial performance lasting for three days) together with the "tenth day" and the two Atirātras. After having undergone the Dikshā ceremony (the initiation) during twelve days, one becomes fit for performing (this) sacrifice. During twelve nights he undergoes the Upasads¹ (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 Dvādas'āha consists (on the whole) of thirty-six days. The Bṛihati has thirty-six syllables. The Dvādas'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.

¹ He keeps the fasting connected with the Upasad ceremony. At this occasion he must live on milk alone. The Upasads are, at the Dvādas'āha, performed during four days, on each day thrice, 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.

(Prajāpati instituted the Dvādas'āha. The nature of this sacrifice. By whom it should be performed.)

The Dvādas'āha is Prajāpati's sacrifice. At the beginning Prajapati sacrificed with it. He said to the Seasons and Months, "make me sacrifice with the Dvādas'āha (i. e. initiate me for this sacrifice)."

After having performed on him the Dikshā 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 (Prajāpati) sacrifice. Thence must he 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 Dvādas'āha (which they performed for Prajāpati) a reward. They said to Prajāpati, "Make us (also) sacrifice with the Dvādas'āha." He consented and said to them, "Become ye initiated (take the Dikshā)!" The deities residing in the first (the so-called bright) half of the months first underwent the Dikshā 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 Dikshā. 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 Dikshā first and in the first half (of the month). He who has such a knowledge thus removes (all) guilt from himself.

It was Prajāpati who, as the year, resided in the year, the seasons, and months. The seasons and months thus resided (also) in Prajāpati as the year. Thus they mutually reside in one another. He who has the Dvādas'āha performed for himself resides in the priest (who performs it for him). Thence they (the priests) say, "No sinner is fit for having the Dvādas'āha sacrifice performed, nor should such an one reside in me."

The Dvādas'āha is the sacrifice for the first-born. He who first had the Dvādas'āha performed (became) the first-born among the gods. It is the sacrifice for a leader (a *d'reshtha*). 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 Dvâdas'âha 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 Dvâdas'âha 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 Dvâdas'âha) are ascending (i. e. the metres required are from the 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).²

On account of the (metres of the) first three days (*tryaha*) 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

² Here are the nine principal days of the Dvâdas'âha sacrifice mentioned. They constitute the *Navarâtina*, i. e. sacrifice lasting for nine nights (and days). It consists of three *Tryahas*, i. e. three days performance of the Soma sacrifice. The order of metres on the first three days is, at the morning libation, Gâyatri (twenty-four syllables); at the midday libation, Trishubh (forty-four syllables); at the evening libation, Jagati (forty-eight syllables). On the middle three days the order of metres is, Jagati, Gâyatri, and Trishubh, and on the last three days, Trishubh, Jagati, and Gâyatri.

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 Tryahas. These (three) worlds jointly shine to the fortune of him who has such a knowledge.

26.

(When the Dîkshâ for the Dvâdas'âha is to be performed. The animal for Prajâpati. Jamadagni Sâmidheni verses required. The Purodâsa for Vâyu. On some peculiar rite when the Dvâdas'âha is performed as a Sattrâ.)

The Dikshâ 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 (Sisîra); 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 Dikshâ for a sacrificial session³ should come (by itself) to him, should have the Dikshâ rites performed on him-

³ The Dvâdas'âha is regarded as a *Sattrâ* or session. The intention for the performance of a *Sattrâ* is a *Sattrâ dikshâ*.

self during the two months of the dewy season. Thus he takes his Dikshâ when the Dikshâ herself is present, and receives her in person.

(The reason that he should take his Dikshâ 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 Dikshâ (the aim of which ceremony is to make the sacrificer lean by fasting).

Before he takes his Dikshâ he sacrifices an animal for Prajâpati. For (the immolation of) this (animal) he ought to repeat seventeen Sâmidheni * verses. For Prajâpati is seventeen-fold. (This is done) for reaching Prajâpati. 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 Rishi ancestors (of the sacrificer), why are at this (Prajâpati 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 (Prajâpati) 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 Purodâśa belonging to this animal is Vâyu's. About this they ask, Why does the Purodâśa, which forms part of the animal sacrifice, belong to Vâyu, whilst the animal itself belongs to another deity (Prajâpati)? (To this objection) one ought to reply, Prajâpati is the sacrifice; (that Purodâśa is given to Vâyu) in order to have the sacrifice performed without any mistake. Though this

* See 1, 1.

Purodâśa belongs to Vâyu, it is not withheld from Prajâpati. For Vâyu is Prajâpati. This has been said by a Rishi in the words *puramânah prajâpatih* (9, 5, 9), i. e. Prajâpati who blows.

If the Dvâdas'ûha be (performed as) a Sattra, then the sacrificers * should put all their several fires together, and sacrifice in them. All should take the Dikshâ, 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 Sâma forms in which they are wedded to one another. On the black spot in the moon. On posha and ūsha.)

Each of the metres (Gâyatri, Trishṭubh, and Jagati) tried to occupy the place of another metre. Gâyatri aspired after the place of Trishṭubh and Jagati, Trishṭubh after that of the Gâyatri and Jagati, and Jagati after that of Gâyatri and Trishṭubh.

Thereupon Prajâpati saw this Dvâdas'ûha with metres being removed from their proper places (*vyūlhachhandasa*). 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

* At a Sattra 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 Sâman this earth is wedded to heaven, and in the form of the Brihat Sâman, heaven is wedded to the earth. (And again) in the form of the Naudhasa Sâman the earth is wedded to heaven, and in the form of the S'yâita Sâman, 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 Kavanasha said: O Janamejaya, what is (to be understood by the words)

posha (fodder) and *ûsha* (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 *ûshâs*, i. e. herbs of pasturage? For *ûsha* 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 Sâma Prishthas.) *

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 Vairûpam. These two, Rathantaram and Vairûpam joined, thought Brihat to be inferior to them; Brihat put an embryo in its own body, whence the Vairâjam was produced. These two, Brihat and Vairâjam joined, thought Rathantaram and Vairûpam to be inferior to them. Rathantaram then put an embryo in its body, whence the S'ûkvaram was produced. These three, Rathantaram, Vairûpam, and S'ûkvaram thought Brihat and Vairâjam to be inferior to them. Brihat then put an embryo in its body, whence the Raivatam was produced. These three Sâmans on each side (Rathantaram, Vairûpam, S'ûkvaram, and Brihat, Vairâjam, Raivatam) became the six Prishthas. †

At this (time, when the Sâma Prishthas originated) the three metres (Gâyatri, Trishubh, and Jagati)

* See page 214.

† The purpose of this paragraph is to show why on certain days of the Drâvas'âha the Rathantara Sâman, and on others the Brihat Sâman is required for forming a Prishtha with another Sâman. See on these different Sâmans, 4, 13.

were unable to get hold of these six Prishthas. Gâyatri put an embryo in herself and produced Anushubh. Trishubh 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 Prishthas.

The sacrifice of him becomes (well) performed, and (also) becomes well performed for the whole assemblage (of sacrificer) who at this occasion takes his Dikshâ when knowing this production of the metres and Prishthas.

FIFTH CHAPTER.

(The two first days of the Drâdus'âha 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 Trivrit (the nine-fold), the Sâman Rathantaram, the metre Gâyatri. He who knows what deity, what Stoma, what Sâman, what metre (are required on the first day), becomes successful by it. The words *â* and *pra* are the characteristics of the first day. (Further) characteristics of this day are: *yukta* joined, *ratha* carriage, *âs'u* swift, *pî* to drink, the mentioning of the deities in the first padas (of the verses repeated) by their very names, the allusion to this world (earth), Sâmans akin to Rathantaram, metres akin to Gâyatri, the future of *kri* to make.

The Ajya hymn of the first day is, *upa prayanto adhvaram* (1, 74); for it contains the term *pra*, which is a characteristic of the first day.

The Pra-uga Shastram is, *vâgarâ, âhi dar'sateme* (1, 2-3); for it contains the term *â*, a characteristic of the first day.

The Pratipad (beginning) of the Marutvatiya Shastra is, *â trâ ratham yathotaye* (8, 57, 1-3); its Anuchara (sequel), *idam raso sutam andhak* (8, 2, 1-3); they contain the terms *ratha*, and *piba* (drink) which are characteristics of the first day.

The Indra-Nihava Pragûtha is, *indru nedrya ed iki* (Vâlakh. 5, 5-6); here the deity is mentioned in the first padu, which is characteristic of the first day.

The Brâhmanaspatya Pragûtha is, *praitu Brahmanaspatih* (1, 40, 3-4); it contains the term *pra* which is a characteristic of the first day.

The Dhâvyâs are, *agnir netâ, team Soma kratubhih, pincanty opuk* (Ait. Br. 3, 18); here are the deities mentioned in the first padus, which is a characteristic of the first day.

The Marutvatiya Pragûtha is, *pra va indrya brikate* (8, 78, 3-4); it contains the term *pra*, which is a characteristic of the first day.

The (Nivid) hymn is, *â yâtv indro rase* (4, 21); it contains the term *â*, which is a characteristic of the first day.

(Nishkevalya Shastra).

The Rathantara Prishtham is, *abhi trâ s'ira nonumo* (7, 32, 22-23) and *abhi trâ pîrvopitaye* (8, 3, 7-8); (this is done) at a Rathantara day, of which characteristic the first day is.

The Dhâvyâ is, *yad rârânu* (Ait. Br. 3, 22); it contains the term *â*, which is a characteristic of the first day.

The Sâma Pragûtha is, *piba sutasya* (8, 3, 1-2); it contains the term *piba* "drink," which is a characteristic of the first day.

The Târshyam is, *tyumedi shu râjinom* (Ait. Br. 4, 20). The Hotar repeats it before the (Nivid) hymn

(of the Nishkevalya Shastra). The Tārksyam 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 Shastrāś of the evening libation.)

The (Nivid) hymn (of the Nishkevalya Shastra) is, *ā na indro dūrād* (4, 20); it contains the term *ā*, 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) *Saṁpātās*.¹ Vāmadeva after having seen (once) these (three) worlds, got possession of them (*saṁpātāt*) by means of the *Saṁpātās*. On account of his getting possession of (*saṁpātī*) by means of the *Saṁpātās*, they are called by this name (*saṁpātās*).

The reason that the Hotar, on the first day, repeats two *Saṁpāta* hymns, is, to reach the celestial world, to get possession of it, and join (its inhabitants).

The Pratipad (beginning verse) of the Vais'vadeva Shastra on the first day, which is a Rathantara day²

¹ See Alt. Brāhm. G. 18.

² The so-called Rathantara days of the Dvādasāha are the first, third, and fifth. Śky. here remarks that the Pratipad of the Vais'vadeva Shastra is joined to the Rathantara Sāman. This is, however, an erroneous statement, as I can prove from the Śama prayoga of the Dvādasāha (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 Soma sacrifices) the opening of the Vais'vadeva Shastra on the evening libation; but on the first day of the Dvādasāha there is besides the Arbhaṇa Pavamāna Stotra, only the Yajna yajulya Sāma used, the same which is required at the evening libation of the Agni-hotoma. Śky. wrote that explanation only to explain the term *rāthantara*. 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 vṛjūmahe*, (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, *yuñjate mana uta* (5, 81); it contains the term *yuñj* to join, which is a characteristic of the first day.

The (Nivid) hymn for Heaven and Earth is, *pra dyāvā yajnuh* (1, 159); it contains the *pra*, which is a characteristic of the first day.

The (Nivid) hymn for the Ribhus is, *iheha vo manasā* (3, 60). If it would contain *pra* and *ā*, the (proper) characteristics of the first day, then all would be *pra*, i. e. going forth, and consequently the sacrificers would depart (*prāishyan*) from this world. This is the reason that the Hotar repeats on the first day (as Nivid hymn for Heaven and Earth) *iheha mano* (though it does not contain the terms characteristic of the first day). *Iha*, i. e. here, is this world. By doing so, the Hotar makes the sacrificers enjoy this world.

The (Nivid) hymn for the Vis'vedevāh is, *devān huve bṛihach chhārsah srastane* (10, 66). The deities are mentioned in the first pada, which is a characteristic of the first day.

The reason that the Hotar repeats this hymn (as Nivid Sūkta) for the Vis'vedevāh 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 Dvādasāha, 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 Agnimāruta Shastra is, *vais'vānarūya pṛsthupjase* (3, 3). The deity (Vais'vā-

nara) is mentioned in the first pada, which is a characteristic of the first day.

The (Nivid) hymn for the Marutas is, *pra tvak-shasah pra turasah* (1, 87). It contains the term *pra*, which is a characteristic of the first day.

He repeats the Jâtavedûs verse, *jâtavedase sunavâms* (1, 99, 1) before (the Jâtavedûs) hymn. The Jâtavedûs verse is a 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 Jâtavedûs is, *pra tvayasiṃ naryasiṃ* (1, 143). It contains the term *pra*, which is a characteristic of the first day.

The Agnimâruta Shastra (of the first day of the Dvâdasâha) is the same as in the Agnishţoma.² The creatures live on what is performed equally in the sacrifice (i. e. in several different kinds of sacrifices). Thence the Agnimâruta Shastra (of the first day of the Dvâdasâha) is identical (with that of the Agnishţoma).

31.

(The characteristics of the second day of the Drâdâsâha. The Shastras of the morning and midday libations. Story of Sûryâta, the son of Manu.)

Indra is the leading deity of the second day; the Stoma (required) is the fifteen-fold (*puñchadasa*), the Sâman is Brihat, the metre is Trishţubh. He who knows what deity, what Stoma, what Sâman, what metre (are required for the second day) succeeds by it. On the second day neither *â* nor *pra* (the characteristics of the first day) are used, but *sthâ* (derivations from this root) "to stand," is the characteristic. Other characteristics of the second day are, *ûrdhra*

upwards, *prati* towards, *antar* in, between, *vrishan* male, *vriddhan* growing, the deities mentioned (by their names) in the second pada, the allusion to the airy region, what has the nature of the Brihat Sâman, what has the nature of the Trishţubh, the present tense.⁴

The Ajya (hymn) of the second day is, *agnim dûtam vrînimah* (1, 12); this contains the present tense (in *vrînimah*) which is characteristic of the second day.

The Pra-uga Shastra is, *rûyo ye te suhasriyo* (2, 41); it contains the term *vriddhan* growing, increasing, in the words *sutah soma rûû:vriddhâ* (2, 41, 4), which is a characteristic of the second day.

The Pratipad (beginning) of the Marutvatiya Shastra is, *vis'ânâsyaṃ vus patim* (8, 57, 4-6), and its Anuchara (sequel), *indra it Somapâ* (8, 2, 4-6). They contain the terms *vriddhan* (8, 57, 5) and *antar* (8, 2, 5) which are characteristics of the second day.

The constant (Indra-Nihava) Pragâtha is, *indra nediya edihî*.

The Brahmanâspati Pragâtha is, *uttishṭha brahmanâspate*; it contains the term *ûrdhra* up, upwards. (in the word *uttishṭha*, i. e. rise) which is a characteristic of the second day.

The constant Dhûyyâs are, *agnir netâ, traṃ soma kratubhih, pinranty apah*.

The Marutvatiya Pragâtha is, *brihad indrâya gâyanta* (8, 87, 1-2); it contains the term *vriddhan* increasing, in the word *ritarriddhâ*.

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 *kurent*, 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 dûtam vrînimah*, in the whole of which there is nowhere any present tense or present participle of the root *kri*, but, present tenses of other verbs.

term *ṛishan* in the word *ā ṛishasva* "gather strength," (show yourself as a male 3, 32, 2) which is a characteristic of the second day.

The Brihat Prishtham (i. e. Śtotriyam, and Anurūpam) is, *tvām iddhi hurāmahe* (6, 46, 1-2) and *trām hychi cherave* (8, 50, 7-8); (this is done) on the Bārhatā day,* of which kind the second day is (the use of the Brihat *prishtha*) being a characteristic of the second day.

The constant Dhāyā (of the Nishkevalya Shashtra) is, *yad vāvāna*.

The Sāma Pragātha is, *ubhayam s'rinavachcha* (8, 50, 1-2); (the term *ubhayam*, i. e. both) means, what is today and what was yesterday. It belongs to the Brihat Sāman, which is a characteristic of the second day.

The constant Tārکشya is, *tyam ā shu vājinam*.

32.

(The remainder of the Nishkevalya Shashtra, and the Shastras of the evening libation on the second day.)

The (Nivid) hymn (of the Nishkevalya Shashtra) is, *ya ta itir avamā* (6, 25); it contains the term *ṛishan* in the word *ṛishnyāni* (6, 25, 3), which term is a characteristic of the second day.

The Pratipad of the Vais'adeva Shashtra is, *vis'vo devasya netus* (5, 50, 1), and *lat savitur varenyam* (3, 62, 10-11), the Anuchara (sequel) is, *ā vis'vadevam satpatim* (5, 82, 7-9). It belongs to the Brihat day, and is thus a characteristic of the second day, (which is a Brihat day).

The (Nivid) hymn for Savitar is, *ud u shya devah savitā* (6, 71); it contains the term "up, upwards" (in *u*) which is a characteristic of the second day.

* The Bārhatā days are the second, fourth, and sixth.

The (Nivid) hymn for Dyāvāprithivī is, *te hi dyāvāprithivī* (1, 160); it contains the term *antar*, which is a characteristic of the second day.

The (Nivid) hymn for the Ribhus is, *ṛishan ratham* (1, 111); it contains the term *ṛishan* in the word *ṛishanvasi*, which is a characteristic of the second day.

The (Nivid) hymn for the Vis'vedevāh is, *yajnasya yo rathyam* (10, 92); it contains the term *ṛishā* in the words *ṛishā ketur*, which is a characteristic of the second day. This hymn is by S'āryāta. As the Angiras 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 Shaḥaha). S'āryāta, the son of Manu, made them repeat the hymn, *yajnasya rathyam* 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 his 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 Agnimāruta Shashtra is, *priksasya ṛishno* (6, 8); it contains the term *ṛishan*, which is a characteristic of the second day.

The (Nivid) hymn for the Marutas in the Agnimāruta Shashtra is, *ṛishno s'ardhāni* (1, 64); it contains the term *ṛishan*, which is a characteristic of the second day.

The constant Jātavedās verse is, *Jātavedase sunavāma*.

The (Nivid) hymn for Jātavedās is *vajnena vardhata* (2, 2); it contains the term *vaidh*, which is a characteristic of the second day.

FIFTH BOOK.

FIRST CHAPTER.

(The characteristics and Shastras of the third and fourth days of the Drúdas'áha.)

1.

(The characteristics of the third day. The Shastras of the morning and midday libations.)

The leading deities of the third day are the Vis'vedevāh; its (leading) Stoma is the so-called Saptadas'a (seventeen-fold), its Sūman the Vairūpam, its metre the Jagatī. He who knows what deity, what Stoma, what Sūman, what metre (are required on the third day), becomes successful by it.

What hymn has a refrain, that is a characteristic of the third day. Other characteristics are: *as'va* horse, *anta* end, repetition, (*punarāṛṛitti*) consonance (in the ending vowels), cohabitation, the term "covered, closed," (*pariyasta*), the term *three*, what has the form of *anta* (end), the mentioning of the deity in the last pada, an allusion to that world, the Vairūpam Sūman, the Jagatī metre, the past tense.

The Aja Shashtra is, *yukshvā hi devahūtāmān* (8, 64). The gods went to heaven by means of the third day. The Asuras (and) Rakshas prevented them (from entering it). They said (to the Asuras), "Become deformed, become deformed" (*virūpa*); when the Asuras were becoming deformed, the Devas entered (heaven). This produced the Sūman called Vairūpam; thence it is called so (from *virūpa* deformed). He who has become deformed in consequence of his own guilt, destroys it (his deformity) by means of this knowledge.

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'nute*) 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 Aja hymn on the third day contains the term *as'va* horse, which is a characteristic of the third day.

The Pra-uga Shashtra consists of the following triplets, *vāyavāyāhi vīṭayé* (5, 51, 5-7), *vāyó yāhi s'icūd* (8, 26, 23-25), *indras'cha vāyav eshām sūtānām* (5, 51, 6-8), *ā mitre varunē rayam* (5, 72, 1-3), *asvinūreha gachhatām* (5, 75, 7-9), *āyāhy adribhih* (5, 40, 1-3), *sajūr devebhir vis'vebhir* (7, 34, 15-17), *utā nah priyā* (6, 61, 10-12). They are in the Ushnih metre, have a refrain (*samūnodurkam*), which is a characteristic of the third day.

Tam tam id rūdhase (8, 57, 7-9), *traya indrasya Soma* (8, 2, 7-9) are the beginning and the sequel of the Marutvatiya Shashtra, 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, 5-6) is the constant (Indra-Nihava) *Pragūthah*.¹ *Pra nūnam Brahmanaspatir* (1, 40, 5-6) is the Brāhmanaspatya *Pragātha*, which has a consonance (of vowels), is a characteristic of the third day. *Agnir netā* (3, 20, 4), *traṁ Soma kratubhih* (1, 91, 2), and *pinvanti apō* (1, 64, 6) are the immovable Dhūyyās. *Nukih Sudāsō ratham* (7, 32,

¹ Śāyana explains *punarāṛṛittam* as follows:

पुनर्निर्गुणं सारविज्ञेयनाद्वर्तमानं, पुनः पुनरावर्त्तनेन वा वर्त्तनं वाद्वत्
This clearly expresses what we call consonance; the recurrence of the same vowel at the end is compared to the movements of a dancer (*nirritam*).

10) is the Marutvatiya Pragātha, which contains the term *purvasta*, i. e. covered, closed. *Tryṛyamā manusho deratātū* (5, 29) is the (Nivid) hymn (for the Marutvatiya Shastra); it contains the term "three." *Yad dhāra indra* (8, 59, 5-6), *yad indra yāvatas* (7, 32, 18-19) form the Vairūpam Prishham on the third day, which is a Itathantara day, which is a characteristic of the third day.

Yad rārāna (10, 74, 6) is the constant Dhāvyā. By repeating (after this Dhāvyā): *abhi trā sūra nonmah* (7, 32, 22-23) the Hotar turns back the womb (of this day) because this (third) day is, as to its position, a Itathantara day, which Sāman is therefore, the womb of it. *Indra tridhātu saramam* (6, 46, 9 10) is the Sāma Pragātha; it contains the term "three" (in *tridhātu*). *Tham ū shu rājinam* (10, 178) is the constant Tārkshya.

2.

(The Nivid hymn of the Nishkevalya Shastra, and the Shustras of the evening libation of the third day.)

Yo jātō era prathamō manasvān (2, 12) is the (Nivid) hymn, every verse of which ends in the same words (*sa jundā Indra*) which is a characteristic of the third day. It contains the words *sa juna* and *Indra*. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Sāma singers, therefore, say, the Rīgvedis (the Hotars) praise Indra's peculiar nature (power, *indrasya indriyam*). This hymn is by the Rishi Gritsamada. 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 vṛiṇīmahe vayam (5, 82, 1-3) and *adyā nō deva savitah* (5, 82, 3-5) are the beginning and the

sequel of the Vaisvadeva Shastra on the third day, which is a Itathantara day.

Tad decasyā Savitur vāryam mahad vṛiṇīmahe (4, 53, 1) is the (Nivid) hymn for Savitar. Because the end (which is aimed at) is a great one (*mahad*); and the third day is also an end. *Ghṛitena dyāvā prithivi* (6, 70) is the (Nivid) hymn for Dyāvāprithivi. It contains the words *ghṛitas'riyā*, *ghṛita prichā*, *ghṛitarridhā*, in which there is a repetition (because the word *ghṛita* is three times repeated) and the consonance of the terminating vowels (because there is three times *ā* at the end), which are characteristics of the third day.

Anas'vō jātō anabhis ur (4, 36) is the (Nivid) hymn for the Ribhus. It contains in the words *rathas tri-chakraḥ*, the term "three" (*tri*) which is a characteristic of the third day.

Parāvato ye dīdhishanta (10, 63) is the (Nivid) hymn for the Vis'vedevāḥ. Because the word *anta* (the end) is to be found in the word *paravatō* (*atō* in the strong form *antō*), and the third day is an end (an object). This is the Gayasakta, by which Gaya, the son of Plata, obtained the favour of the Vis'vedevāḥ and conquered the highest world. He who has this knowledge obtains the favour of the Vis'vedevāḥ and conquers the highest world.

Vaisranavāya dhishanām (3, 2) is the beginning of the Agnimūrta Shastra. The *anta* (end) is in *dishanā* (but the *t* is wanting). The third day is also an "end" (of a *Tryaha* or period of three days).

Dhārāvarā marutō (2, 34) is the (Nivid) 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*).

Jātavedas annarāma (1, 99, 1) is the constant verse for Jātavedas. *Team agne prathamo aṅgirā* (1, 31) is the (Nivid) hymn for Jātavedas, where each verse begins by the same words (*team agne*), which is a characteristic of the third day. By repeating *team* (in every verse) the Hotar alludes to the following three days (from the fourth to the sixth) for connecting (both series of three days). Those who with such a knowledge repeat (at the end of the last Shāstra of the third day a hymn every verse of which contains the term *team*) have both series of three days performed without interruption and breach.

3.

(On the Nyūñkha).*

(Śāy. These periods of three days form part of the Navarātra—nine nights—included in the Dvādasāha.

* The rules for making the Nyūñkha are laid down in Aś'val. Śr. & (7, 11). They are: शानदन्वाकप्रतिवचस्यो योर्द्वयो द्वितीयं स्वरोकारं त्रिमासगुहानं चित्तं तस्यधापरिहादपरिमितकल्प-चर्वाकारान्नदानामुत्तमम्, तु योन् पूर्वमद्यद्विषमने सूक्तमाने i. e. "On the fourth day is the second sound (syllable) of each of the two first half-verses in the beginning of the Prātaranuvāka to be pronounced with Nyūñkha. (This Nyūñkha is made in the following manner). The *ō* (in *āpā ratra* and *rdya*) is pronounced thrice with three moras, in the high tone (*udātta*); this *ō* thus pronounced in the high tone with three moras is each time followed by an indefinite number of half *as* (i. e. the vowel *o* pronounced very abruptly with half a mora only) or by five only, the last *ō* (with three moras) being, however, followed by three half *as* only; the first sound is pronounced with some impetus, when a syllable is spoken with Nyūñkha."

This description, which is quite exact, as I can assure the reader from my having heard the Nyūñkha pronounced by a Shrotriya, is illustrated in Aś'v. by several instances. It occurs twice in the first verse of the Prātaranuvāka (after the words *pajna* and *rdya*), the last syllable of both being changed into *ō*, and once in the Ajra Śākta (*dgim na* 10, 21), after the *ō* of the word *pajna*, and in the Nishkevalya Rāstra. The Nyūñkha is always followed by a Pratigra, pronounced by the Adhvaryu, containing also the Nyūñkha.

The first Tryahñ or period of three days is now explained, and the very same is the first part of the Prāsthyaṃ comprising six days. Now the middle part of the Navarātra (the second three days) are to be explained.)

The Stomas and Chandas 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 *Gāus* (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 *Nyūñkha*, 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 Nyūñkha is (produces) food, for the singers seeking a livelihood, wander about in order to make food grow (by their singing for rain).

By making Nyūñkha on the fourth day they produce food; (because it is done) for producing food. Thence the fourth day is *jātanat*, i. e. productive. Some say, one must make Nyūñkha with a word comprising four sounds; for the animals are four-footed, in order to obtain cattle. Others say, one must make Nyūñkha with three sounds. These three sounds are the three worlds. In order to conquer these worlds, they say, one must make Nyūñkha with one sound only. Sāṅgalāyana, the son of Mudgala, a Brahman, said "The word 'Vach' comprises one syllable only; therefore he who makes Nyūñkha by one sound only, does it in the right way." They say, one must make Nyūñkha with two sounds for ob-

taining 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 Nyūñkha with two sounds. At the beginning he makes Nyūñkha 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 Aja Shastra the Nyūñkha 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 Nyūñkha at the beginning, because animals eat food with their mouth. Thus he places the sacrificer with his mouth towards food. Thus he makes Nyūñkha at both the libations (morning and midday) for obtaining food.

4.

(The characteristics of the fourth day The Shastras of the morning and midday libations.)

The leading deity of the fourth day is the Vāc. The Stoma is the twenty-one-fold, the Sāman is Vairāja, the metre is Anushtubh. 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 *ā* and *pra* are the characteristics of the fourth day. The fourth day has all the characteristics of the first, viz. *yukta ratha*, *ās u*, *pā* (to drink); the mentioning of the deity in the first padā, an allusion to this world. Other characteristics of the fourth day are, *jāta*, *hara*, *sukra*, what has the form of speech (the Nyūñkha), what is by Vimada *viriphitā*, what has different metres (*rickandas*), what is wanting in syllables, and

what has an excess of them; what refers to Virāj and to Anushtubh; the tense is future (*karishyat*).

Agnim na svariktibhiḥ (10, 21) is the Aja hymn of the fourth day.

It is by the Rishi Vimada, whose name is contained in an alliteration in it (in *vi vo made*), and has alliterations, consonances, and assonances (*viriphitam*).³ Such a hymn is a characteristic of the fourth day. It consists of eight verses, and is in the Pañkti metre; because the sacrifice is a Pañkti (series of ceremonies); and cattle are of the Pañkti nature (i. e. they consist of five parts); (it is done) for obtaining cattle.

These eight verses make ten Jagatis,⁴ because

³ The word *viriphitam* has, it appears, been misunderstood by Śaṅkara, who explains it by "*nyūñkha*," i. e. in which the Nyūñkha is made. It is true, the Nyūñkha is made by the Hotar, when repeating the two Vimada hymns (*agnim na svariktibhiḥ* 10, 21, and *kukha śrūta* *śūdra* 10, 29) on the morning and midday of the fourth day (See *Asv. Śr.* 8. 7, 11). But the term *nyūñkha* 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 *ś(m)* in the midst of a verse here *viriphitā*. Besides the Nyūñkha does not take place in the Vimada hymns only, but in the beginning verse of the Prātaranuvāka, which verse is by the Śūdra Rishi Kavasha Allūsha. *Viriphitā* 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 *virāḥ-shaṣṭa*, and contains the words *vi vo made*, which are an allusion to the name of the Rishi Vimada, who is therefore also called *viriphitā*; in the second, there occurs in the two first verses in the same place (in the commencement of the second padā) the term *adga*, and at the end of several padās in the following verses, the word *vajricāḥ*. These repetitions of the same words, generally commencing with *vi*, *vi*, *ve* is, no doubt, the proper meaning of the term "*viriphitam*" as understood by the author of our Brāhmaṇam.

⁴ This is brought about by repeating thrice the first and last verses. The Pañkti consists of 41 syllables. In this way of computation one obtains 480 syllables, just as many as 10 Jagatis comprise (Śāṅ.). If they are divided by 32 (the number of syllables for the Anushtubh metre), then we obtain 15 Anushtubhs, and if divided by 24, 20 Gāyatri.

this morning libation of the middle three days (from the fourth to the sixth) belongs to the Jagat (i. e. *Jagatī*). This (the connection of the *Jagatī* 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 Gāyatrīs; for this day is again a day of commencement (like the first, where Gāyatri is the metre). In this consists a characteristic of the fourth day.

Although this hymn is neither accompanied by the chants of the Sāma singers, nor by the recitations of the Hotri 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 Vāch 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: *Vāyó s'ukro* (4, 47, 1), *īhi hotrá aritá* (4, 48, 1), *rāyó s'atam harinām* (4, 48, 5), *indrás'cha rājav eshām* (4, 48, 2-4), *ā chikīṭāna s'ukratū* (5, 66, 1-3), *ā no vis'vābhīr ātibhīh* (7, 24, 4-6), *tyam n ro aprahanam* (6, 44, 4-6), *apa tyam trijinam ripum* (6, 51, 13-15), *ambitame naditame* (2, 41, 1-3). In them there occur the words

ā, pra, and *s'ukra*, which are characteristics of the fourth day.

Tam tvā yajnebhīr imahe (8, 57, 10) is the beginning (*pratipad*) of the Marutvatiya 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 vāso sutam andhak* (8, 2, 1-2), *Indra nediya* (Vāl. 5, 5-6), *prāitn Brahmanaspatir* (1, 40, 34), *Agnir neli* (3, 20, 4), *trañ Soma kratubhīh* (1, 91, 2), *pinranty apō* (1, 64, 6), *pra ra indráya brihate* (8, 78, 3), which form part of the Marutvatiya Shastra of the first day, are also required for the fourth day, and a characteristic of it. *S'rudhi haram má rishanya* (2, 11, 1) is the hymn which contains the word *hava*, (call) being a characteristic of the fourth day. In the hymn *Marutrāñ Indra rishabhó* (3, 47) there is in its last quarter (47, 5) in the word *huvema*, the root *hu* perceptible, which is a characteristic of the fourth day. This hymn is in the Trishubh metre.

By means of the padas 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 nu máyinaṁ huva* (8, 65, 13) is the setting (*pariyāsa*) containing the word *huva* which is a characteristic of the fourth day. The verses (of this hymn) are in the Gāyatrī metre, for the Gāyatrī 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) Gāyatrī verses the Nivid.

Piba Somam Indra mandatu (7, 22, 1-2) and *s'rudhi haram ripipánasyádrer* (7, 22, 4-5) is the Vairāja Prishtham of the Brihat days, to which the fourth

day belongs. This (reference to the Bṛihat) is a characteristic of the fourth day.

Yad rāraṇa (10, 74, 6) is the immovable Dhāyā.

Tvām iddhi havāmahe (6, 46, 1) forms the womb (central verse) to which the Hotar brings (all) back, after the Dhāyā has been recited; for this is a Bṛihat Sāma day according to its position (thence the Pragātha, constituting the text of the Bṛihat Sāman is its womb).

Tvām Indra pratūrtishu (8, 88, 5) is the Sāma Pragātha; (the third pada) *aśastihā janitā* contains the term "*jāta*" which is a characteristic of the fourth day. *Tyam ā shu rājinam* (10, 178) is the immovable Tārshya.

5.

(The remainder of the Nishkevalyn Shastra, and the Shastras of the evening libation.)

Kuḥa s'ruta indrah (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 *yudhmasya te vṛishabhasya* (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 padas of this hymn which stand firm, the Hotar keeps the libation, lest it fall from its proper place.

Tyam vvaḥ satrāsāham (9, 81) is the setting. Its words *vis'vasu girsho 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 Gāyatrīs. *Vis'vō devasya netus* (5, 50, 1), *tat savitur varenyam* (3, 62, 10-11), *ā vis'radevam saptatim* (5, 82, 7-9), are the beginning and sequel of the Vais'vadeva Shastra on the fourth day, which is a Bṛihat day, being one of the characteristics of the fourth day. *A derō yātu* (7, 45) is the (Nivid) hymn for Savitar; it contains the term *ā*, which is a characteristic of the fourth day.

Pra dhāvā yajnuh prithivi (7, 53) is the (Nivid) hymn for Dyāvapṛithivi; it contains the term *pra*, which is a characteristic of the fourth day. *Pra ribhubhyō dūtām ira rācham ishya* (4, 33) is the (Nivid) hymn for the Ribhus; it contains the words *pra* and *rācham ishya*, which are characteristics of the fourth day. *Pra s'ukrāitu devī manishā* (7, 34) is the (Nivid) hymn for the Vis'vedevāh; it contains the terms *pra* and *s'ukra*, which are characteristics of the fourth day. It has different metres, such as consist of two padas, and such as consist of four padas. This is a characteristic of the fourth day.

Vais'vānarasya sumatāu syāma (1, 98) is the beginning of the Agnimāruta Shastra; it contains the term *jāta*, which is a characteristic of the fourth day. *Ka im vyaktā* (7, 56) is the (Nivid) hymn for the Marutas. (In the third pada of its first verse) there are the words, *nakir hy eshām janūnshi veda*, which contain the root *jan* to be born (in *janūnshi*), which is a characteristic of the fourth day. The verses of this hymn are in unequal metres; some have two padas, some four. This constitutes a characteristic of the fourth day.

Jātavedas sunardma somam (1, 99, 1) is the immovable Jātavedās verse. *Agnim narō didhitibir* (7, 1) is the (Nivid) hymn for Jātavedās; it contains the term *janayanta*, which is a characteristic of the fourth

day. Its metres are unequal; there are in it Virājas and Trishṭubhs. This constitutes a characteristic of the fourth-day.

SECOND CHAPTER.

(The characteristics and Shastras of the fifth and sixth days of the Dvādas āha.)

6

(The characteristics of the fifth day. The Shastras of the morning and midday libations.)

The leading deity of the fifth day is *Gāns* (the cow). Its Stoma is the Trinava (twenty-seven-fold), the Sāman is the S'ākraram, the metre is Pañkti. 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 *ūrdhra*, *prati*, *antar*, *ṛishan*, *ṛidhan*; 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), *dugdha*, (*duk* to milk) *udha* (udder), *dhenu* (cow), *pri'sni* (cloud, cow), *mad* (drunk), the animal form, an increase (*adhyāsaḥ*),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 Jagatī metre), for

¹ The *Pañ* is considered to have five feet, the mouth being reckoned as the fifth. *Sdy.*

² The original, *vīśvāśūdrā ita hi paśūśū* cannot be literally translated. I therefore must content myself with a paraphrase, based chiefly on *Śāyana*; *śūdrā* means small, low, and *vi* expresses "different, manifold."

the animals are movable; it is *bārhatam*, for the animals have reference to the Brihati metre; it is *pāñktam*, for the animals refer to the Pañkti metre; it is *rāmam*, 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 *vapushmat*, i. e. having a body; for the animals have a body; it is *s'ākraram pāñktam*, and has the present tense, just as the second day.

Imam āshu vo atithim (6,15) is the Ajya Shastra. It is in the Jagatī metre with additional other metres (such as Sakvari, Atisakvari, &c.); this is the animal characteristic of the fifth day.

The Pra-uga Shastra of the fifth day, which is in the Brihati metre, consists of the following verses: *A no yajnam dirisprīsam* (8, 90, 9-10), *ā no rāyo* (8, 46, 25), *rathena prithapūjasā* (4, 46, 5-7), *baharāḥ sūrachakshasā* (7, 66, 10-12), *imā u rām dirishṭaya* (7, 74, 1-3), *pibā sutasya rasiṇó* (8, 3, 1-3), *deram deram ro rose deram* (8, 27, 13-15), *bṛihad u gūyisho racha* (7, 96, 1-3).

In the verse *yat pāñchajanyayā rīśā* (8, 52, 7), which is the beginning of the Marutvatiya Shastra, there is the word *pāñchajanyayā* (consisting of five families) which (five) is a characteristic of the fifth day (it being *pāñkta*, i. e. five-fold).

Indra it somapa ekāḥ (8, 2, 4), *Indra nediya ed ihi* (Vāl. 5, 5), *uttishṭha Brahmanaspate* (1, 40, 1), *Agnir netā* (3, 20, 1), *tram soma kratubhiḥ* (1, 91, 2),

³ Śāy. interprets the word *rāma* here differently. He takes it to mean "lovely, 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 men and gods, who represent the right.

piaranty apó (1, 64, 6), *brihad Indrāya gāyata* (8, 78, 1) is the extension (of the Marutvatiya Shashtra) of the fifth day, which is identical with that of the second day.

Aritāsi sunrató (8, 36) is a hymn which contains the word *mad* "to be drunk." There are (in the first verse) five padas, which is in the Pañkti metre, all these are characteristic of the fifth day. *Itthā hi soma in mada* (1, 80) is another hymn in the Pañkti metre, consisting of five padas, which contains the word *mad* also.

The hymn *Indra piba tubhyam suto madāya* (6, 40), composed in the Trishtubh metre, contains the word *mad* also. By means of this pada which remained firm, the Hotar keeps the libation in its proper place, preventing it from slipping down. The triplet *marut-ām indra midhva* (8, 65, 7-9) is the setting containing neither the words *ā* nor *pra* which is a characteristic of the fifth day. These verses are in the Gāyatri metre, which lead the midday libation of the three days' sacrifice. The Nivid is placed in that metre which is the leading one. Therefore the Hotar places the Nivid in (these) Gāyatrīs.

7.

(On the Sākvara Sūman and the Mahānāmni.
The Nishkevalya Shashtra.)

On this fifth day, which is a Rathantara day, the Sāma singers chant the Mahānāmni verses⁴ according to the Sākvara 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.

⁴ These are vidā maghavan. See 4, 4.

Prajāpati had, when he created the universe, the power (of making all) this and everything. The power possessed by Prajāpati to make all this and everything when creating these worlds became the Sākvari verses. Thence they are called Sākvaris (from *s'aknoti*, he has the power). He (Prajāpati) made them (these Mahānāmni) to extend beyond the frontiers. All that he created as extending beyond the frontiers, turned cords (*sima*). Thence comes the word *sīman*, from *sima*, a cord.

The verses *Siādor itthā vishuvato* (1, 84, 10), *upa no haribhiḥ sutam* (8, 82, 31), *indram vishvā avirridhan* (1, 111, 1) are the Anurūpa (of the Nishkevalya Shashtra); they contain the words *ṛishan*, *prīṣni*, *mad*, *ṛidhan*, which are characteristics of the fifth day. *Yad rāvana* (10, 74, 6) is the immovable Dhāyyā. By repeating *Abhi trā sūra nonumo* after the Dhāyyā, 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 vāghatas'chana* (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 ū shu vājinam* is the immovable Tūrkshya.

8.

(The remainder of the Nishkevalya Shashtra. The
Shastras of the evening libation.)

The hymn, *predam brahma* (8, 37) is in the Pañkti metre, comprising five padas. The hymn, *Indro madāya vārridha* (1, 81) is in the Pañkti metre, consisting of five padas, and containing the term "*mad*." By means of the hymn *Satrū madūsas tara* (6, 36, 1) which contains the term "*mad*" also, and is in the Trishtubh metre, the Hotar keeps through, its padas which remained firm, the libation in its proper place,

thus preventing it from falling down. The triplet, *tam Indram rájayámasi* (x, 82, 7-9) is the setting (*parýāsa*). (Its third pada) *sa rīshā vīshabho bhuvāt*, contains the animal form (there is the word *rīshan*, i. e. male, in it). It is in the Gāyatrī metre, for the Gāyatrīs are the leading metres at the midday libation in this Tryaha (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 rīnimāhe* (5, 82, 1-3), *aiyā no dera savitar* (5, 82, 13-15), are the beginning and sequel of the Vaisvadeva Shāstra on the Rathantara day, of which the fifth is one. *Ud u shya devah savitā damūdā* (6, 71, 4-6) is the (Nivid) hymn for Savitar. In it there is the word *rāmam* (in the last pada) i. e. left, which is a characteristic of the animal form. In the Dyāvūprithivī hymn, *mahī dyāvūprithivī* (4, 56) the words *rurad dhokshā* (in the last pada) contain the animal form (because the word *dhokshā*, from the root *duh* to milk, is in it).

Ribhūr vibhāvā vāja (4, 34) is the Ribhu hymn. Because the animals are *vājah*, i. e. property, booty, which (*rājah*) is an animal form. *Stushe janūn savratnū navyasibhir* (6, 49, 1) is a hymn (in the Trishubh metre) with an additional pada (in the last verse, which is in the Śakvari, instead of in the Trishubh 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 characteristic of the fifth day. *Havish pāntam ajaram* (10, 88, 1) is the beginning of the Agnimāruta Shāstra. It contains the word *havis*, i. e. offering, which is a characteristic of the fifth day. *Vapur na tach-chikitushē* (6, 66) is the (Nivid) hymn for the Marutas, which contains the word *vapus*, i. e. form. *Jātaveidase sunardama* is the invariable Dhāvyā. *Agnir hotā*

grihapatiḥ (6, 15, 13) is the (Nivid) hymn for Jātavedās, with an additional pada (at the end); this is the animal form, which is a characteristic of the fifth day.

9.

(On the Rituyūjas of the sixth day.)

The sixth day is *dera kshetra*, 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 Ritu (season) lives in the house of another Ritu. Therefore the priests perform the Rituyūjas (offerings to the Ritus), each for himself, without appointing another one to do it for them.* Thus the priests prepare all the Ritus 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 Ritu offering is required, nor is the formula "*vāushat*" to be repeated. Because the order given (by the Maitrāvaruṇa), for the Ritu offerings are the Vāch, who is wearied on the sixth day. When they would give the order (for repeating the Yājyās) for the Ritu offerings, and call "*vāushat*," then they would have Vāch wearied, tired, sinking under her load^o (the number of mantras recited on the previous days) and faltering in her

* This refers to the circumstance that at the common Soma sacrifices, such as the Agnishtoma, the Rituyūja mantra for the Adhvaryu and the sacrificer are repeated by the Hotar, and not by the Adhvaryu and the sacrificer themselves. But at a Sattrā, to which class of sacrifices the Dvādasāha belongs, this is not allowed; each must act for himself, each member of the body of priests who are performing a Sattrā, being alternately priest and sacrificer. The Rituyūja mantras for the Adhvaryu and sacrificer are the eleventh and twelfth in order. See the note on page 133-36.

^o *Rikharahi*; *rikna*=bhagna, broken, stard, as Śāy. observes instead of *vikna*.

voice.⁷ But if the priests do not repeat the order for the Ritu offerings, nor repeat *vāushaṭ* after the Yājyās, then they fall from the line of the sacrifice which should not be broken and (consequently they fall) from the sacrifice, from the *prāṇa* (breath), *Prajāpati* and cattle, and will (henceforth) walk crooked. Therefore the order (*praisha*) to repeat the *mantras*, as well as the Yājyā verse (at the end of which the *Vashaṭkāra* occurs) should be preceded by a *Rik* verse.⁸ Thus they will not have the *Vāch* 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 *prāṇa*, nor from *Prajāpati*, nor from the cattle, nor walk crooked.

10.

(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 Yājyās, which are repeated by the seven *Hotars* in their order (the so-called *prasthitas*).⁹ The name of their metre is *Rohita*. 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 *Rohita*

⁷ *Vahardriṣi*.

⁸ The verse to be prefixed to the *Praisha* and Yājyā is *subhyam āśvedad* (3, 36, 1).

⁹ Previous to the recital of every Yājyā, one of the *Paruchhepa* verses is to be repeated. These are, *urishann indra urisha pāṇān indavaṭ* (1, 139, 6-11) and *pibā somam indra surdam* (1, 139, 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 *Vāch* 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 behind¹⁰ 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 (*Dyāus*) is the leading deity of the sixth day. The *Stoma* is the thirty-three-fold, the *Sāman* is *Raivatam*, *Atichhandās* the metre. What has the same end (refrain) is a characteristic of the sixth day.

¹⁰ *Anukāya* = *pristhato gata* S.

The sixth day has the same characteristics as the third, viz. the words, *as'va*, *antu* end, repetition, consonance, cohabitation, *paryasta* (set), three, what has the form of *anta*; the mentioning of the deity in the last pada, an allusion to that world (heaven). The peculiar characteristics of this sixth day are, the *Paruchhepa* hymns comprising seven padas, the *Naras'añsam*, the *Nābhānedishtham*, the *Rairatam* the *Atichhandāh*, and the past tense.

Ayam jūyata manusho dhorimāni (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: *sīrṇam barhir upi no yāhi ritaye* (1, 135, 1-3); *ā rām ratho niyutrān* (1, 135, 4-6); *sushumū yatam adribhir* (1, 137, 1-3); *yurām stowebhir dexayanto* (1, 139, 4-6); *avar muha* (1, 133, 6-7); *astu s'rāushol* (1, 139, 1); *o shu no gne s'ri-nuhi trām ifitō* (1, 139, 7); *ye derāso diry ekadas'a* (1, 139, 11); *iyam adadād rabhasam* (6, 61, 1-3).

Sa pūreyō mahānām (8, 52, 1-3) is the beginning of the *Marutvatiya* Shastra, because *mūhan* is a word in *anta* (acc. *mahāntam*), 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, *Traya indrasya Soma* (8, 2, 7-9); *Indra nediyu ediki* (Vāl. 5, 5-6); *pra nūnam Brahmanaspatis* (1, 40, 5-6); *Agnir netā* (3, 20, 4); *trām Soma hratn-bhik* (1, 91, 2), *pinranty apō* (1, 64, 6); and *nakhī sudāsō ratham* are the extension (*ūlānah* of the *Marutvatiya* Shastra) and identical with those of the third day.

Yam tram ratham indra medhasātaye (1, 129) is a *Paruchhepa* hymn in the *Atichandāh* metre, con-

sisting of seven padas. *Sa yo rishā rishnyebhik* (1, 100) is the hymn whose verses have the same refrain¹¹ (*samāndarha*). *Indra Marutrā iha pāhi* (3, 51, 7) is the hymn¹² which contains an *anta* (a participle of present tense form in *ant*, or its equivalent) in the words (verse 9), *tebhih sāham jibatu rītrakhādah*; because *rītrakhādō* (*ādō* being taken as equivalent to *anta*) is the *antu*, and the sixth day is the end (*antu*). 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. *Ayam ha yena* (10, 65, 4-6) is the triplet which serves as a setting, for in its words, *scar marutalā jitam* there is an *anta*, *jita* is an *anta*.¹³ These verses are in the *Gâyātrī* metre; the *Gâyātris* 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 *Gâyātrī* metre.

The verses, *revatīr na sadhamāde* (1, 30, 13-15), and *revān id* (8, 2, 13-15) form the *Raivata Prishtha* (the *Raivata Sāma*), which is used on a *Brihat* day, to which the sixth day belongs. The verse *yad vārāna* is the invariable *Dhāyā*. By "*trām iddhi harāmāhē*" (6, 46, 1-2) which follows the *Dhāyā*, the *Hotar* returns all to the womb of the *Brihat Sāma*; for this is a *Brihat* day according to its position. *Indram id decatātaya* (8, 3, 5-6) is the *Sāma* *Pragātha* which has the characteristic of *nirṛita* (has a consonance).¹⁴ *Tyam ū shu rūjinam* is the invariable *Tārکشya*.

¹¹ This is *Marutvān no bhavāt indra āti*

¹² In the present state of the *Saṁhitā* it is incorporated with another one.

¹³ This appears to be an error, the form *ant* is to be sought in *marutalā*.

¹⁴ Because in every pada there is the word *Indra*, the repetition of which resembles the sounding of a bell metal instrument.—*Sāy*.

13.

(The remainder of the Nishkevalya Shastra and the Shastras of the evening libation.)

Endra yāhy upa nah (1, 130) is the Paruchhepa hymn, in the Atichandāh metre, comprising seven padas. *Pra gha no asyu* (2, 15) is the hymn whose several verses have the same refrain.¹² In the hymn *abhūr eko royipate* (6, 31), the words occur (verse 5) *ratham ātishṭha tuvinimna bhīmam*; in it the word *sthā* "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. *Upa no haribhiḥ stutam* (8, 82, 31-33) is the setting which has the same refrain. It is in the Ghyatri 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 tyañ devam Savitāram* (Vaj. Sañh. 4, 25) is the beginning of the Vais'adeva Shastra, in the Atichanda metre. *Tut Savitur varenyam* (3, 62, 10-11) and *doṣhō ngāt* form the sequel, because *gata*, i. e. gone, signifies an end, which is a characteristic of the sixth day.

Ud u shya devaḥ savitā savāya (2, 38) is the (Nivid) hymn for Savitar; the words therein, *s'as'rattamam tadapa vahnir asthāt*, contain an *anta*, for *sthita*, i. e. standing is an *antu*.

Katarā pūrtā (1, 185, 1) is the (Nivid) hymn for Dyāvāprithivī, whose verses have the same refrain.¹³

Kim u s'reshṭhaḥ kiñ yavishṭhō (1, 161) and *upa no vājā adhvaram ṛibhukshu* (4, 37) form the Arbhavam

¹² This is *mada indra chakdra*.

¹³ This is *dyāvā rakshatam prithivī no abhūt*.

Narā'saṁsam hymns, in which the term "three" occurs, being a characteristic of the third day.

The two hymns *Idam itthā rūdram* (10, 61), and *ye vajnena dakshinayā samuktā* (10, 62) form the Vais'adeva (Nābhānedishṭha) hymns.

14.

(The story of Nābhānedishṭha, the son of Manu.)

He recites the Nābhānedishṭham. Nābhānedishṭha was a son of Manu, who was given to the sacred study (after his investiture in the house of his Guru);¹⁴ 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 adjudicator¹⁵ 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 Angirasah 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 (abovementioned, 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,¹⁶ 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,

¹⁴ This is the meaning of the term *brahmacharyam vasantam*.

¹⁵ *Nishkṛdos*

¹⁶ This is the translation of *sattrā-parivṛtṣepam*.

"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 Brāhmana, belongs to thee." When he was putting all together (the thousand pieces), a man clothed in a blackish (dirty) dress²⁰ alighted and approaching him, said, "This is mine; I have left it here." He answered, "The Angirasaḥ 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 Nābhānedishtha 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.

²⁰ Skt. says that according to another Śākhā, this man is Rudra, the master of cattle.

15.

(On the auxiliary Shastras at the evening libation, Nābhānedishtha, Vālakhilyā, the Sukīrti hymn, Vṛishākapi, and Evayāmarut. The Agnimūrta Shastra of the sixth day. See 6, 27-30.)

The Hotar ought to repeat those Shastras which are called the accompaniments (of the others on the sixth day), viz. the Nābhānedishtham, Vālakhilyā, Vṛishākapi and Evayāmaruta only as auxiliaries (to the Vaisvadeva-Shastra). If the Hotar foregoes only one of them, (these additional Shastras) the sacrificer will lose something. If he foregoes the Nābhānedishtham, then the sacrificer will lose his semen; if he foregoes the Vālakhilyā, then the sacrificer will lose his breath; if he forgoes the Vṛishākapi, the sacrificer will lose his soul, and if he foregoes the Evayāmarutam, then he will turn the sacrificer out of his divine and human position. By means of the Nābhānedishtham, he (the priest) poured the semen into the sacrificer; by means of the Vālakhilyā verses he transformed them (to make an embryo). By means of the hymn²¹ by Sukīrti, the son of Kakshīvat, 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 Sukīrti hymn), then the Hotar imparts to the sacrificer the faculty of walking by means of the Evayāmaruta 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 kṛishnam ahar arjunam (6, 9, 1-3) is the beginning of the Agnimūrta Shastra, because *ahas*

²¹ *Apa prācha Indra* (10, 131).

ahas is a repetition, and a consonance, which is a characteristic of the sixth day. *Madhro vo náma mārutam yajatrā* (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.

Jātavedase sunavāma (1, 99, 1) is the invariable Jātavedās verse. *Sa prānathā sahasā* (1, 96, 1) is the (Nivid) hymn for Jātavedās, 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 *dhūrayan*,²² i. e. they may hold, just as one ties and unties successively the ends of a cord,²³ 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, *yukta, ratna, ās u, piba*, the deity mentioned in the first pada, the allusion to this world (earth), *jāta, anirukta, karishyat* (future), these are the characteristics of the seventh day.

²² It is in the last pada of all verses of this hymn.

²³ In order to make of them a large ring.

Samudrād ūrmim (10, 123, 2) is the Ajya hymn. Here is something hidden (*aniruktam*, 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 (Shashtra) of the seventh day. From the Yajna (sacrifice) only, the Hotar thus extends the sacrifice,¹ 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 Dars'apūnamāsa Ishji) they cause to drip upon the pieces of sacrificial food drops of melted butter (*ājya*), in order to make them hot again² 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 Shashtra 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 Shashtra consists of the following mantras: *ā vāyo bhūsha* (7, 92, 1), *prayābhir yāsi* (7, 92, 3), *ā no niyudbhik s'alinir* (7, 92, 5), *pra sotā jiro adhvarashv asthāt* (7, 92, 2), *ye vāyava indra māda nāsa* (7, 92, 4), *yā vām s'atam* (7, 91, 6),³ *pra yad ram Mitrāvaruṇā* (6, 67, 9-11), *ā gomatā nāsatyā* (7, 72, 1-3) *ā no deva s'avasā* (7, 30, 1-3), *pra vo yjñeshu* (7, 43, 1-3), *pra kshorasā dhūyasā* (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 again. 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 *pratyabhigdhāyanam*.

³ These six verses form two triplets; they all are so called *clapd-tinis*, and constitute the two triplets for Vāya and Indra respectively, which are always required at the Pra-uga Shashtra.

seventh day, *ā* and *pra*, contained. They are in the Trishtubh metre, because this is the metre at the morning libation during the (last) three days.

A *trā ratham yathotaya* (8, 57, 1-2), *idam vaso sutam andah* (8, 2, 1-2), *Indra nedliya ed ihi* (Vāl. 5, 5-6), *praitu Brahmanaspatir* (1, 40, 3-4), *Agnir netā* (3, 20, 4), *tvam somu kratubhih* (1, 91, 2), *pinranty apaḥ* (1, 64, 6), *pra ra indrāya brihate* (8, 78, 3) are the extension (of the Marutvatiya Shāstra) of the seventh day, identical with that of the first.

In the hymn, *Kayā s'ubhā savayas'ih* (1, 165) (9th verse) in the words *na jāyamāno nas'ate na jāta* the term *jāta* occurs, which is one of the characteristics of the seventh day. This is the *Kayās'ubhiya* hymn which effects unanimity (among people) and prolongs life. By means of it Indra, Agastya, and the Maruts became (unanimous). By reciting the *Kayās'ubhiyam* hymn, the Hotar produces unanimity. But it bears upon the prolongation of life also. Who desires that, may have repeated the *Kayās'ubhiyam*. 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* (1, 52) contains (in the second pada of the first verse) the words *atyañ na rājam havanasyadañ ratham*, the term *ratha*, i. e. carriage, being a characteristic of the seventh day. It is in the Jagatī metre, for the Jagatī is 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 Jagatī.

The hymns representing cohabitation are now repeated; they are in the Trishtubh and Jagatī metres. Because cattle is represented by cohabitation and

the Chandomās⁴ are cattle and calculated for obtaining cattle. *Tvām idhī havāmahe*, and *tvam hy ehi*

⁴ The Chandomāḥ are three peculiar Stomas, which are required on the three last days of Navarātra, or the seventh, eighth, and ninth days of the Dvādasāha and the name of those three days themselves. They are minutely described in the Tāndya Brāhmaṇam 3, 8-13. These Stomas are, the twenty-four-fold (*chaturvīṃśa*), the forty-four-fold (*chaturśchatvāriṃśa*), and the forty-eight-fold (*astīśchatvāriṃśa*). The verses required for chanting the Chandomāḥ on the three last days of Navarātra are (according to the *Udgātri prayoga* of the Dvādasāha) all put together in the second part of the Śāmaśāntihikam, commencing with the second Artha of the fourth Prapāṭhaka (*pra havyam uśancon*), and ending with the fifth Prapāṭhaka (with the verse *Yunhekvā hi keś'ind havi*). The order is, on the seventh day all Śāma 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 enumerated. There is here no change of the Stomas according to the libations, as it is in the Agnistoma and the cognate sacrifices. That Stoma, in which the first Stotram (the Bahish-pavamāna) is chanted, remains in force for the whole day. The Bahish-pavamāna of all three days, generally contain as many verses as the Stoma has members. So, for instance, the Bahish-pavamāna of the seventh day consists of 24 verses (Śāmaveda II. 406-88), for the twenty-four-fold Stoma is reigning during this day; the Bahish-pavamāna of the eighth day consists of forty-four verses (Śāmaveda II. 534-07), for the Stoma reigning during this day is the forty-four-fold, &c. The four Śāmāna which follow the Bahish-pavamāna Stotras at the midday libation are called *ājyāni*, the four which follow the Pavamāna Stotras at the midday libation, go by the name of *Prishthāni*, and the four which follow the Arbhiya-pavamāna Stotra at the evening libation are called *ukthāni*. Now the *ājyāni*, *prishthāni* and *ukthāni* 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, Nāudhassa, and Kāleya Prishthā at the Agnistoma. 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 contains, for instance, eight verses, in three divisions, in the following order:—

I. *a*—*a*, 3; *b*, 4; *c*, 1. II. *a*—*a*, 1; *b*, 3; *c*, 4. III. *a*—*a*, 4; *b*, 1; *c*, 3.

In the forty-four-fold Stoma the repetitions are arranged in the following way:—

I. 15—*a*, 3; *b*, 11; *c*, 1. II. 14—*a*, 1; *b*, 3; *c*, 10. III. 15—*a*, 11; *b*, 1; *c*, 3.

cherave (8, 50, 1-2) form the Brihat Prishṭha on the seventh day. The same Prishṭhas take place as on the sixth day. The Vairūpam (Sāma) belongs to the Rathantaram; the Vairājam to the Brihat; the Sākvaram to the Rathantaram, and the Raivatam to the Brihat. Therefore (because the Raivatam representing the Brihat was chanted on the sixth day) the Brihat Prishṭha 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 rārāna is the immovable Dhāyyā. By the subsequent recital of the Rathantaram *abhi trā s'ūra nonumaḥ* the Hotar brings all back to the womb; for this is a Rathantara day according to its position. *Pihā sutasya rasinaḥ* (8, 3, 1-2) is the Sāma Pragātha, which has *piba*, one of the characteristics of the seventh day. *Tyam ú shu rájinam* is the invariable Tārkshya.

17

(The remainder of the Nishkevalya Shastra. The Shastras of the evening libation.)

Indrasya nu víryāni (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. 10—*a*, 1; *b*, 3; *c*, 13. III. 16—*a*, 13; *b*, 1; *c*, 3.

The forty-eight-fold Stoma is the last of the Stomas; thence it is called *anta*. The Chandomās are said to have the animal form. According to the Tāndya Brāhm. (3, 8) the animals have eight hoofs, thence are eight verses required in each turn when the twenty-four-fold Stoma is made; or they are said (3, 12) to consist of sixteen places; thence are sixteen verses in each turn required when the forty-eight-fold Stoma is made.

in the Trishṭubh metre. By means of the pādas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Abhi tyam mesham purukūtam (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 Nivid is to be placed in it.

These hymns representing cohabitation are now repeated, which are in the Trishṭubh and Jagati metres; because cohabitation represents cattle, and the Chandomās represent cattle; (this is done) in order to obtain cattle.

Tat sarītaḥ vrinīmahe (5, 82, 1-3), *adya no deva Sarītar* (5, 82, 3-5) are the beginning and sequel of the Vaisvadeva Shastra in the Rathantara days, on the seventh day. *Abhi trā 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.

Pretām yajnasya (2, 41, 19) is the (Nivid) hymn for Dyāvāprithivī, which contains the word *pra*. *Aśam dēvāyājamana* (1, 20) is the (Nivid) hymn for the Ribhus, which contains the word *jan*, to be born.

He repeats now the verses, consisting of two pādas, commencing *áyáhi ramasā saha*, (10, 172, 1); for man has two feet, and animals have four; animals are represented by the Chandomās. (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 agne duro (1, 14) is the (Nivid) hymn for the Visvedevāḥ, which has the characteristic *á* of the seventh day. It is in the Gāyatri metre; for

* He makes him obtain them.

the third libation is headed by the Gâyatri during these three days.

Visvânaro *ujjimat* is the beginning of the Agni-mâruta Shastra, which contains the word *jan* to be born. *Pra yad vas trishṭubham* (8, 7) is the (Nivid) hymn for the Marutas, which has the word *pra*. *Jâtavedâse sunavâma* (1, 99, 1) is the invariable Jâtavedâs verse. *Dûtam ro visvavedasam* (4, 8) is the (Nivid) hymn for Jâtavedâs, where the name (Jâtavedâs) is not explicitly mentioned (only hinted at). All these are in the Gâyatri metre; for the third libation on these three days is headed by the Gâyatri.

18.

(The characteristics of the eighth day. The Shastras of the morning and midday libations.)

Neither the words *â* nor *pra*, but what is "standing" is the characteristic of the eighth day; because the eighth is identical with the second. The characteristics are, *ûrdhva*, *prati*, *antar*, *vrishan*, *vrithan*, the mentioning of the deity in the middle pâda, an allusion to the airy region, twice the name Agni (in the same pâda), the words *mahad*, *vihûta*, *punar*, the present tense.

Agnim ro deram agnibhih (7, 3) is the Ajya of the eighth day; because it contains twice the word *agni*. It is in the Trishṭubh metre; for the Trishṭubh is the leading metre at the morning libation during these three days. The Pra-uga Shastra is composed of the following verses: *Karid anga namasâ* (7, 91, 1), *pivo annân* (7, 91, 3), *uchhan ushanh* (7, 90, 4), *usântâ dûtâ* (7, 91, 2), *yâvat taras* (7, 91, 4-5), *prati vâm sîra udite* (7, 65, 1-3), *dhenh prathasya* (3, 58, 1-3), *Brahmâna indropa* (7, 28, 1-3), *ûrdhro agnih sumatim* (7, 39, 1-3), *uta syâ nah sarasvnti* (7, 95, 4-6). In these verses are the characteristics

prati, *antar*, *vihûta*, *ûrdhrai* contained; they are in the Trishṭubh metre, which is the leading metre at the morning libation on these three days.

The extension (of the Marutvatiya Shastra) consists of the following verses: *Visvânarasya vaspatis* (8, 57, 4), *Indra it Somapâ ekah* (8, 2, 4), *Indra nediya ed ihi* (Vâl. 5, 5-6), *uttishṭha Brahmanaspate* (1, 40, 1-2), *agnir netâ, tvam Soma kratubhih, pivanty apo, brihad indrâya gâyata*. This Shastra is identical with that of the second day.

Now follow the *Mahadvat* hymns, i. e. such ones as contain the word *mahat* great. (These are) *sânsâ mahâm* (3, 49), *mahus'chit tram* (1, 169), *pibâ somam abhi yam* (6, 17, in the words *ûrvam garyam mahi*), *mahâm indro nriyat* (6, 19). This hymn is in the Trishṭubh metre; by means of its pâdas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

Tam aya dyâvâ prithivî (10, 113) is a *mahadvat* hymn also; for in the second pâda of the first verse the word *mahimâno* 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 Trishṭubh and Jagati metres, for cattle is represented by cohabitation, and for obtaining cattle, the *mahadvat* hymns are repeated. The air is *mahad*; in order to obtain the airy region, five hymns (there are five, four in Trishṭubh, and one in Jagati) are required. For the Pañkti metre comprises five pâdas, the sacrifice belongs to this metre, cattle belong to it; cattle is represented by the Chandomâs.

Abhi trâ s'ûra nonumah, and *abhi tvâ pûrvapitaye* form the Rathantaram Prishtham of the eighth day. *Yad râvâna* is the invariable Dhâryâ. By *trâm iddhi harâmahe* all is brought back to the womb;

for this day is a Bârhata day according to its position. *Ubhayañ sṛṇarachecha* (8, 50, 1-2) is the Sâma Pragâtha; the meaning of *ubhayam*, 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 ūshu rājinam* is the invariable Tûrkshya.

19.

(The Mahadvat hymns of the Nishkvalya Shastra.
The Shastras of the evening libation.)

The five Mahadvat hymns are, *apūrvyâ purut-amāni* (6, 32), *tām su te kirtim* (10, 54), *tvam mahān Indra yo ha* (1, 63), *tvam mahān indra tubhyam* (4, 17). These (four) hymns are in the Trishṭubh 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. *divas'chid asya varimā* (1, 55), which contains in the words, *indram na mahnū* the term *mahat* great. For obtaining cattle these Mahadvat hymns are repeated. The air is *mahat*, and for obtaining the airy region two times five hymns must be repeated. Because a Pañkti (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 Virāt, Virāt is food, cattle are food, the Chandomās are cattle.

Vis'vo devasya netus (5, 50, 1), *tat savitur varenyam ā vis'vederam saptatim* (5, 82, 7-8), are the beginning and sequel of the Vais'vadeva Shastra. *Hiranyapāṇim ūtaye* (1, 22, 5-7) which contains the word *ūrdhva*, is the (Nivid) hymn for Savitar. *Mahi dyāuh ṛrithivi chana* (1, 22, 13-15) is the (Nivid) hymn for Dyāvū-ṛrithivī, which contains the word *mahat*. *Yurūd*

Sdy.—The five Mahadvat hymns of the Marutvatya, and the five of the Nishkvalya Shastras are to be understood.

pitara punar (1, 20, 4-8) is the (Nivid) hymn for the Ribhus, which has the characteristic word "*punah*."

Imā nu hām 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 mahat* (8, 72, 1) is the (Nivid) hymn for the Vis'vedevās, which contains the term *mahat*. These verses are in the Gâyatrī metre (except the Dvipāds), because the Gâyatrī is the leading metre at the evening libation during these three (last) days.

By *ritārānam raivānaram* (As'v. S'r. Ś. 8, 10), commences the Agnimāruta Shastra; because in the words *agnir raivānaro mahnū*, there is the word *mahat* contained. *Kṛiṣam vah s'ardho mārutam* (1, 37) is the (Nivid) hymn for the Marutas; because it contains (in the fifth verse) the word *varridhe*, which is a characteristic of the eighth day.

Jātaveduse sunarūma is the invariable Jātavedās verse. *Agne mriṣa mahān asi* (4, 9) is the (Nivid) hymn for Jātavedās; it contains the characteristic term *mahat*. All these verses are in the Gâyatrī metre, which is the (leading) metre at the evening libation during these three (last) days.

FOURTH CHAPTER.

The ninth and tenth days of the Dvādas'āha. 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 Trishṭubh. (Sdy. in his Commentary on the Saṁhitā.)

the third, viz. *as'ra*, *anta*, *punarāvrittam*, *punar-nirvṛttam*, *rata*, *pariyasta*, the number three, *antarūpa*, the mentioning of the deity in the last pada, an allusion to that world, *s'uchi* splendour, *satya* truth, *ksheti* to reside, *gata* gone, *oka* house, the past tense.

Aganma mahā namuś (7, 12, 1) is the Ajya hymn of the ninth day, because it contains the word "gone" (in *aganma* we went), it is in the Trishṭubh metre.

The Pra-uga Shastra consists of the following verses: *pra virayā* (7, 90, 1), *te ta satyena mananā* (7, 90, 5), *divi kshayanta* (7, 64, 1), *ā vi'sra rārā* (7, 70, 1-3), *ayam soma indra tubhyam sunva* (7, 29, 1-3), *pra Brāhmaṇo* (7, 42, 1-3), *Sarasvatim devayan-to* (10, 17, 7-9), *ā no divo brihatah* (5, 43, 11-13), *Sarasvaty abhi no* (6, 61, 14-16). These verses have the characteristics, *s'uchi*, i. e. splendour; *satya*, i. e. truth; *ksheti*, i. e. residence; *gata*, i. e. gone; *oka*, 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 Marutvatiya Shastra) is the same as on the third day. The five hymns representing cohabitation which contain the characteristics of this day, and represent cattle, are, *Indra srāhā pibatu* (3, 50); *srāhā* here is an *anta*; *gāyat sāma nabhanyam* (1, 173), which contains an *anta* in the word *sva*; *tishṭhā hari ratha* (3, 35), which contains an *anta* in *sthā* to stand; *ima utrā purutam-asya* (6, 21), which contains an *anta* in *rathestha*. These four are in 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) cohabitation. For cattle is cohabitation; the Chandomās are

cattle. (This is done) for obtaining cattle. Five (such) hymns are repeated. For the Pañkti consists of five pūdas; the sacrifice has the nature of the Pañkti, and so have cattle (also); the Chandomāḥ are cattle; (this is done) for obtaining cattle.

Trām iddhi hurāmahe and *trām hyehi chrave*, form the Brihat Prishtha. *Yad vārāna* is the invariable Dāyyā. By *abhi trā s'uru nonumo* all is brought to the womb, because the ninth day is a Rathantara day according to its position. *Indra tridhātu s'araṇam* (6, 46, 9-10) is the Sāma Pragūtha containing the characteristic "three." (The Tūrkshya just as on the other days.)

21.

(The remainder of the Nishkeralya 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 tve jagmur* (6, 34), which contains the word "gone;" *kudā bhuvan* (6, 35) which contains the word "kshi" to reside (in *kshayanti*), which is an *antarūpa*, "he resides, as it were, gone to an end (having gained his object)," *ā satyo yūtu* (4, 16) which contains *satya* truth, *tat ta indriyam paramam* (1, 103), which contains an *anta* in the word "paramam" i. e. highest. *Ahaṁ bhurañ* (10, 48, 1), which contains an *anta* in *jayāmi*, I conquer.¹

The commencement and sequel of the Vais'vadeva Shastra is, *tat Savitur vṛinīmahe*, and *adyā no dera Savitar*. (The Nivid) hymn for Savitar is *doshō āgāt* (?) The (Nivid) hymn for Dyāvāprithivī is, *pravām mahi dyāvī abhi* (4, 56, 5-7).

¹ For the sentences here omitted in the translation (they are only repetitions) see 5, 19.

Indra ishe dadātu nah (8, 82, 34), *te no ratnāni* (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words *trīr ā sapṭāni* (1, 20, 7) contain the characteristic "three." *Babhrur eko nishunh* (8, 29) is the Dvipadā. By repeating a Dvipād, the Hotar puts the two-legged sacrificer among the four-legged animals. *Ye triṃśati trayas para* (8, 28) is the (Nivid) hymn for the *ris'vedevāh*, because it contains the term "three." *Vaisrānaro na ūtaye* (As'v Sr. S. 8, 11) is the Pratipad of the Agnimūrta Shastra; it contains the term *parāvatah*, which is an *anta*.

Maruto yasya hi kshaya (1, 86) is the (Nivid) hymn for the Marutas. It contains the term *kshi* to reside, which is an *antarīpam*; for one resides, as it were, after having gone to a (certain) object.

The (Nivid) hymn for Jātavedis is, *prāgnaye vācham iraya* (10, 187) (each verse of which ends with) *sa nah parshad ati dvishah*, 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 pūda 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 Gāyatri metre; for the Gāyatri is the (leading) metre at the evening libation during the three (last) days.

22.

(To what the different parts of the Dvādas'āha are to be likened. The tenth day.)

The six Prishṭha days (the six first in the Dvādas'āha) 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 Prishṭha 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 Prishṭha 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 Prishṭha 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,"² 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 (*jmt-nisālā*).³ That one of the priests, who should know this invocation offering (*āhuti*), 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;⁴ may Agni carry it (the sacrifice) up! Svāhā!⁵ may he take it up!"

When he says, "be happy here," then he makes happy (joyful) all those (sacrificers) who are in this

² This is a very common superstition spread in Europe; not to speak, for instance, on finding some treasure in the earth. Śāy. explains *arored* by "to blame;" but this is not required, and is not good sense.

³ To make Homa.

⁴ All that you have, all your possessions may be upheld and remain in the same prosperous state. Digitized by Google

⁵ 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 Itathantaram Sāman is to be understood, and by "Svāhā! 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 Agnīdhra. 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, Svāhā!" 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 Udgātṛis) go from thence (the Agnīdhriya fire) and proceed to the Sadas (a place in the south-east of the Uttaravedi) all walking each in his own way, in this or that direction. But the Udgātṛis walk together. They chant the verses (seen) by the Queen of the Serpents (*Sarpa-rājñī*); because the earth (*īyam*) is the Queen of the Serpents, for she is the queen of all that

moves (*sarpāt*). She was in the beginning without hair, as it were (without trees, bushes, &c.) She then saw this mantra, which commences, *īyam gāuh prīś'nir akramīt* (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 Udgātṛis, Prastotar, Udgātṛar, and Pratihartar, 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 a knowledge obtains children and cattle.

The Hotar now sets forth the Chaturhotri mantras; he repeats them as the Śāstra accompanying the Stotram (the chanting of the verses just mentioned) by the Udgātṛis. The sacrificial name of the deities in the Chaturhotris 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 Udgātṛar; but the Udgātṛar 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 Udumbara tree (which is at the sacrificial compound behind the seat of the Udgâtar) with their hands, thinking, "I touch food and juice;" for the Udumbara tree represents juice⁷ and food. At the time that the gods distributed (for the earth) food and juice, the Udumbara tree grew up; therefore it brings forth every year three times ripe fruits. If they take the Udumbara 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

⁷ The sap of the Udumbara tree is to be understood. It grew out of the food scattered by the gods on the earth.—*Sâg.* compare 7, 32.

what is required, all that may go (be taken away) to (our) father, who is Prajâpati," they recommence speaking. For all creatures are born after Prajâpati (he being their creator). Prajâpati, therefore, is the shelter from (the evil consequences of) what is deficient, or in excess (in his creatures); and thence these two faults do no harm to the sacrificers. Therefore all that is deficient or in excess with them who have this knowledge, enters Prajâpati. Thence they should commence speaking by (repeating) this (mantra).

25.

(The Chaturhotri mantras. The bodies of Prajâpati. The Bruhmodyam. 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 *âhîra* (at this occasion, and not *s'onsâcôm*). The Adhvaryu then responds "Om, Hotar! *tathâ* 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 Barhis (seat) was thought!
- (5) Their Agni was understanding!
- (6) Their Agnidhra was reasoning!
- (7) Their offering (*havis*) was breath!
- (8) Their Adhvaryu was the Sûman!
- (9) Their Hotar was Vâchaspati!
- (10) Their Maitrivaruna (*ṛṇa-vakîâ*) was the mind!
- (11) They (sacrificers) took (with their mind) the Graha!
- (12) O ruler Vâchaspati, 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 Prajâpati for their master, gained, the same we shall gain!"⁸

The Hotar now reads the *Prajâpati 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" *Īsoma*, 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 (apīrvā), 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 Prajâpati make up the whole Prajâpati. On the tenth day one reaches the whole Prajâpati.

They now repeat the *Brahmodyam*.⁹ "Agni is

⁸ Heaven-world. The gods ascended to heaven by sacrifice. The same is the object of the sacrificers. This is the *Grāha mantra*, recited by the Hotar. Now follow the *Prajâpati tanu* mantras, and the *Brahmodyam*. There are twelve *Prajâpati tanu* mantras; they are repeated by pairs, every time two.

⁹ That is, what Brahmins ought to repeat. It begins with the words, *Agnir grihapatiḥ* and ends with *vrātama*. This *Brahmodyam* is no proper mantra, but a kind of *Brahmanam*, or theological exposition. However the whole is repeated by the Hotar as a mantra. See the whole of it also in the *As'v. Br.* 8. 8, 13.

"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 suc- "ceeded, we have succeeded!"

FIFTH CHAPTER.

(The *Agnihotram*. On the duties of the *Brahmā* 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 *Grihapatya* 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

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*, i.e. has to establish the three sacred fires, (*Grihapatya*, *Iśakshipa*, and *Ahavaniya*). This ceremony is called *Agnyādhāna*. The performers of these daily oblations are called "*Agnihotris*." They alone are entitled to bring the *Iśakṣi* and *Soma* sacrifices. There are up to this day *Agnihotris* in the *Dekhan*, 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 Vāyu. What is being milked belongs to the As'vins. What has been milked, belongs to Soma. What is put on the fire to boil belongs to Varuṇa. What bubbles up (in boiling) belongs to Pūshan. 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 Savitar. What is seized (and placed in the vessel) belongs to Viṣṇu. What is placed (on the Vēdi) belongs to Bṛhaspati. The first offering is Agni's, the latter portion is Prajāpati'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 Agnihotrī,* 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

The cow herself is called Agnihotrī.

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 Varuṇa 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 Prāyas'chitta (penance).

If the cow of an Agnihotrī, 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 *ṣiṣāv'sād bhagavati* (1, 164, 40) is to be repeated. This is the Prāyas'chitta.

If the cow of an Agnihotrī which is joined to her calf moves during the time of being milked, what is the Prāyas'chitta? Should she in moving spill (some milk) then he 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 meaning of the sentence : अग्निं च ददाते दानं च : thi- (substitute) is to be offered (completely) even including the *śradhā*. This is the formula : अग्निं च ददाते दानं च : "I offer (this) in faith (as a believing one)."

This is the *Prāyāścitta*. 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 *Dakṣiṇā*. The *Asvina Shāstra*, *Mahāvratā*, and *Agnichayana* 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 *Dakṣiṇā* (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 Shāstra* (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 *Shāstra*).

By (thus) repeating every day "*Vāch*" the *Asvina Shāstra*⁴ 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 *Mahāvratā*⁵ ceremony. By using (a term equivalent to) *prāṇa* 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 *Mahāvratā* (*Shāstram*) 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 (1-40) 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*

⁴ The *Asvina Shāstra* is required at the commencement of the *Gavām ayanam*, when making *Atirātra*. See 4, 17-11. The author of our *Brāhmayam* here tries to find out some resemblance between the performance of the evening *Agnihotram*, and the *Asvina Shāstra*. He finds it in the circumstance, that this offering belongs to *Agni* and the *Asvina Shāstra* commences with a verse addressed to *Agni* (4, 7). Having thus obtained the commencement of the *Shāstra*, he must find out also the *pratigara* or response which belongs to every *Shāstra*. This he discovers in the formula: *vāchā tad hotra* which the *Agnihotri* repeats as often as the offering is taken out for being sacrificed.

⁵ This concludes the *Gavām ayanam*. See the note to 4, 12. The resemblance between the *Mahāvratā* and the morning *Agnihotram* is found by our author in the following points: The morning *Agnihotram* belongs to *Aditya*, and the *Nishkeralya Shāstra* of the *Mahāvratā* commences with a mantra addressed to the same deity. The *Pratigara* he finds in the mantra, *ayam ayanam pāṇe roṣe omāsu* which the *Agnihotri* repeats as often as he eats the remainder of his offering.

lasting all the year (and) with Agni Chitya* (the hearth constructed at the Chayana ceremony).

29.

(Whether the morning oblation of the Agnihotri is to be offered before or after sunrise.)

Vṛiṣaś'ushma, the son of Vataṇata, the son of Jātukarna, said, "We shall tell this to the gods, that they perform now the Agnihotram, 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 Pitaras (ancestors), that the Agnihotram, which was performed on both days, is now performed every other day."

The Agnihotram performed every other day is performed at evening after sunset, and at morning before sunrise. The Agnihotram performed on both days is performed at evening after sunset, and at morning after sunrise. Therefore the Agnihotram is to be offered after sunrise. For he who offers the Agnihotram before sunset, reaches in the twenty-fourth year the Gâyatri world, but if he brings it after sunrise, in the twelfth. When he brings the Agnihotram 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-

* At each Atrātra of the Gavāṃayanam the so-called Chayana ceremony takes place. This consists in the construction of the Uttārā Vēdi (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 flesh and Soma to be given. The whole ceremony is performed by the Adhvaryu alone.

fore the Agnihotram is to be brought after sunrise. He who sacrifices after sunset at evening, and after sunrise in the morning, brings the offering in the lustre of the day-night (Ahorātra). For the night receives light from Agni, and the day from the sun (Aditya). By means of this light the day is illuminated. Therefore he who sacrifices after sunrise, performs the sacrifice only in the light of Ahorātra (that is, he receives the light only once, instead of twice, the offering brought before sunrise belonging to the night, and being illuminated by Agni, not by Aditya).

30.

(Several stanzas quoted regarding the necessity to bring the Agnihotram 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 Sāmāns Brihat and Rathantaram, and subsists through them. The wise man, after having established the sacred hearths (the Agnihotri), shall bring a different sacrifice at day, and a different one at night (i. e. devoted to different deities)."

The night belongs to the Rathantaram, the day to the Brihat. Agni is the Rathantaram, Aditya the Brihat. Both these deities cause him to go to the heaven-world, to the place of splendour (bradhna), who with this knowledge sacrifices (the Agnihotram) 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" (*ekātithih*) he is it
"who lives among the sacrificers." The man who

¹ Śāyana makes the following remarks on this rather obscure stanza :

पुनः कदाचित्पुनर्वापि उवाचपुनरे कश्चित्पुनरे विचक्षेयलक्षण-
वशात् तत्राद्य उवाचपुनराद्येवमीमांसे इत्यर्थः अकारः । तद्विषय-
वशात्पुनरेवमाद्य विधानि पञ्चमूकानि नैवानुपपन्ना प्रत्यवाय-
वर्तमाना भवन्ति ॥ पापवर्जिते पुनरे विनियमनवशात् छन्दसो
यः प्रत्यवायः पापिनः पुनरेव उवाच पापं स्वीकृत्यते । यः प्रत्यवायः
वार्धकाद्ये मूढे उमान्मत्त एवातिथेर्देशिकस्यापरोक्षमेव । प्रत्य-
वायः सर्वे प्रत्यवाय वर्तमाना विचक्षेय एति मन भूयादित्येव इत्यर्थः ।
अत्राद्येषु अपविष्टो मादृशः पुनरेव छेदकोटो भूया विद्यान्वय-
वशात् चेत् उ पुनर् अनेनैव पापवर्जिते पुनरेव विनियमनवशात् अति
निश्चयान् पापेनाभिज्ञमनपवादं कुर्यात् । तथैव च विद्याप्राप्त-
वार्धकाद्ये मूढे उमान्मत्त एकातिथिपञ्चमूकानि भोजनमद्वयं वि-
द्यात्वेन ॥

The stealing of *bīḍni*, 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, charge an innocent man with it. The forms *abhiṣṭit* and *apahṛat* have evidently the sense of a future tense, as is the case in other instances also. The stanza in question appears to be very old, and was hardly intelligible even to the author of our *Bṛahmaṇṣam*. He means by *ekātithih* "the one guest," the sun, which according to the context, cannot have been the original sense.

thinking, it is enough of the Agnihotram, does not
sacrifice to this deity (Aditya), shuts him out from
being his guest. Therefore this deity, if shut out,
shuts such an Agnihotri out from both this world and
that one.

Therefore he who thinks, it is enough of the Agni-
hotram, may nevertheless bring sacrifices. Thence
they say, a guest who comes at evening is not to be
sent away. It happened that once a learned man,
Jānuśruteya, a resident of a town (a *Nagari*), said
to an *Aikūdas'āksha*, a descendant of *Munṣṭantu*,
"we recognise from the children whether one brings
the Agnihotram with or without the proper know-
ledge." *Aikūdas'āksha* had as many children as
are required to fill a kingdom. Just as many
children will he obtain who brings the Agnihotram
after sunrise.

31.

(*The Agnihotram is to be offered after sunrise.*)

In rising the sun joins his rays to the *Ahavanīya*
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 Agnihotri 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. He who has this know-
ledge, 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 (*pranayati*). Therefore he is called *prāṇa* (breath). The offerings of him who knowing this, sacrifices after sunrise, are well stored up in this *prāṇa* (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 "*Bhūr, Bhuvah, Svar, Om! Agni is Light, Light is Agni;*" and the morning sacrifice by "*Bhūr, 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 must 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.)

Prajāpati 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, Vāyu 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 Vāyu, and the Sāmaveda from Aditya. He heated these Vedas,

in consequence of which three luminaries arose, viz. Bhūr came from the Rigveda, Bhuvah from the Yajurveda, and Svar from the Sāmaveda. He heated these luminaries again, and three sounds came out of them *ā, 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).

Prajāpati spread the sacrifice* (extending it), took it, and sacrificed with it. By means of the Rik (Rigveda), he performed the duties of the Hotar; by means of the Yajus, those of the Adhvaryu; and by means of the Sāman, those of the Udgātar. Out of the splendour (seed) which is inherent in this three-fold knowledge (the three Vedas), he made the Brahma essence.

Prajāpati offered then the sacrifice to the gods. The gods spread it, took it, and sacrificed with it, and did just as Prajāpati had done (regarding the office of the Hotar, &c.) The gods said to Prajāpati, "If a mistake has been committed in the Rik, or in the Yajus, or in the Sāman, in our sacrifice, or in consequence of ignorance, or of a general misfortune, what is the atonement for it?" Prajāpati answered, "When you commit a mistake in the Rik, you shall sacrifice in the Gārhapatya, saying *Bhūh*. When you commit one in the Yajus, then you shall sacrifice in the Agnidhriya fire⁹ or (in the absence of it as is the case) in the Havis offerings¹⁰ in the cooking fire (Dakṣiṇa Agni) saying, *Bhuvah*. When a mistake is committed in the Sāman, 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.

⁹ This is used only in the Soma sacrifices.

¹⁰ Such as the Darśapārṇayā jātī, Chāturmāsya jātī, &c.

mishap, then you shall sacrifice in the Ahavaniya fire, reciting all three words, *Bhūh, Bhuvah, Star*. These three "great words" (*vyāhṛiti*) 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 *Vyāhṛitis*, 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 (*mahāvadaḥ*) ask, "When the duties of a *Hotar* are performed by the *Rik*, those of the *Adhvaryus* by the *Yajus*, and those of the *Udgātār* 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 *Vāch*); but the *Brahmā* priest performs his duty by the mind only. Some *Brahmā* priests after having muttered the *Stoma-bhāgas*¹¹ when all arrangements have been made for

¹¹ The *Stomabhāgas* are certain *Yajus*-like mantras which are to be found in the *Brahmanas* of the *Sāmaveda* only (not in the *Yajus* or *Rigveda*). Each of these mantras consists of four parts: a) To what

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 *Brahman*, 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 *Upāms'u* and *Antaryāma* (*Grahas*) 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 *Śavitar* in honour of *Ṛjisa-pati*. The last (fourth) part is in all the *Stomabhāga* mantras the same. I give here some of these mantras, which are all to be found in the *Tāndya Brāhmaṇam* (1, 8-9). They commence:

- 1 (a) दक्षिणरश्मि (b) क्ष्वाय ना (c) क्ष्वं जिह्व (d) वसिष्ठश्चक्ष्मा
वृद्धस्तवे क्षुत
- 2 (a) त्रेतिरश्मि (b) चर्मणे ना (c) चर्मं जिह्व (d) वृष.
- 3 (a) अग्निरश्मि (b) दिवे ना (c) दिवं जिह्व (d) वृष.
- 4 (a) वसिष्ठरश्मि (b) अग्निरक्ष्वाय ना (c) अग्निरक्ष्मि जिह्व (d) वृष.
- 5 (a) विद्वद्वो ऽसि (b) वृद्धे ना (c) वृद्धिं जिह्व &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 Vashatkâra (at the end of the Yâjyâ 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 Brāhmā. He permits the chanters to chant.)

They say, When the sacrificer has the reward (*dakṣiṇā*) given to the Adhvaryu, he thinks, "this priest has seized with his hands my Grahya (Soma cups), he has walked for me, he has sacrificed for me." And when he has the reward given to the Udgâtar, 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 Anuvâkyûs, and the Yâjyûs, and repeated the Shastras." But on account of what work done is the Brāhmā 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 Brāhmā is the physician of the sacrifice (which is regarded as a man). Because of the Brāhmā priest performing his priestly function with the Brahma, 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 (Adhvaryu, Hotar, Udgâtar) do the other half. (The Brāhmā priests tell if any mistake has been committed

ted in the sacrifice, and perform the Prâyas'chittas, as described above.)¹¹

The Prastotar¹² says, after the order for chanting the Stotram has been given, "O Brāhmā, we shall now chant, our commander!" The Brāhmā then shall say at the morning libation, "Bhûr! 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,

¹¹ I have not translated the passage regarding the Prâyas'chitta to be performed by the Brāhmā priest if any mistake has been committed; for it is only a repetition from 5, 32.

¹² 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 Brāhmā and Maitravaruna, are contained in full in the As'val. S'r. S. (5, 2), and in the Sâuk. S'r. S. (9, 8). I here give the text from the As'v. S. :—

ब्रह्म कोषाजः प्रहाकरिणि कोषाद्यानिचञ्जितावनिचञ्जितो भूँर-
उद्भवतः चविमप्रवृत्ता इति जविष्या कुक्षनिदि प्रहा प्रातःउर्वे
भुव इति नाक्षत्रिद्वे हरिति तनीयचवने भूर्भुवः हरिचवदतः च-
विमप्रवृत्ता इत्यर्धमायिमावनाम्। कुतदेवेन जविष्या प्रवृत्ता कनच
कनच चदत। आयुषस्य कवे ना ज्ञान तनू पाप्माय ओरिनिनि
जविष्या मेवावदतः कुक्षनिद्वेः।

(When the Prastotar calls) "Brāhmā, we shall chant, O commander!" then the two priests (the Brāhmā and Maitravaruna) whose duty it is to allow (the chanters to sing) give their permission. The Brāhmā after having first muttered the words "bhûr, be 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 bhûr, bhuvah; and at the evening libation, svar (the remainder of the Japa being the same). Before all the Stotras which follow the Agnimûrta Shastra (which concludes the Shastras of the Agni-sukoma), that is to say, at the Uktiya, Sholas'li, Atintra sacrifices, &c. the Brāhmā mutters all the three great words (bhûr, bhuvah, svar), along with the remainder of the formula at the same time. The Maitravaruna, 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 he protect both bodies of the Sâman (the verses and the tune) Om!" says aloud "chant!"

¹¹ In the original, *Asatâ*, which is to be taken in the sense of a future.

he says, "Svar! filled with the thought of Indra, ye may sing."

At the time of the Ukthya or Atirâtra sacrifice, all the three great words, *Bhûr, Bhuvah, Svar*, are required. If the Brahmâ 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 Brahmâ priest connects the Udgitha (the principal part of the chant) with Indra. This saying of the Brahmâ means, "Do not leave Indra; filled with him, ye may sing." Thus he tells them.

SIXTH BOOK.

FIRST CHAPTER.

(On the offices of the Grâvastut and Subrahmanya.)

1.

(On the origin of the office of the Grâvastut.¹ The Serpent Rishi Arbuda.)

The gods held (once upon a time) a sacrificial session in Sarvacharu. They did not succeed in

¹ See also him about As'v. S'r. 8, 6, 12. 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 (dharma ceremony). He enters through the eastern gate, and passes on to the two Havirdhânas (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 (*akshadîra*) of the southern Havirdhâna, he throws off a stalk of grass held in his hand, which ceremony is called *nirasaanam* (it is performed often by other priests also). He then faces the Soma shouts assuming a peculiar posture. The Adhvaryu gives him a band (*ushnisha*) which he ties round his face. As soon as the Adhvaryu and his assistants take the Soma sprouts from below the *adhisharana* board (see the note to 7, 32), he ought to repeat the mantras over the Grâvânas which are now being employed for extracting the Soma juice. He commences with verses containing the term *su* to squeeze, or derivatives of it. The first is: *abhi trâ deva savitar* (1, 24, 3). After some more single verses follow the three principal Grâvâna hymns, viz. *praitir vadanta* (10, 14), *d va riâjasa* (10, 70), and *pra va grâvîna* (10, 175). The first and the last are said to have been seen by *Arbuda* the Serpent Rishi, the second by *Sarat Karpa*, one of the Serpent tribe also. These hymns very likely formed part of the so-called *Sarpaveda* or Serpent Veda (see the Gopatha Brâhmanam 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 Nivida 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 *Arbudodā Sarpañi* (at the sacrificial compound).

The King (Soma) made the gods drunk. They then said, "A poisonous serpent (*as'irish*...) 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) repents 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.

after these two hymns, the Grāvastut must repeat the so-called Pāramāni verses (Rigveda D.) He has to continue his recitation as long as the squeezing of the juice lasts, or he may go on till it is filled in the Grahā (4 of *graha grahānti*); he then must conclude with the last verse of the first Grāvya hymn. Besides this ritual for the Grāvastut another one is given by Asvalāyana, which he traces to Gārgādi.

* These mantras were the antidote.

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 Grāvanas. 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 Prajāpati 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

Through this son the Subrahmanyâ 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 Subrahmanyâ?

The name of the tune (Sâman) according to which it is chanted (or rather recited) is *Brahma'srî*, the metre is called *Saṃpât*, the Rishi is Aditya, and Indra is the deity.

At the so-called Agniṣṭut sacrifices, which open the Chaturdaśratra Sattras (sacrificial sessions lasting for a fortnight), (Asv. S'r. 8. 11, 2) the Subrahmanyâ calls Agni instead of Indra (Lātyay. 1, 4) according to Gautama, by the following formula:

अग्न आगच्छ देवितानां वृद्धमग्ने अग्नयेदे। विचयेन
अग्निरस ब्राह्मणमिरस जुवान् i. e. "Come, O Agni, with (thy) two red ones (horses), thou brightly shining, thou blazing in smoke, Jâtarasâs, thou wise! Aṅgiras! Brâhmana. (come) called," &c. In the concluding formula देवा ब्रह्म, अग्नयस्मिन्, is used instead of देवा According to Dhânanjaya the Subrahmanyâ formula for Agni runs as follows: अग्न आगच्छ देवितानां आगच्छ भरद्वाजस्य वरुषः

वृद्धो वातावच्छिद्यवधो आग्निरस. (the remainder as above) i. e. "Come, Agni! master of the red horses, goat of Bharadvâja, son of power, thou who ascendeest (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 Aṅgirasas, the latter by the Kusikas. Both gods are here called "Brâhmana." In later books Indra appears as a Kshatriya, and as a model of a king.

On the so-called Agniṣṭomya day of all sacrifices (in the Agniṣṭoma 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 Subrahmanyâ formula takes place. The Subrahmanyâ 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. (देवितोवचने) 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 Brâhmanas 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 Subrahmanyâ in all due form.

* Duke must be a 3rd person singular, as Śāy explains it.

One should answer, She is Vâch. For Vâch is Brahma, and Subrahma (good Brahma).

They ask, Why does one call him (the Subrahmanyâ priest) who is a male, a female? (They answer) Subrahmanyâ 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 Subrahmanyâ outside the Vedi, how is it that the duty of the Subrahmanyâ (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 Subrahmanyâ priest calls (the Subrahmanyâ) 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 Subrahmanyâ? (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 Subrahmanyâ. Thou shalt call the gods standing among us (on account of thy age), as it were, nearest to them." In consequence of this the gods make him (the Subrahmanyâ) very aged. In this way he pleases the whole Vedi.

They ask, Why do they present to him (the Subrahmanyâ) a bull as a reward for his services? (The answer is) The bull is a male (*vrishâ*), the Subrahmanyâ is a female, both making thus a couple. (This is done) for producing offspring from this pair.

The Agnidhra repeats the Yâjyâ mantra for the Pâtivata Graha (a Soma vessel), with a low voice. For the Pâtivata is the semen virile, and the effusion of the semen virile passing on without noise, as it were, he does not make the Anuvashatkara. For

the Anuvashatūra is a stop. Thinking, I will not stop the effusion of the semen, he does not make the Anuvashatkūra, 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 Subrahmanyā ends after the distribution of the Dakshinā,* for she is Vāch. The Dakshinā 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 Varuṇa 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 Maitravaruṇa Shashtra repeated); thence the Maitravaruṇa priest repeats the Maitravaruṇa Shashtra

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 Brāhmaṇachāṁsi repeats at the morning libation the Indra Shashtra.

The Asuras, thus defeated, attacked the sacrifice on the northern side. The Devas posted on this side Indrāgni, and defeated thus the Asuras. Therefore the Achhāvāka repeats the Aindrāgna Shashtra at the morning libation. For by means of Indrāgni 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 Viśve Devāḥ 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 Viśve Devāḥ themselves at the third libation the Asuras and Rakshas away. Thence the evening libation belongs to the Viśve Devāḥ. 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-

* He represents Agni.

* The Dakshinā 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 Anurûpa 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 Anurûpas¹ (of the preceding day). They make in this way the following day the Anurûpa (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 Prishthas² (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 Anurûpa (of the preceding day). Likewise they do not use at the third libation, the Stotriya (of the following day) as Anurûpa (of the preceding day).

¹ See on the meaning of the terms *stotriya* and *anurûpa*, note 41 on page 199. The first contains always those verses which the Sâma singers chant, the latter follows its form, and is a kind of supplement.

² The Sâmans of the midday libation are called Prishthas; and the Stotriyas and Anurûpas which accompany them, go by the same name.

6.

(The opening verses of the Shastras of the minor Hotri-priests at the Ahargana Soma sacrifice, 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). *Rijunîti no Varûna* (1, 90, 1) is that of the Maitrâvarûna Shastra; for in its second pâda is said, "Mitra, the wise, may lead!" for the Maitrâvarûna is the leader of the Hotri-priests. Therefore is this the leading verse.

By *Indram. ro ris'ratas pari* (1, 7, 10) commences the Brâhmanûchhañsi; for by the words "we call him (Indra) to the people" they call Indra every day. When the Brâhmanûchhañsi, 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 â sute nara (7, 94, 10) is the verse of the Achhâvâka. By its words "they called hither Indrâgni," they call Indrâgni every day. When the Achhâvâka is doing this every day, no other one can wrest (from them) Indrâgni. These verses (*rîjunîti*, &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 syâma dera varûna* (7, 66, 9) is that of the Maitrâvarûna Shastra. For by its words, "we contemplate food (*isham*) and light (*svat*)," 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 *ri*, i. e. asunder, the Brāhmanāchhañsi opens the gates of the heavenly world. The words, "Indra, inebriated by Soma, cleft 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.* The words, "He drove out the cows, and flung away Bala" contain the expression of a gift to them (the Añgiras). By the words, "*indrena rochanā divi* (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 sling away," the sacrificers approach every day heaven and walk there.

Ahoñ sarasvatīrator (8, 38, 10), is the verse of the Achhāvūka. For Sarasvatī 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 Indragñi." For the voice is the beloved residence of Indragñi. Through this residence one makes both successful. Who has this knowledge will be successful in his own residence (his own way).

8.

(On the Ahina and Aikāhika concluding verses of the Shastras of the minor Hotri-priests.)

The concluding verses of the Hotri-priests (Maitrāvaruṇa, Brāhmanāchhañsi, and Achhāvūka) are, at

* There is the word *va/s* hole, in it, which may be regarded as a proper name of an Asura also.

the morning and midday libations, of two kinds, viz. *āhina* (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 Achhāvūka uses the āhinas for making (the sacrificer obtain heaven). The Brāhmanāchhañsi uses both; for thus he holds both worlds (with his hands) and walks in them. In this way he (the Brāhmanāchhañsi) walks holding both, the Maitrāvaruṇa and the Achhāvūka, the Ahina and Ekāha, and (further) the sacrificial session lasting all the year round (such as the Gavām ayanam) and the Agnistoma (the model of all Aikāhikas).

The Hotri-priests require at the third libation Ekāhas only for concluding. For the Ekāha is the footing, and thus they place the sacrifice at the end on a footing.⁴

At the morning libation he must read the Yājñā verses without stopping (*anavānam*). The Hotar shall not recite one or two additional verses (*atisaṁsanam*) 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 Hotar may, if he like, recite those verses which the minor Hotri-priests used to repeat on a previous day. Or the Hotri-priests (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day). (For the Hotar as well as the Hotri-priests

⁴ For the Ekāha sacrifices are the models of the others.

form parts of one body only.) For the Hotar is the breath, and the Hotri-priests are the limbs. This breath goes equally through the limbs. Thence the Hotar should, if he like, recite those verses which the minor Hotri-priests used to recite on the previous day. Or the Hotri-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 Hotri-priests at the evening libation. For the Hotar is the soul, and the Hotri-priests are the limbs; the ends of the limbs are equal, therefore the (three) Hotri-priests use, at the evening libation, the same concluding verses.

THIRD CHAPTER.

(The hymns for lifting the Chamasa (Soma cups). The Prashthita Yájyús of the seven Hotars concluding this ceremony. The two different kinds of Hotars. Explanation of some apparent anomalies in the performances of the minor Hotris. The Jagati hymns for Indra. The concluding verses of the minor Hotri-priests. On a peculiarity in the Shastras of the Achháráka.)

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 Maitrávaruṇa) recites the hymn, *á trā vahan'ū karayaḥ* (1, 16) the several verses of which contain the words, *ṛishan* (male), *pīta* (drunk), *suta* (squeezed), *mad* (drunk), are complete in their form and are addressed to Indra, for

the sacrifice is Indra's. He repeats *Gáyatri*; for *Gáyatri* 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 (*nyúna*). At the midday libation he repeats ten verses;¹ 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 nine² 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 *Puronuvákya*s as there are *Yájyús*. Seven (Hotri priests) having their faces turned (towards the fire) recite the *Yájyús*, and pronounce *Vaushat!* Now they assert that those (seven verses) are the *Puronuvákya*s of these (seven *Yájyús*); 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 Maitrávaruṇa 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

¹ They are the hymn, *asvī decem perichlam* (7, 21).

² They are the hymn, *ihopayita saraso* (4, 35).

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.*

10.

(On the Prasthita Yājyās⁴ of the Hotars at the morning libation.)

Some one (a theologian) has asked, When the sacrifice is Indra's, why do only two, the Hotar and Brāhmaṇachhañsi, at the morning libation, for the Soma drops which are in readiness, repeat Yājyās where Indra's very name is mentioned, the Yājyâ of the Hotar being *idam te somyam madhu* (8, 64, 8), that of the Brāhmaṇachhañsi, *indra trû vṛishubham rayam* (3, 40, 1)?

When the other (priests) repeat verses addressed to different deities, how do they concern Indra? For the Yājyâ of the Maitrāvaruṇa is *mitram rayam harāmahe* (1, 23, 4), "we invoke Mitra;" but in its words *varuṇam somapītaye*, 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 Yājyâ of the Potar is, *Maruto yasya hi bhaya* (1, 86, 1); its words *sa sugopātamo janah*, i. e. "he is the best protector," allude to Indra; for Indra is the *gopā*, which is a characteristic of Indra. Thus he pleases Indra.

The Yājyâ of the Neshtar is, *agne patnir ihā raha* (1, 22, 9); in its words, *trastānam somapītaye*,

* These Yājyās are at each libation seven in number, and repeated successively by the so called 'seven Hotars' (Hotar, Maitrāvaruṇa, Brāhmaṇachhañsi-1, Potar, Neshtar Agnidhra, and Achhāvāka) when the Chamaṣas Adhvaryu or cup-bearers, are holding up the cups filled with Soma. As often as one of them has repeated his Yājyâ, libation 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 Yājyâ of the Agnidhra is, *Ukshānnāya* (8, 43, 11); in its words *Soma prishthāya vedhase*, there is an allusion to Indra; for Indra is Vedhās (striker, beater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achhāvāka, which is directly addressed to Indra, is complete, viz: *prāturyāvabhīr* (8, 38, 7), (for in the last part of it there is the term *Indrāgni*). 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 Gāyatri metre, and this being sacred to Agni, the sacrificer gains, by means of these verses, the favour of three deities, i. e. Indra, the *nānūdevatās* or different deities, and Agni.

11.

(The hymn to be repeated over the Soma cups being lifted, and the Prasthita Yājyās at the midday libation.)

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, *Asūri devam gorichikam* (7, 21). This hymn contains the words, *vṛishan, pita, suta, mad*; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Trishṭubh 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 Anuvākyās and Yājyās? 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 Anuvākyaś 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 Brāhmaṇāchhaṁsi) make the Yājyās with verses containing (besides the name of Indra) the words, *abhi trid*. So the Hotar repeats, *pibā somam abhi yam vgra turda* (6, 17, 1); the Maitrāvaruṇa, *sa im pāhi ya rjishi* (6, 17, 2); and the Brāhmaṇāchhaṁsi, *evā pāhi prutnathā* (6, 17, 3).^a

The Yājyā of the Potar is, *arcāṅg ehi somahāmam* (1, 104, 9). The Yājyā of the Neshtar is, *tarā yam somas tram* (3, 35, 6). The Yājyā of the Achhāvāka is, *indrāya somah pra divo vidānā* (3, 36, 2). The Yājyā of the Agnidhra is, *āpurnā usya kalaśah svahā* (3, 32, 15).

Among these verses there are those containing the words *abhi trid*. 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 triyat*) 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 *ikopayāta śavasā napāta* (4, 35, 1). Its verses which are complete in form, are addressed to Indra, and belong to the Ribhus, contain the words *tri-han*, *pita*,

^a These three verses contain forms of the verb *trid* (Lat. *tradere*) "to injure, to kill," with the preposition *abhi*.

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 Gāyatri 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 (*śukriyam*) 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 Hotar-priests use verses addressed to various other deities for their Yājyās? In the Yājyā of the Hotar, *ribhubhir rjadubhū samukshitam* (not in the Rigveda) the Ribhus are mentioned, but in the Yājyās of the other priests they are only hinted at.

The Maitrāvaruṇa repeats, *indravaruṇa sutapāṇ imāṁ sutam* (8, 68, 10); in the words, *yuro ratho arhtaram deraritaye*, there is a plurality (in the words *deraritaye*—*drāndām vitaye*, i. e. for the enjoyment of the gods) which is a characteristic of the Ribhus.

The Brāhmaṇāchhaṁsi repeats the verse, *indraśśha somam pibāam* (4, 50, 10); in its words, *visāntu inlavah*, i. e. "may the drops come," a

plurality is expressed, which is a characteristic of the Ribhus.

The Yâjyâ of the Potar is, *â ro rahantu sap-
tayo* (1, 85, 6); in its words, *raghu, atvânah praji-
gâta bâhuhir*, there is a plurality (these three
words are in the plural) expressed, which is the
characteristic of the Ribhus.

The Yâjyâ of the Neshtar is, *amev nah suhavâ*
(2, 36, 3), in it the word *gantana* "go ye!" expresses
a plurality.

The Yâjyâ of the Achhâvûka is, *indrâvishnû piba-
tâm madhva* (6, 69, 7); its words, *â vâm aindhâmsi
madirâni* expresses a plurality.

The Yâjyâ of the Agnidhra is, *imañ stomam arhate*
(1, 94, 1); in its words *ratham iva sammahemâ* (this
is first person plural) there is a plurality expressed.

In this way all these verses become Aindra-Ar-
bhavah. 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 *jagat*, i. e. world; therefore the
Jagat metre is required for the evening libation, to
make it successful.

13.

(On the relationship of those Hotars who have to
repeat a Shashtra 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 Shashtra, * some with
Shashtra, how are then all these ceremonies (as it

* Besides the Hotar only the Maitrâvaruṇa, Brâhmanâchhâmsi,
and Achhâvûka repeat Shastras; the others, such as the Potar, &c.
do not do it. But the former repeat them at the Agnihotoma, only
at the morning and midday libations.

should be) provided with their respective Shastras,
and consequently equal and complete? (The answer
is) They call the performance (i. e. the repetition of
Yâjyâs) of those (Hotris) who like the Potar, Neshtar,
and Agnidhra, have no Shashtra (to repeat) *Hotrâ*
(also), on account of their reciting their (respective)
verses along with (the other Hotri-priests, such as the
Hotar, Maitrâvaruṇa, &c. who repeat proper Shas-
tras). 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 Yâjyâs of all seven Hotri-priests are repeated one
after the other).

Now the Hotri-priests (Maitrâvaruṇa, Brâhma-
nâchhâmsi, Achhâvûka) repeat Shastras at the morn-
ing 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 Shashtra only) repeat two Shastras, as
many as the (chief) Hotar[†] does? One ought
to answer, Their Yâjyâs are addressed to two
deities.

[†] The Hotar repeats at the morning libation the Ajya and Pra-uga
Shashtra, at the midday libation the Marutvatîya and Nishkavalya
Shashtra, and at the third libation the Vaisvadeva and Agnimûruta
Shashtra.

14.

(How the Shastras of the Agnidhra, Potar, and Neshtar are supplied. On the two Praishas to the Potar and Neshtar. On the additional verse of the Achhāvāka. How the Praisha formula, hotā yakṣat, is applicable to the Potar, Neshtar, and Agnidhra. The Praisha for the chanters. The Praisha for the Achhāvāka. On the inequality of the deities of the Shastras and Stotriyas of the evening libation.)

Some one asks further, If there are the performances of three Hotri-priests only provided with a Shashtra, how are these Shastras supplied for the performances of the others (the three remaining Hotri-priests)? (The answer is) The Ajyam is the Shashtra for the Yājyā repeated by the Agnidhra; the Marutvatiya that one for the Potar's Yājyā; the Vaisvadevam that one for the Neshtar's. These Yājyās have the characteristic sign of the respective Shashtra.*

Some one asks further, If the other Hotri-priests are requested only once (to repeat their Shastras), why are the Potar and Neshtar requested twice?

(Regarding this the following story is reported). At the time when the Gūyatri having assumed the shape of an eagle, abstracted the Soma (from heaven), Indra (out of anger) cut off from these (three) Hotri-priests (Agnidhra, Potar, and Neshtar) their Shastras, and transferred them to the Hotar, saying, "Do not call me, you are quite ignorant of it." The gods said, "Let us give more strength to the performances of these two Hotri-priests (Potar and Neshtar) through Speech (by requesting them once

* The Agnidhra addresses the Yājyā to Agni, to whom the Ajyam Shashtra belongs; the Potar to the Marutas, to whom the Marutvatiya Shashtra belongs, and the Neshtar to the Vaisvadevas, to whom the Vaisvadeva Shashtra belongs.

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 Yājyā; therefore his Yājyās are super-numerary by one verse.

Some one asks, When the Maitrāvaruṇa calls upon the Hotar by the words, "may the Hotar repeat the Yājyā! may the Hotar repeat the Yājyā!" 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 Yājyā?" (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 Yājyā," is) "may the life repeat the Yājyā, may the life repeat the Yājyā!"

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-Varuṇa Shashtra? (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.

* 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 praisha given to him, which is mentioned in the context. See also Aṣṭ. Br. 8. 5, 7.

Some one asks, Why are both the Stotriya and Anurūpa of the singers devoted to Indra at the evening libation, whilst the Shastram repeated by the Brāhmaṇāchhaṁsi is addressed to Indra and Brihaspati, and that of the Achhāvāka to Indra and Vishṇu? (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,"¹⁰ (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 Shastram) are addressed to Indra. And on account of the other deities having said, "I, I, (will follow)" and (actually) followed, both the Brāhmaṇāchhaṁsi and Achhāvāka repeat hymns addressed to several deities.

15.

(On the Jagati hymns addressed to Indra at the evening libation. On the hymn of the Achhāvāka. The concluding verses of the Maitrāvaruṇa, Brāhmaṇāchhaṁsi, and Achhāvāka. The last four syllables of the last Shashtra 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 Vis'vedevas? (The answer is) Having got hold of Indra (ārabhya 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 Jagatī (*jagat*), if, at the beginning of the evening libation, hymns in the Jagatī metre are repeated which are addressed to Indra.

At the end (of the Shashtra) the Achhāvāka repeats a hymn in the Trishṭubh metre, *suṁ rām karmayā* (6, 69). The word *karma* (ceremony) alludes only to the praise of drinking (the Soma).¹¹ In the words *suṁ ishā*, the word *ishā* means food; it (serves) for obtaining food (by means of this mantra). (By the words of the last pāda) "both (Indra and Vishṇu) 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 Trishṭubhs, if properly the Jagatī metre should be used at it? Trishṭubh is strength; (by repeating at the end Trishṭubhs) the priests (who are at the Sattras the sacrificers themselves) get finally possessed of strength.

The concluding verse of the Maitrāvaruṇa is, *iyam Indram Varuṇam* (7, 84, 5). That of the Brāhmaṇāchhaṁsi is, *Brihaspatir na paripātu* (10, 42, 11). That of the Achhāvāka is, *ukhā jigya-thur* (6, 69, 8). For "both (Indra and Vishṇu) had been victorious (*jigyathuḥ*), i. e. they had not sustained any defeat, neither of them was defeated."¹³

¹¹ The word alluded to is, *panḍya*, which is traced to a root *pan* = *pan* to praise; but it hardly can mean "praising" in general. It refers, as Kāyapa justly remarks, to the "drinking of the Soma juice." In the fifth verse of the hymn in question, we have the word *panayāya*, i. e. which is the same as *panḍya*, where the words *Indradishā* and *panayāya* 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 (*ukhā jigya-thur*). It differs little from

In the words *indras'cha Vishṇu yad apaspridhethām*¹⁴ (there is hinted) that Indra and Vishṇu 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 Vishṇu 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*,"¹⁵ a thousand? One should say in reply, These worlds, the Vedas, and Vāch. The Achhāvāka repeats twice the (last) word *airayethām*, i. e. "you both (Indra and Vishṇu) strode," at the Ukthya 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 Shashtra); for (the part recited by him) is in these

the original, and retains most of the terms of the verse without giving any substitute for them. This shows, that many verses and turns of speech in the mantras were perfectly intelligible to the author of the Brāhmaṇa. The only difference of the paraphrase from the original is the substitution of *ayak* for *enok*, which is an uncommon dual form (gen.) of a demonstrative form; one ought to expect *enayok*.

¹⁴ This is the second half of the last verse of G, 69, 8, which concludes the hymn repeated by the Achhāvāka. The author of the Brāhmaṇa explains it also by reporting a story to which he thinks the contents of this latter half allude. However he does not quite overlook the meaning of several terms; *apaspridhethām* he explains by *yuyudhāte*, "they two have fought," and *ayairayethām* by *vichakrame*, "he stepped through." The meaning of these words is certainly correct; but the grammatical structure is misunderstood by our author; *ayirayethām* is taken by him as a singular, though it is a dual, for it refers to both Indra and Vishṇu, and not to Vishṇu alone.

¹⁵ In the last pada of the last verse *ubhā jigryethur*. There the words *trodhā sahasram vi tad airayethām* mean "ye both strode thrice through this thousand." The "thousand" refers to the booty they made in the battle, or perhaps to the "thousand cows" given as reward at great sacrifices.

sacrifices, the last. At the Shoḷas'i 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 Shoḷas'i).

16.

(Why the Achhāvāka at the end of his Shilpa-Shastra does not recite verses addressed to Narūs'aṁsa.)

Some one further asks, Why does the Achhāvāka at the end, in his Shilpas, recite verses not addressed to Narūs'aṁsa at the third libation, although this libation belongs to Narūs'aṁsa? The Narūs'aṁsa 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 *prajātam* (the proper form).¹⁶ Or the Narūs'aṁsam 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 Narūs'aṁsa.¹⁷

¹⁶ Kāv. says, "For seven nights after the coition 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 Narūs'aṁsam 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 G, 12.

FOURTH CHAPTER.

(The Sāmpāta hymns. The Vālahkilyas. The Dītro-
hāyam.)

17.

(See 6, 5.)

When they make at Soma sacrifices, which require several days for their performance (*ahinas*) 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 (*ekāha*). 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 Ahina 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 Pragūthas, 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 Sāmpāta hymns. The counter-Sāmpāta hymns. On a peculiarity in the use of the hymn of the Achhāvāka.)

Vis'vāmītra saw for the first time (the so-called)

Sāmpāta hymns; but Vāmadeva made those seen by Vis'vāmītra known to the public (*us'rijata*). These are the following: *evā tām indru* (4, 19); *yanna indro* (4, 22); *kuthā muhām aridhat* (4, 23). He went at once after them (*samaputut*) and taught them his disciples.¹ Thence they are called *Sāmpātas*.

Vis'vāmītra then looked after them, saying, "The Sāmpāta hymns which I saw, have been made public² by Vāmadeva; I will counteract these Sāmpātas by the publication of other hymns which are like them. Thus he made known as counterparts the following hymns: *satyō ha jāto rī-han-hah* (3, 48); *indrah pūrbhid ātirad* (3, 34); *imām ū shu prabhritim* (3, 36); *ichhanti trā somyāsah sakhāyah* (3, 30); *s'āsad vahnir dukitur* (3, 31); *abhi tashṭeva didhāyō manishām* (3, 38); (Other Sāmpāta hymns are), the hymn of Bharadvāja, *ya eka id dharyas* (6, 22); those of Vasishtha, *ya ligmas'ringo trisha-bho na bhima* (7, 19), *ud u brahmāny airata* (7, 23); and that of Nodhās, *asmā il u pratavase* (1, 61).

These Hotri-priests (Maitrāvaruṇa, Brāhmaṇāchhāmāsi, and Achhāvāka) 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 (*ahina*). These hymns are, *ā satyo yātu maghavan* (4, 16); for the Maitrāvaruṇa (by whom it is to be repeated) is endowed with *satya*, i. e. truth. The Brāhmaṇāchhāmāsi repeats, *asma il u pratavase* (1, 61); for in this hymn there occur the words *indrāya brahmāni vā'atamā* (in the fourth pada of the first verse), and *Indra brahmāni Gotamāno akrann* (verse 16), i. e. the Gotamas have made the prayers, Indra! in which the word "*brahma*" is mentioned. The Achhāvāka

¹ This is the meaning of the expression *samaputut*.

² The term is *erj*, to omit.

repeats *s'āsad rahair* (3, 31), in which the words *janayanta rahnim* (verse 2) occur; for he is the *Vahni* (guide).

Some one asks, Why does the Achhāvāka repeat in both kinds of days³ (of the Gavām ayanam sacrifice) this Vahni hymn in those days which stand by themselves (*parāñchi*) as well as those which form regular periods (of six days) one following the other (*abhyārati*)? The answer is, the Bahvricha (Rigveda) 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 Ahina⁴ hymns are required during the five days (in the Gavām ayanam), viz. on the Chaturvīṃśa, Abhijit, Vishuvat, Viśvajit, and Mahāvratā days; for these (five) days (though the performance of each lasts for one day only) are *ahinas*, for nothing is left out (*na hiyate*)⁵ in them; they (further) "stand aloof" and do not re-occur in the other turn (as is the case with the Shalāhas). 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 hither 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.

³ 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 season, and regular periods of the same length which follow one another. See page 370.

⁴ The Saṃpātas which are mentioned here are meant.

⁵ They are here called *ahinas* from a purely etymological reason. Strictly speaking, they are *aiśhīnas*.

(On what days, in what order, and by whom the Saṃpāta hymns are to be repeated. The Arāpana hymns.)

Thereupon the Maitrāvaruṇa repeats on every day (of the Shalāha, but not on those five days mentioned) one of the three Saṃpātas, inverting their order⁶ (in the second three days' performance of the Shalāha). On the first day he repeats *erā trām indra*; on the second, *vanna indro j-jushe*; and on the third, *kathā mahām aridhat*.

The Brāhmaṇachhaṃsi repeats three Saṃpāta hymns, every day one, inverting their order (in the second three days' performance), viz. *pīrbhid ātirad* on the first day; *cha id dharyas* on the second; and *yas tignas'riṃgo*, on the third day.

In the same manner the Achhāvāka repeats three Saṃpātas, every day one, viz. *inām ū shu prabhritim* on the first day, *ichhanti tū somyāsah* on the second day, and *s'āsad rahair* 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, Prajāpati is the year, the sacrifice is Prajāpati. They obtained thus this sacrifice, which is Prajāpati, who is the year, and they place thus every day's performance in the sacrifice, in Prajāpati, and in the year.

Between these hymns they ought to insert the Virāj verses by Vimada, to be recited without Nyūnikha on the fourth, the Pañkti verses on the fifth, and the Paruchhepa verses on the sixth day. Then on the

⁶ This is the real meaning of the term *vinayitram*. In the second Tryaha of the Shalāha, the hymn which was the first in the first Tryaha is made the last, and the last the first.

days when the Mahāstomas are required (the Chandomā days) the Maitravaruna inserts, *ko adya naryo devakūma* (4, 25, 1), the Brāhmaṇāchhaṁsi, *raṇena rāyo nyadhāyi* (10, 29, 1), and the Achhāvāka, *āyāhy arāṅg 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 Maitravaruna, &c. which precede the Sāmpātas.)

Before the (Ahina) hymns are repeated, the Maitravaruna repeats every day, *sadyo ha jāto vṛishabhaḥ* (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 sacrificers also conquer the heavenly world. This is a Vis'vāmītra hymn, for Vis'vāmītra (all-friend) was the friend of all; therefore all will be friendly towards him who has this knowledge, if the Maitravaruna knowing this repeats (this hymn) every day before the Ahina Sūktas. This hymn (*sadyo ha*) contains the word "bull," and is therefore a *pasumat* (having cattle), serving for obtaining cattle. It consists of five verses; five-hood comprises five feet, and five-hood is food, for obtaining (which this hymn is useful). The Brāhmaṇāchhaṁsi repeats every day the Brāhmā hymn, which is complete, *ud a brahmāny 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 Vasishṭha hymn; by means of it Vasishṭha 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 (*ritu*), he repeats it after the Sāmpātas. 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 tashṭeva didhāyā* (3, 38). This hymn contains the characteristic *abhi* (towards) in order to establish a connection (with the other world). Its words "*abhi priyāni marmṛiśat parāni*," 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, *karīṇr ichhāmi saṁdriśe sumedhā*, i. e. "I wish to see the wise prophets," he means by *havis* the departed Rishis. This hymn (*abhi tashṭeva*) is a Vis'vāmītra hymn, for Vis'vāmītra was friend to all; every one will be friendly to him who has this knowledge.

He repeats this hymn which belongs to Prajāpati, though his name is not expressly mentioned (*aniruktam*, only hinted at) in it. For Prajāpati 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 Virāj consists of ten syllables, and the Virāj is food; it serves for obtaining food. As regards the number ten (of these verses, it is to be remarked that there are ten vital airs. The sacrificers thus obtain the vital airs, and connect them with one another. The Achhā-

* In the last verse (3, 38, 10); but several times alluded to by the name "*vṛishabha*," i. e. bull.

vāka repeats this hymn after the Sāṃpātas in order to secure the heavenly world (for the sacrificers), whilst the sacrificers move in this world.

21.

(The Kadrat hymns. * The Trishṭubhs.)

The beginning Pragāthas of every day are the *kadrantas* (containing the interrogative pronoun *has* who?) viz. *has tam Indra* (7, 32, 14-15), *kannavyo* (8, 3, 13-14), *had ū nṛ asya* (8, 55, 9-10). By *has* i. e. who? Prajāpati is meant; these Kadvantah Pragāthas are suitable for obtaining Prajāpati. *Kam* (old neuter form of *has*) signifies food; the *kadrantas* 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 *kadrat* Pragāthas 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.

* The Śastras of the minor Hotri-priests being at the Dvādasāha and Sattra 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 Śastras, the Maltrāvaruṇa, Brāhmarāchhamā, and Achhavāka repeat one after the other the several parts of their Śastras in the following order: 1) Stotriya and Anurāpa. 2) One of the three Trishṭubh verses as introductory to the Ahina hymns and the Kadvantah Pragāthas. 3) The Ahina hymns, of which each has to repeat two, viz. the Maltrāvaruṇa *śadyo ha jāta*, the Brāhmarāchhamā *śāmi id a pra tarer*, and the Achhavāka *śārad rāhvir*; and further, the Maltrāvaruṇa *ś ratho yatu*, the Brāhmarāchhamā, *ud a brahmadā*, and the Achhavāka, *abhi tashira* (see the references in U, 18.) 4) The three Kadvantah Pragāthas, of which each has to repeat one. 5) The Sāṃpāta hymns, see U, 19. The principal parts of the Śastras of the minor Hotri-priests are only the two latter, the hymns and verses which precede being regarded only as intercalary (*dampas*); thence the Kadvantah Pragāthas are here called *dravāḥapā*, i. e. beginning Pragāthas. See on the whole Aśval. Ś'c. 8, 7, 4.

They ought to repeat the Trishṭubhs as the beginning of the (Ahina) hymns. Some repeat them before these Pragāthas, calling them (these Trishṭubhs) Dhāyyās. 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 Dhāyyās 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.⁹

(The repetition of these Trishṭubhs by the minor Hotri-priests is, however, necessary). He ought to know, "these Trishṭubhs 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 Dvādasāha, 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,¹⁰ in the same manner the sacrificers should enter (i. e. begin with) these Trishṭubhs. 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 Trishṭubhs the call *śoṃś'ācom*; for the metre must run in one and the same strain (without any interruption, through the call *śoṃś'ācom*, in order to be successful).

The Hotar further ought to think, I will not make the Dhāyyās, if they recite those (Trishṭubhs), and further, let us use as a conveyance the hymns with their well known introductory verses (the Trishṭubhs). If they then repeat these verses (Trishṭubhs), they

⁹ This is the translation of *pīpa vāyaram*.

¹⁰ Thus Śky. explains, *śādratā*, tracing it to *śādratā*. But I doubt the correctness of this explanation; very likely the front of the ship which might have had the form of a plough (*śāra*) is to be 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 Trishtubhs of the minor Hotris.)

The Maitrāvaruṇa repeats every day before the hymns (the Trishtubh) *apa prācha Indra* (10, 131, 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 Brāhmaṇāchhaṇsi repeats every day *Brahmāna te brahmayujā* (3, 35, 4). By the word *yunajmi*, "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, *urum no loham anuneshi* (6, 47, 8). For the term *anu* "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 *neshi* is a characteristic of a six monthly period of a sacrificial session.

These verses are recited every day, as well as the concluding 11 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

¹¹ These are according to Śāy., *nu śhṛuta Indra* (4, 10, 21) repeated by the Maitrāvaruṇa; *erod indram* (7, 21, 0) repeated by the Brāhmaṇāchhaṇsi; and *nūnam ad te* (2, 11, 62) repeated by the Achhāvāka.

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 *śunam harema* (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 *ry antariksham atirad* (8, 14, 7-9) the Brāhmaṇāchhaṇsi joins the Ahinas (at the morning libation); by *erod Indra* (7, 23, 6) he dissolves them (at the midday libation).

By the mantra *ā hum sarasrativator* (8, 38, 10) the Achhāvāka joins them, and by *nūnam sū te* (2, 11, 22) (he dissolves them).

By *te syāma deca Varuṇa* (7, 66, 9) the Maitrāvaruṇa (joins them), and by *nu śhṛuta* (4, 16, 21) he dissolves them.¹²

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 Chaturviṃśa day; and their (general) disconnection in disconnecting them before the concluding Atirātra (on the Mahāvratā day). When the Hotri-priests would conclude on the Chaturviṃśa day with verses appropriate to the *Ekūhas*, 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

¹² The verbs *vimuñchati* as well as *yunākte* are here used in an elliptical sense (अपुनस्तुति). To the former, *yunākte*, and to the latter, *vimuñchati* is to be supplied, each thus implying its contrary.

stones), and then, at the third libation, broke up the cavern by means of the Vāḷakhilya verses, with the Ekapadā as *Vāchaḥ kūṭa*, 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 Nabhāka, and make, by boring, its structure loose. Hence the Hotri-priests repeat at the morning libation the Nabhāka triplet. The Maitrāvaruṇa repeats, *yaḥ kakubho nūlūraya* (8, 41, 4-6); the Brāhmanūchhaṁsi, *pūrrish ta indra* (8, 40, 9-11); the Achhāvāka, *tā hi madhyam bharānām* (8, 40, 3-5).

At the third libation they break up the cavern with the Vāḷakhilya verses, and the one-footed *Vāchaḥ kūṭa* which serve as a weapon, and obtain the cows. There are six Vāḷakhilya hymns. 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 Pragātha verse (of which each hymn is composed) one additional foot (*ekapadā*), which is the *Vāchaḥ kūṭaḥ*, i. e. the point of the Vāch. There are five such Ekapadās, four of them being taken from the tenth day and one from the Mahāvratā sacrifice.

He ought (if the two verses joined should fall short of a proper Pragātha by eight syllables) to supply the eight syllables from the Mahānāmniś¹⁶ as often as they might be wanting; for the other pādas (of the Mahānāmniś which he does not require for filling up the deficiency in the Pragātha) he ought not to care.

When reciting the Vāḷakhilyas half verse by half verse, he ought to repeat those Ekapadās; and the

¹⁶ See page 331.

pādas from the Mahānāmniś which consist of eight syllables. When repeating the Vāḷakhilyas verse by verse, he ought (also) to repeat those Ekapadās, and the pādas of eight syllables which are taken from the Mahānāmniś. When he repeats, for the first time, the six Vāḷakhilya hymns, then he mixes (*riharati*) 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 Vāḷakhilyas, which serve as a weapon, the *Vāchaḥ kūṭa* in the form of an Ekapadā and the formation of life will be fulfilled (also).

He repeats the (Vāḷakhilya) Pragāthas for the fourth time without mixing the verses of two hymns. For the Pragāthas are cattle. (It serves) for obtaining cattle. He ought not to insert (this time) an Ekapadā 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, thou hast cut off cattle from the sacrificer by slaying them with the point of speech (*vāchaḥ kūṭa*), thou hast deprived him of cattle (altogether). And thus it always happens. Thence one ought never to insert the Ekapadās at this occasion.

The two last Vāḷakhilya hymns (the seventh and eighth¹⁷) he adds as a setting (cover). Both are mixed. In such a way, *Sarpi*, the son of *Vātsa*, 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

¹⁷ The order of both is only inverted, the eighth Śukta is first to be repeated, and then follows the seventh.

him (Śarpi) as much Dakṣiṇā¹⁸ as to the great priests (Hotar, Adhvaryu, Udgātar, Brahmā). This Śastra procures cattle and heaven. Thence one repeats it.

25.

(What kind of hymn ought to be chosen for the *Dūrohaṇam*.)

He recites a hymn in the *Dūrohaṇa* way, about which a *Brāhmaṇam* 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; it should be in the Jagatī metre, for cattle have the nature of Jagatī, they are (movable); it should be a great hymn (a *mahāsuhta*);¹⁹ for then he places, by it, the sacrificer among the largest number of cattle. He may choose for making *Dūrohaṇam* the Baru hymn (seen by the Rishi Baru), which is a large hymn and in the Jagatī metre.²⁰

For one who aspires after a firm footing, an Indra-Varuṇa hymn is required; for this performance of the *Maitrāvaruṇa* (his *hotrā*) belongs to this deity; (and) the Indra-Varuṇa²¹ (Yājñā) is the conclusion of it. It is the Dakṣiṇā of the great priests.

¹⁸ The term is only *nidyā*, to which *dakṣiṇā* "on the right side" is to be supplied. Cows, horses, &c., which are given as a sacrificial reward, are actually carried to the right side of the recipient. The word *dakṣiṇā* itself is only an abbreviation of *dakṣiṇā nīta*, "what has been carried to the right side." Very soon the word was used as a feminine substantive. The noun to be supplied is *dis* direction. The reciter of the *Vākhilya* Śastra is the *Maitrāvaruṇa*, who as one of the minor *Hotrī*-priests, obtains generally only half the *Dakṣiṇā* 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 *śukra* *śāstas* (small hymns). *Sāy.*

²⁰ It commences *pru te maha* (10, 90).

²¹ This is, *Indravaruṇa madhumattamayā* (6, 68, 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 *Dūrohaṇam*) 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 *Dūrohaṇam*, then he ought to choose a hymn by *Suparṇa*. Thus a desire regarding Indra-Varuṇa and one regarding *Suparṇa*²² become gratified (at the same time).

26.

(Whether or not the *Maitrāvaruṇa* should repeat the *Ahina* and *Ekāha* hymns along with the *Dūrohaṇam*.)

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; ²³ for the sixth day represents the heavenly world; the heaven-world is not accessible to every one (*asamāyī*); 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, *imāni vām bhāgyadheyāni* (*Vākh.* 11). It is addressed to Indra-Varuṇa.

²³ The Śastram 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 Vāḷakhilyas are his breath. When he repeats (the Ahina 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 Hotṛi-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 Maitrāvaruṇa should think, "I have repeated the Vāḷakhilyas (which was a very arduous task), well, I will now repeat before the Dūrohaṇa the Ekāha hymns,"²⁴ 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 Vāḷakhilyas belong to Indra; in them there are pādas of twelve feet²⁵ and every wish to be gratified by an Indra hymn in the Jagati metre, is contained therein (therefore no other Indra hymn is required).

²⁴ These are, *charṣanīdhritam* (3, 51), and *a vām rājāndu* (7, 84).

²⁵ Some of the Vāḷakhilyas are in the Pragātha metre, which consists of two strophes, called Brihati and Satobrihati. In the first the third pāda comprises twelve syllables, and in the second the first and third contain as many. Twelve syllables four times taken constitute the Jagati metre. Thence the author supposes the Jagati metre to be contained in the Vāḷakhilyas.

(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 Vāḷakhilyas being repeated by mixing verses of two hymns (*viḥṛita*), 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.²⁶

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 *Nābhānedishṭha*, *Narāśaṃsa*, *Vāḷakhilya*, *Sukirti*, *Vṛishāhapi*, and *Evayāmarut* hymns. The *Kuntāpa* Shastra.)

27.

(The *Nābhānedishṭha* and *Narāśaṃsa* hymns repeated by the *Hotar*.)

They repeat the *Shilpas* (hymns for produc-

²⁶ The Stotra alluded to is, *agne traṃ no antamaḥ* (5, 24, 1) which is a *Dvipada*, the first pāda comprising eight, the second twelve feet.

ing wonderful pieces of art). There are such wonder-works 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 Hotri-priest prepares the soul for the sacrificer.

He repeats the Nābhānedishṭha hymn (one of the Shilpas). For Nābhānedishṭha is the sperm. In such a way he (the priest) effuses the sperm. He praises him (Nābhānedishṭha) without mentioning his name. For the semen is like something unspeakable 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).¹ This was done for making the sperm produce fruit.

He then repeats the Narāś'aṁsa,² for *naraḥ* means "offspring," and *ś'aṁsaḥ* "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 Narāś'aṁsa before (the Nābhānedishṭha), saying, Speech has its place in the front (of the body); others repeat it after (the Nābhānedishṭha), 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

¹ This is mentioned in the fifth verse of the Nābhānedishṭha hymn (10, 61). Prajāpati's intercourse with his daughter is alluded to in this hymn.

² This is called the second Nābhānedishṭha hymn (10, 62), beginning *ye ya/nasa*. There the birth of the Aṅgiras is spoken of.

the body). But speech being always, as it were, nearer to the latter part (of the Nābhānedishṭha hymn), the Narāś'aṁsa must be repeated before the Nābhānedishṭha is finished.³

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrāvaruṇa, saying, "form his breaths."

23.

(*The Vāḷakhilyas repeated by the Maitrāvaruṇa.*)

He (the Maitrāvaruṇa) now repeats the Vāḷakhilyas. For the Vāḷakhilyas 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,⁴ 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 these Vāḷakhilya Pragāthas, always two Bṛihatīs, and two Satobṛihatīs together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragāthas⁵ are thus formed.

³ The Nābhānedishṭha hymn, *idam utthā raudram* (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narāś'aṁsa hymn is repeated. The repeater of both the Nābhānedishṭha and Narāś'aṁsa hymns is the Hotar.

⁴ The six first Vāḷakhilya hymns are repeated in three sets, each comprising two hymns, see page 410.

⁵ The form required for the Pragātha metre is the combination of the Bṛihatī with the Satobṛihatī. If two Bṛihatīs are taken together, no Pragātha is formed, nor if two Satobṛihatīs are joined.

He must repeat them by inserting an additional pāda,* then thus are the Pragāthas formed. The Vāḷakhilya verses are the Pragāthas. Therefore he must repeat them by inserting a pāda (in order to obtain the Pragātha metre). The Bṛīhati of the Pragātha is the soul, the Satobṛīhati the life. If he has repeated the Bṛīhati, then the soul (is made); and if he has repeated the Satobṛīhati, the vital airs (are made). By thus repeating the Bṛīhati and the Satobṛīhati, he surrounds the soul with the vital airs. Therefore he must repeat the Vāḷakhilyas in such a way as to obtain the Pragātha metre. The Bṛīhati is the soul, and the Satobṛīhati cattle. If he has repeated the Bṛīhati, then the soul (is made); and if he has repeated the Satobṛīhati, 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 Maitrāvaruṇa after having made in this way the vital airs of the sacrificer, hands him over to the Brāhmaṇāchhaṁsi, saying, "create him now (in the human form)."

29.

(The Sukīrti and Vṛishākapi hymns repeated by the Brāhmaṇāchhaṁsi.)

The Brāhmaṇāchhaṁsi repeats the Sukīrti hymn;† for the Sukīrti 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 Vṛishākapi hymn.‡ For Vṛishākapi is the soul. In this way he makes the soul of

* See above page 410. This is called Atimara's.

† This is the hymn, *aps prācha* (10, 131). It is repeated by the Brāhmaṇāchhaṁsi.

‡ This is the hymn *viki roter* (10, 86).

the sacrificer. He repeats it with Nyūṅkha.* The Nyūṅkha is food. In this way he provides him when born with food, just as (a mother) gives the breast to her child. That hymn is in the Paṅkti (i. e. five-hood) 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 Brāhmaṇāchhaṁsi, after having created the sacrificer, hands him over to the Achhāvāka, saying, "make a footing for him."

30.

(The Evayāmarut repeated by the Achhāvāka. Story of Bulila.)

The Achhāvāka now repeats the Evayāmarut hymn.† This hymn is the footing; by repeating it the Achhāvāka makes a footing to the sacrificer. He repeats it with Nyūṅkha. The Nyūṅkha is food. Thus he provides the sacrificer with food. In this hymn there is the Jagatī and Atijagatī 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 Nābhānedishṭha, Vāḷakhilyas, Vṛishākapi, and Evayāmaruta 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).

* This Nyūṅkha 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. Ś'r. S. 8, 3*.

† *Pras. to make matayah* (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 *Asvatara*, the son of *Asva*, being once Hotar at the Vis'vajit 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 Maitrávaruṇa and that of the Brāhmaṇāchhaṁsi) to the midday libation in the Vis'vajit of the sacrificial sessions for a year, I thus (in further addition) will repeat the Evayāmaruta." Thus he recited it. Whilst he was repeating it *Gaus'la* 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 Evayāmaruta is repeated by the Achhāvāka 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 Jagatī and Atijagatī is not fit for the midday libation,¹¹ 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, Achhāvāka, I wish to carry out *Gaus'la*'s order." *Gaus'la* then said, "He shall repeat an Indra hymn, in which the mark of Vishṇu is impressed."¹² Thence thou, Hotar, shalt

¹¹ The proper metre for the midday libation is the Trishtubh, whilst the Jagatī is used at the evening libation.

¹² Instead of the Evayāmaruta, the Achhāvāka is to repeat, *dyaur na ya* (8, 20), which is an Indra hymn. Vishṇu is mentioned in the fourth pāda of the second verse by the words, *visṇuṁ āśānam*.

leave out from thy Shastra this Evayāmaruta, which was recited after the Rudra Dhāyā, 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 Nābhānedishṭha in the Vis'vajit, Atirātra, and on the sixth day of the Shalaha, when they make the sacrifice complete and reproduce the sacrificer (in a mystical way), although the Maitrávaruṇa repeats the Vālakhilyas which represent the breaths, but not the sperm (as the Nābhānedishṭha does), whilst the sperm must precede the breaths (in the act of generation)? In the same way why does the Brāhmaṇāchhaṁsi repeat the Vṛishūkapi when the Nābhānedishṭha is not repeated? For the Vṛishūkapi is the soul, whilst the sperm represented by the Nābhānedishṭha 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 Evayāmaruta at the third libation. For this is the sacrificer's footing on which the Hotar places him at the end.

(On the origin and nature of the so-called *Kuntāpa* hymns, *Atharvaveda* 20, 127-136. The *Nārās'amsi*, *Raibhī* and *Pārikshiti*, *Dis'ām* *klṛipti* and *Janakalpa* verses; the *Indra-gāthās*.)

The juice of the metres which were all done by the sixth day (at the Shalaha) 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 *Nārās'amsi* he kept down (the juice) of the *Gāyatrī*, with the *Raibhī* that of the *Trishtubh*, with the *Pārikshiti* that of the *Jagatī*, with the *Kāravṛyā* that of the *Anush-*

¹² The so called *Kuntāpa* hymns are to be repeated by the Brāhmaṇas after he has finished the *Vṛishākapi*. Their repetition has several peculiarities regarding the responses, which all are noted by *Asval. Śr. 8. (8, 9)*. The response for the first 14 verses beginning with *idam jana upa śruta* is at the end of each verse only; it is simply *othāmo daivom*. The verses which immediately follow up to *etā asvī dāpavanta* have two responses each, after every half verse. The seventy *pādas* commencing with *etā asvī* have each a response. The six verses commencing with *vitatāu kirāṇāu* have each a peculiar response after the first half verse. So the response to *vitatāu* is *dandubhim dhanandbhyaṃ jaritar othāmo daiva*; that to the second is *kośābhi jaritar*, &c. they are all given in the *Atharvaveda* *Saṁhitā* (20, 133) along with the text of which they form however no part. For the response (*pratigara*) is repeated by the *Adhvaryu*. Similar responses occur in all verses which follow as far as the *devanītham*, *ddityāha jaritar*; they all are given in the *Atharvaveda*, such as *pipināktataḥ, svā, parnasadaḥ*, &c. which all are followed by *jaritar othāmo daivom*. In the *Devanītha* (*Athar. 20, 135, 6-10*) the response is in the first *pāda* of each verse; it is *om ha jaritar othāmo daiva*. These *Kuntāpa* songs do not bear a strictly religious character; they are praise songs principally referring to *Dakṣiṇā* and belong to that class of ancient poetry which bears the name *nārās'amsi*. This may be clearly seen from the commencement of the whole collection, *idam jana upa śruta nārās'amsi stavishyate*, i. e. hearken ye people to this; *Nārās'amsi* will be praised with chants. The recitation of these pieces is accompanied with musical instruments, such as *dandubhi, harṣari*, &c. The repeater must have been originally the chanter; for in the response he is always addressed by "*jaritar*" i. e. singular.

ṭubhs. Thus he provided again the metres with good juice. The sacrifice of him who has this knowledge becomes performed with metres keeping their juice, and he spreads it with metres keeping their juice (i. e. the essence of the sacrifice is not lost).

The priest now repeats *Nārās'amsi* verses.¹⁴ For *narah* (men) means children, and *s'amsah* speech. He thus places speech in children. Therefore the children of him who has this knowledge are born with the faculty of speaking. The Gods and Rishis having gained the heavenly world by repeating the *Nārās'amsi* verses, the sacrificers who repeat them go to the heavenly world also. The priest stops when repeating these verses, after each of the two or three first *pādas*, and after the two or three last taken together,¹⁵ just as he does when repeating the *Vṛishākapi*. For what is of the same nature as the *Vṛishākapi* (as the *Nārās'amsi* are supposed to be) follows the same rule. In repeating them he shall not make *Nyūṅkha*,¹⁶ but pronounce them with a kind of

¹⁴ *Idam jana upa śruta nārās'amsi. A. V. 20, 127, 1-3.*

¹⁵ This is a translation of the term *pragṛha*. Several of the verses are in the *Paṅkti* metre; then the three last *pādas* are taken together. As far as this goes they are just recited as the *Vṛishākapi* hymn. Only the *Nyūṅkha* is not made, but instead of it the *Ninarda*, which is a substitute for it. This peculiar pronunciation of the vowel takes place in the second syllable of the third, and the fourth of the fourth *pāda*. The *Pratigara* is *madcthama daivom othāmo daivom*.

¹⁶ In repeating the *Vṛishākapi* hymn, both the *Nyūṅkha* and *Ninarda* are used. The *Nyūṅkha* takes place at the second syllable of the third *pāda*, which is the proper place for the *Ninarda* also. On the *Nyūṅkha* see page 322. The *Ninarda* is described by *Asval. Śr. 8. 7, 11*, as follows: *okāras'chaturninarda udāttaṃ prathamottamāṃ anudātṭivārā uttare anudātṭitarāḥ plutaḥ prathamā mahārānta uttamāḥ*, i. e. the vowel *o* has four times the *Ninarda* sound; the first and last times it has the *udātṭā* accent, the two others the *anudātṭā*; the latter of which has even the *anudātṭāra* (lowest *anudātṭā*); the first (and last) is pronounced with three moras. There is another way of making the *Ninarda* by pronouncing the *o* successively first with the *udātṭā*, then with the *anudātṭā*, then with the *svarita*, and lastly with the *udātṭā* accent again.

Ninarda,¹⁷ for this is the Nyûñkha of the Narâs'añsi verses,

The priest repeats the *Raibhi* verses.¹⁸ For the Gods and Rishis went by making a great noise (*rebhantaḥ*) 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 Narâs'añsis, and subject to the same rules.)

He repeats the *Pûrikshiti* verses.¹⁹ For Agni is the dweller round about (*parikshit*); 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 *Pûrikshiti* verses (they may have another meaning too). For the year is *parikshit* (dwelling round about); for it dwells round about men, and men dwell round about the year. Therefore he who has this knowledge obtains union with the year (*sañratsara*) and shares its character and abode. (The *Pûrikshiti* verses are repeated in the same way as the Narâs'añsih.)

He repeats the *Kûravyâ* verses.²⁰ For any work of the gods crowned with success was performed by means of the *Kûravyâs*; and the same is then the case with the sacrificers. (The recital is the same as that of the Narâs'añsih.)

The priest now repeats the "directions forming verses" (*dis'âm kṛiptis*).²¹ For in this way he

¹⁷ *Nirāda* is to be parsed *nī ri āda*, the *nī* and *ri* belonging to the verb *nardet*. The whole means literally, he ought to make a peculiar species of the *Ninarda*, as it were.

¹⁸ *Vachya* *rebha*, A. V. 20, 127, 4.

¹⁹ *Rājno* *et'rañjanīyasya*, A. V. 20, 127, 7-10. In every verse the word *parikshit*, i. e. dwelling round about (said of Agni) occurs.

²⁰ *Indrah* *kṛum* *abūdhāt*, A. V. 20, 127, 11-14. Because of the word *kṛu*, i. e. singer, praiser, occurring in the first verse, they are called *kṛavyâs*.

²¹ These are, *yaḥ saḥbryo vidatya*, A. V. 20, 128, 1-5.

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 Nyûñkha, nor make the *Ninarda* in the same way as above. Thinking, I will not mutilate (*nyûñkha-āni*)²² these directions, he repeats these verses, half verse by half verse.

For making a footing he then repeats the *Janakalpa* verses.²³ 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 Nyûñkha, nor with the *Ninarda*, but just in the same way and for the same reasons as the *dis'âm kṛipti*.

He repeats the *Indra-gāthâs*.²⁴ 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.

(*Aitas'a-pralāpa*. The *Pravahlika*, *Ajijnāsanya Pravādhā*, and *Atirāda* verses.)

The priest (*Brūhmañchhañsi*) repeats the *Aitas'a-pralāpa*. *Aitas'a* was a Muni. He saw the mantras, called "the life of Agni" (*agnir āyuh*), 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'rā āplarante, pratipam*

²² From *ukh*, *ukh*, to move, go.

²³ *Yo naktiśho anabhyakto*, A. V. 20, 128, 6-11.

²⁴ *Ind indrāto dasarājnc*, A. V. 20, 128, 12-16.

prāti sutranam (A. V. 20, 129, 1 *et seq.*).²⁵ 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 Aurva-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

²⁵ According to Śāyana the Aitas'a-pralāpa consists of 70 pādas.

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.²⁶ For the gods made the Asuras benumbed (*pravahlya*) by means of the Pravahlikās, 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 *Ajijnāsanya* verses.²⁷ 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 *Pratirādha*.²⁸ For by means of it the Devas frustrated (*prati-rādḥ*) 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*.²⁹ For by means of it the Devas abused (*ativad*) 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 *Deranītham*.³⁰ (About this the following story is reported.) The Aditiyas and Aṅ-

²⁶ *Ṭitatāu hiraṇyā dādu*, A. V. 20, 133, 1-8.

²⁷ *Iha itthā prāg apdḡ udah*, A. V. 20, 134, 1-4.

²⁸ *Bhugiti abhigataḥ*, A. V. 20, 135, 1-3.

²⁹ *Tīme devā akran*, A. V. 20, 136, 4.

³⁰ *Adityāḥ ka jaritar angirebhyo*, A. V. 20, 136, 6 *et seq.* 17 verses according to Śāy.

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, 'Did'st 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 Dakṣiṇā given by the Adityas to the Aṅgirasas. The Devanītha hymn.)

The Aṅgirasas, therefore, assisted the Adityas in their sacrifice. For this service the Adityas gave them the earth filled with presents (*dakṣiṇā*) 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.³¹ Thence one shall not retake a sacrificial reward which one has once refused to accept. (For he must think) the Dakṣiṇā 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 Devanītha, i. e. what is carried by the gods, is to be recited.

(Now follows the Devanītha 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).

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 (*purogava*)." For the reward (*Dakṣiṇā*) 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 (*Dakṣiṇā*) 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 Devanītha, the priest stops at every pāda, just as is done when the Nivid is repeated, and pronounces "om" at the last pāda, just as is the case with the Nivid.

²² Instead of *neṣa asan*, which reading is to be found here, as well as in the Atharvaveda, *neṣaḥ asan* must be read; *neṣaḥ* then is an irregular form of the past part. of *ni* to carry, standing for *nīṣa*.

36.

(*Bhūte-chhad*, *Ahanasya*, *Dadhikrāvan*, *Pāvamānya*, and the *Indra Bṛihaspati* verses.)

He now repeats the *Bhūte-chhad*²³ (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*²⁴ 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 Virāj has ten syllables, and the Virāj 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 *Dadhikrāvan* verse, *dadhikrāvano akāriṣham* (Atharv. V. 20, 137, 3). For the Dadhikra is the purifier of the gods. For he (the priest) spoke such (words²⁵) as are to be regarded as the speech containing the most excellent semen.²⁶ By means of this purifier of the gods he purifies speech (*rāch*). The verse is in the Anuṣṭubh metre; for Vāch is Anuṣṭubh, and thus she becomes purified by her own metre.

²³ *Team indra d'arma ṛiṣa*, A.V. 20, 135, 11-13.

²⁴ Lit. penis; for *ghanas*, *ghana*, means penis, derived just as *jaghanyā*, i. e. from the root *han* to strike. Śāy. explains it by "*maithunam*," i. e. cohabitation.

²⁵ *Yad asya aṁkubhedyāḥ*, A.V. 20, 136, 1-10.

²⁶ The repetition of the Ahanasya verses is to be understood.

He now repeats the *Pāvamānya* verses, *sutāso mad-humatamā* (9, 101, 4); for the *Pāvamānyas* (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 *Anuṣṭubhs*; for the *Vāch* is *Anuṣṭubh*, and thus she becomes purified by her own metre.

He now repeats the *Indra-Bṛihaspati* triplet of verses commencing, *arā drapso aṁś'umatim* (8, 85, 13-15). At the end of it (verse 15) there is said, "Indra assisted by *Bṛihaspati*, 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 *Bṛihaspati*, and driven away. Therefore the sacrificers subdue and drive away by means of *Indra* and *Bṛihaspati* the nation of the *Asuras* (*asurya varṇa*).²⁷

They ask, Should the *Hotṛi*-priest, on the sixth day, repeat (the hymns) along (with the additional (*Shastras* ?) See 6, 26.

He concludes with a *Bṛihaspati* verse; thence he ought not to repeat (the hymns) along (with the additional *Shastras*).

²⁷ That these are the Zoroastrians, is beyond any doubt. See my Essays on the Sacred Language, Writings, &c. of the Persia, page 239-30.

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 *Udgātār*; the throat with the palate to the *Pratihartār*; the lower part of the right loins to the *Hotār*; the left to the *Brahmā*; the right thigh to the *Maitrāvāraṇa*; the left to the *Brahmaṇāchhamsī*; the right side with the shoulder to the *Adhvaryu*; the left side to those who accompany the chants;² the left shoulder to the *Pratipasthutar*; the lower part of the right arm to the *Neshtar*; the lower part of the left arm to the *Potar*; the upper part of the right thigh to the *Achhāvāka*; the left to the *Agnidhra*; the upper part of the right arm to the *Atreya*³; the left to the *Sadasya*; the back bone

¹ The same piece is found in *Aṣṭ. Sr. S. 12, 0.*

² The *Upagātṛis* accompany the chant of the *Sāma* singers with certain syllables which correspond to the *Pratigāra* of the *Adhvaryu*. This accompaniment is called *upagānam*. It differs according to the different *Sāmans*. At the *Bahish-pavamāna* Stotra at the morning libation, the *upagānam* of the *Upagātṛis* is *ho*. Besides the sacrificer has to make an *upagānam* also. This is one at the *Bahish-pavamāna* Stotra.

³ The *Atreya* who is here mentioned as a receiver of a share in the sacrificial animal, is no officiating priest. But the circumstance that he receives gold for his *Dakṣiṇā*, 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 (*manihāh*) on the neck and three gristles (*kikasāh*) to the Grāvastut; three other gristles and one-half of the fleshy part on the back (*vaihartta*⁴) to the Unnetar; the other half of the fleshy part on the neck and the left lobe (*kloma*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, *śvāh sutyām* (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 Brihati metre consists of thirty-six syllables; and the heavenly worlds are of the Brihati 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 Agnidhra), as we learn from the Kāṭiya Śrūta Śāstras 10, 2, 21 shows, that he had a certain right to a principal share in all sacrificial donations. *Atreya* 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. — *Sdy*.

⁵ The piece of flesh which is on the side of the heart. — *Sdy*.

⁶ See the note to 6, 3.

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 S'ruta.⁷ When he was departing from this life, he did not entrust (the secret to any one). But a supernatural being communicated it to *Girija*, the son of *Babhrū*. 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 (*nyavatsatha*), 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*¹ or (other) offerings (on the fire), how is

⁷ Thus *Sdy*, but the translation, a Shrotriya, i. e. sacrificial priest (acquainted with the Shruti) would suit better.

¹ *Sānnāyya* is the technical term for a certain offering of the Agnihotris. It is prepared in the following way: The Adhvaryu takes the milk from three cows called *Gāṅgā*, *Yamunā*, and *Sarasvatī*, on the morning and evening, and gives it to the Agnidhra. 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 (*tūshṇim*). 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 Agnihotri should die after having placed the sacrificial offerings (ready made) on the Vēdi,* what is the atonement? One ought to sacrifice them all in the Ahavaniya fire with the formula *Śráhá*, to all those deities for whom they were intended (by the deceased Agnihotri).

They ask, If an Agnihotri 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 Agnihotri deceased. Or they may offer the milk of any other cow. But they mention another way besides. (The relatives of the deceased Agnihotri) should keep burning the (three) constantly blazing fires (Ahavaniya, &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 *Palāśa* leaves and form of them a human figure, and perform in it all the funeral ceremonies required (*śrīti*). 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

day, and on the morning of the following day, the so-called *Pratipad* (the first day of the month). The milk drawn on the evening is made hot, and lime-juice poured over it, to make it sour, whereupon it is hung up. The fresh milk of the following morning is then mixed with it, and both are sacrificed along with the *Purodāśa*. Only he who has already performed the *Agulahtoma* is allowed to sacrifice the *Sānnāyya* at the *Darśaparyāgama* Ishti. (*Oral information*.)

* The place for all the offerings.

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 *Sānnāyya* being spoiled.)

They ask, If the *Sānnāyya* which was milked on the evening becomes spoiled or is lost (during the night), what is the penance for it? (The answer is) The Agnihotri shall divide the milk of the morning into two parts, and after having curdled one part of it, he may offer it. This is the penance.

They ask, If the *Sānnāyya* which was milked on the morning becomes spoiled or lost, what is the penance? (The answer is) He must prepare a *Purodāśa* 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 *Sānnāyya* 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 *Purodāśa* (as in the preceding case.)

They ask, If all the offerings (*Purodāśa*, 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 *Ajyahavis* (offerings with melted butter) as an *Ishti*.

Then he ought to prepare another Ishti 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 Agnihotram is spilt, or the spoon is broken, or the Gârhapatya 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 Agnihotri then ought to pour all this into a Sruch (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 Agnihotra mantra), or the Prajâpati verse.³ In this way (by means of the hot ashes) the offering becomes sacrificed and not sacrificed.⁴ (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 Agnihotri 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 turn⁵ 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

³ Prajâpati na trad etiâni (10, 121, 10).

⁴ It is only burnt by the ashes, but not sacrificed in the proper way.

⁵ Unâiti. Sây. understands by it the placing of the offering into the Agnihotri-kavani, which is a kind of large spoon.

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-Varuna verse, *yayor ojasâ skubhitâ rajâmsi* (A. V. 7, 25, 1).⁶ For Vishnu watches over what is performed badly in the sacrifice, and Varuna 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.⁷ This is the penance for it.

They ask, if the sacrificial spoon (*sruch*) should be broken, what is the penance for it? He ought to take another Sruch and sacrifice with it. Then he shall throw the broken Sruch 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 Gârhapatya is extinguished, what is the penance for it? When he takes off the

⁶ See 3, 36.

⁷ Four times a portion is to be poured into the Agnihotri-kavani.

eastern portion of the Ahavaniya (for the Gârhapatya), 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 Gârhapatya, 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 Agnivat a Purodâs'a consisting of eight pieces (kapâlas). The Anuvâkyâ and Yâjyâ required for this purpose are, *agninâ agniñ samidhyate* (fire is kindled by fire, 1, 12, 6); *tvam hy agne agninâ* (8, 43, 14). Or he may omit the Anuvâkyâ and Yâjyâ verses and (simply) throw (melted butter) into the Ahavaniya, under the recital of the words, *to Agni Agnivat Svâhâ!* This is the penance for it.

They ask, When some one's Ahavaniya and Gârhapatya fires should become mutually mingled together, what is the penance for it? One must portion out to Agni viti a Purodâs'a consisting of eight pieces, under the recital of the following

* Sky. understands the fire which is taken from the Ahavaniya and placed in the Gârhapatya.

Anuvâkyâ and Yâjyâ verses: *agna âyâhi vîtaye* (6, 16, 10); *yo agnim devavitaye* (1, 12, 9). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni viti Svâhâ!* 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 Purodâs'a consisting of eight pieces, and repeat the following Anuvâkyâ and Yâjyâ verses, *sva na rastor ushasâm arochi* (7, 10, 2); *trâm agne mânushîr îlate visâh* (5, 8, 3). Or he may (simply) offer (melted butter) under the recital of, *to Agni Vivichi Svâhâ!* 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 kshâmâvat a Purodâs'a consisting of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ: *akrandad agnis tanayan* (10, 45, 4); *adhâ yathâ naḥ pitarah parâsah* (4, 2, 16). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni kshâmâvat Svâhâ!* 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 Purodâs'a consisting of eight pieces to Agni Saṁvarga (Agni the mingler) under the recital of the following Anuvâkyâ and Yâjyâ: *kurvit su no gavishṭnye* (8, 64, 11), *mâ no asmin mahâdhane* (8, 64,

12). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni Sāmvarṇa Svāhā!* in the Ahavaniya 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 apsumat* (water Agni) a Purodās'a consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: *Apsv agne* (8, 43, 9); *mayā dadhe* (3, 1, 3). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni apsumat Svāhā!* in the Ahavaniya 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 śuchi* a Purodās'a consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: *Agni śuchiratatamaḥ* (8, 44, 21); *ud agne śuchayas tava* (8, 44, 17). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni śuchi Svāhā!* in the Ahavaniya 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 Aranīs (the two wooden sticks used for producing fire), or (if this be impossible) he should save a firebrand from either the Ahavaniya or Gārhapatya. Were this impossible, then he must offer to *Agni Sāmvarṇa* (Agni the mixer) a Purodās'a consisting of eight pieces under the recital of the abovementioned Anuvākyā and Yājyā (which belong to the Agni Sāmvarṇa). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni Sāmvarṇa Svāhā!* in the Ahavaniya fire. This is the penance for it.

8.

(The penances when the Agnihotri sheds tears, or breaks his vow, or neglects the performance of the *Dars'apūrṇima* ishṭi, or when he allows his fires to go out.)

They ask, when an Agnihotri on the day previous to the sacrifice should shed tears, by which the Purodās'a might be sullied, what is the penance for it? He must offer to *Agni vratabhrit* (Agni the bearer of vows) a Purodās'a consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: *tvam agne vratabhrit śuchir* (As'v. Ś'r. Ś. 3, 11) *vrataṇi bibhhrad vratapā* (As'v. Ś'r. Ś. 3, 11).^a Or he may sacrifice (melted butter) under the recital of, *to Agni vratabhrit Svāhā!* in the Ahavaniya 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 Purodās'a consisting of eight pieces to *Agni vratapati* (Agni the lord of vows) under the recital of the following Anuvākyā and Yājyā: *tvam agne vratapā asi* (8, 11, 1); *yad vṛ vṛayam pramināma* (10, 2, 4). Or he may sacrifice (melted butter) under the recital of, *to Agni vratapati Svāhā!* in the Ahavaniya fire. This is the penance for it.

They ask, When an Agnihotri should neglect the celebration of the New Moon or Full Moon sacrifices,

^a The Anuvākyā is according to As'val.:

अग्नये व्रतभृतरणे देवाग्निवाचव ।

यप वज्रं वविच वः ।

The Yājyā is:

व्रताग्निं विषदव्रतवा अद्वयो व्रताग्ने देवाग्निवाचः सुवीरः ।
दव्रतमाग्निं सुवृत्तीर्वा अग्नये व्रतापय वो जीवते वागवेदः ।

what is the penance for it? He must offer to *Agni pathikrit* (paver of ways) a Purodās'a consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: *vetthu hi vedho adhvana* (6, 16, 3); *ā derūdām api* (10, 2, 3). Or he may sacrifice (melted butter) under the recital of, to *Agni Pathikrit Srāhā!* 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, janadvat, and pāhvat*, a Purodās'a, consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: *āyāhi tapasā janeshu* (As'v. Śr S. 3, 11); *ā no yāhi tapasā* (As'v. Śr. S. 3, 11).¹⁰ Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to *Agni tapasvat, janadvat, pāhvat Srāhā!* This is the penance for it.

9.

(Pencances 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 "ishtī, what is the penance for it? He must offer to *Agni Vais'vānara* a Purodās'a consisting of twelve pieces under the

¹⁰ The Anuvākyā is:

आवाहि नयवा जनेष्वग्ने पावको अशिर्वा ।
उपेवां सुहुतिं वत् ।

The Yājyā is:

आ वे। वाहि नयवा जनेष्वग्ने पावक इति वत् ।
नवा देवेभ्यो दधत् ।

¹¹ This Isthī is prescribed to be performed before the Agnihotri is allowed to eat new corn.

recital of the following Anuvākyā and Yājyā; *Vais'vānaro ajijanat* (!); *prishṭo divi prishṭo* (1, 98, 2). Or he may offer to *Agni Vais'vānara* (melted butter) in the Ahavaniya fire under the recital of, to *Agni Vais'vānra Srāhā!* This is the penance for it.

They ask, When one of the pots/herds (*kapālas*) containing the Purodās'a should be destroyed, what is the penance for it? He must offer a Purodās'a, consisting of two pieces, to the *As'vins*, under the recital of the following Anuvākyā and Yājyā: *as'vinā vartir* (1, 92, 16); *ā gomatā nāsatyā* (7, 72, 1). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to the *As'vins Srāhā!* This is the penance for it.

They ask, When the stalks of kus'a grass (*pavitra*) (on which the offering is placed) should be destroyed, what is the penance for it? He must offer to *Agni pavitravat* a Purodās'a consisting of eight pieces, under the recital of the following Anuvākyā and Yājyā: *pavitram te vitatam* (9, 83, 1); *taposh pavitrām* (9, 83, 2). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to *Agni pavitrarat Srāhā!* 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 Purodās'a consisting of eight pieces under the recital of the following Anuvākyā and Yājyā: *hiranyakes'o rajaso visdra* (1, 79, 1); *ā te suparnā aminantam* (1, 79, 2). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to *Agni hiranyavat Srāhā!* 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 Purodās'a consisting of eight pieces under the recital of the following

Anuvākya and Yājñā: *tvam no agne varuṇasya* (4, 1, 4) *sa tvīm no agne avamo* (4, 1, 5). Or he may offer (melted butter) in the Ahavaniya fire under the recital of, to *Agni Varuṇa Svāhā!* This is the penance for it.

They ask, When an Agnihotri eats food prepared by a woman who is confined (*sūtaku*), what is the penance for it? He must offer to *Agni tantumat* a Purodāśa consisting of eight pieces under the recital of the following Anuvākya and Yājñā: *tantum tanvan rajaso* (10, 53, 6); *akshānaho nuhy tanota* (10, 53, 7). Or he may sacrifice (melted butter) in the Ahavaniya fire, under the recital of, to *Agni tantumat Svāhā!* 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 surabhimat* a Purodāśa consisting of eight pieces under the recital of the following Anuvākya and Yājñā: *Agnir hotā nyasidat* (5, 1, 6); *sādhoim akar deva vitiṃ* (10, 53, 3). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to *Agnir surabhimat Svāhā!* 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 marutrat* a Purodāśa consisting of thirteen pieces under the recital of the following Anuvākya and Yājñā: *maruto yasya hi kshaya* (1, 86, 1); *arā ived* (3, 58, 5). Or he may sacrifice (melted butter) in the Ahavaniya fire under the recital of, to *Agni marutvat Svāhā!* 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 Anaddhā¹³ man. Who is an Anaddhā? 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 Sautrūmani¹⁴ sacrifice; for he is not allowed to drink Soma! But he must discharge the duties towards his parents."¹⁵ But whereas the sacred tradition (*ṛuti*) enjoins sacrifice,¹⁶ 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 *manushya* instead of *manushya*.

¹⁴ The *Sautrūmani* (*sthi*) is a substitute for the Soma sacrifice. Some spirituous liquor is taken instead of soma, and milk. Both liquids are filled in the Soma vessels. It is performed in various ways. It is mentioned, and its performance briefly described in the Aśval. Śr. 8, 3, 10, and in the Kātya Sūtras (in the 10th Adhyāya). From three to four animals are immolated, one to the Aśvins, one to Sarasvatī, one to Indra, and one to Brihaspati. The Pasupurodāśa are for Indra, Savitar and Varuṇa. The Purodāśa for the offering of the spirituous liquor is, *putrān surimam asvina* (10, 11, 4). The Pralāsa for repeating the Yājñā mantra is as follows:

होता यज्ञविना यज्ञतोमिन् यज्ञोपचामान सोमानी सुराग्नां
जुवन्तं यस्तु विवस्तु मरुतु सोमाऽसुराग्नां होतव्यं

(The offering to be presented to the Aśvins, Sarasvatī, and Indra Sautrūman, are here called *tomāḥ surimamāḥ*, i. e. Soma drops which are spirituous liquor). The Yājñā is *putram ita pitardu* (10, 131, 5). The sacrifice is brought up to the present day in the Deekha.

¹⁵ In another Sūkhā there is said, that a Brāhman has incurred three debts, the Brāhmaṇyām 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 Pitras. — *Sāy.*

¹⁶ "Worship the gods by sacrificing, read the Vedas, and beget children!" This is the sacred tradition (*Ṛuti*) here alluded to. — *Sāy.*

10.

(How the Agnihotram of him who has no wife becomes performed).¹⁶

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?¹⁷

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

¹⁶ 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 (111) paragraph. But whether it is an interpolation of latter times is very doubtful. The piece may (to judge from its uncouth language) even be older than the bulk of the *Āitareya Brāhmaṇam*. Śāy. 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, Śāy. does several times violence to grammar. He asserts for instance that अग्निः after अग्नौ is to be taken in the sense of the third person singular of the potential, standing for अग्नौ.

The same sense of a potential he gives to the perfect tense, *ānuroha*. 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 *nashādnihotram*, which I take as a kind of compound. Śāy. explains it, *nashām eva bhavati pārasiddhāir agnibhā patnidākāpakāke punaragnihotrasthānam agnindam abhāvāt*. *Nashā* is to be taken in the sense of an active past participle, "having destroyed," and appears to have the sense of *eva* as Śāy. explains. That *vā* can form part of a compound the word *abhidhāyate* proves, (7, 2).

has no wife, says to his children, &c.) "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,¹⁸ (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 *Pañdyas*: 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*,¹⁹ the latter *Rūhā*; the first

¹⁸ All this refers to an Agnihotri who has lost his wife and is continuing his sacrifice.

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 *tithi* (or lunar day) is at an end, though it might not have been lasting for the usual time of thirty *Muhūrtas*, 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 *Sinidhā* at the

part of the New Moon day is called *Sinivāli*, and its latter part *Kuhū*. The space which the moon requires for setting and rising again is called *Tithi* (lunar day). Without paying any attention (to the opinion of the *Pañḍīyas*) 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; ²⁰ 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 penances for mishaps occurring to an Agnihotri. Where the Agnihotri must walk between his fires. Whether the Dakṣhiṇa 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 *Gārhapatya* to bring it to the *Ahavanīya*), or should it, when placed (in the *Ahavanīya*) be extinguished before he brings the burnt offering (*Homa*), what is the penance for it? He shall take it out after sunset, after having placed a piece of gold before it; for light is a splendid

New Moon time; the remaining part of the day (till the moon sets) is then either *Ākṣa* or *Kuhū*. This part of the day forms then part either of the proper Full Moon or New Moon day (the fifteenth).

²⁰ That is on the fifteenth.

body (*s'ukram*), and gold is the splendid light, and that body (the sun) is just this light. Seeing it shining he takes out the fire. At morning time (after sunrise) he may take out the fire when he has put silver below it; for this (silver) is of the same nature with the night (representing the splendour of the moon and the stars). He shall take out (of the *Gārhapatya*) the *Ahavanīya* before the shadows are cast together (before it has grown completely dark). For the shadow of darkness is death. By means of this light (the silver) he overcomes death, which is the shadow of darkness. This is the penance.

They ask, When a cart, or a carriage, or horses go over the *Gārhapatya* and *Ahavanīya* fires of an Agnihotri, what is the penance for it? He shall not mind it at all, thus they say, believing that these things (their types) are placed in his soul. But should he mind it, then he shall form a line of water drops from the *Gārhapatya* to the *Ahavanīya* under the recital of *tantum tanvan rajaso* (10, 53, 6). This is the penance.

They ask, Shall the Agnihotri when feeding the (other) fires with wood make the *Dakṣhiṇa Agni* (*anvāhārya pachana*) also to blaze up brightly, or shall he not do so? Who feeds the fires, puts into his soul the vital breaths; of these fires the *Dakṣhiṇa Agni* provides (the feeder) best with food. He gives him therefore an offering, saying, "to Agni the enjoyer of food, the master of food, *Svāhā*!" He who thus knows becomes an enjoyer of food, and a master of food, and obtains children and food.

The Agnihotri must walk between the *Gārhapatya* and *Ahavanīya* when he is about to sacrifice; for the Agnis (fires) when perceiving him walk thus, know, "he is about to bring us a sacrifice." By this both these fires destroy all wickedness of him who is thus walking (between them). Whose wicked-

ness is thus destroyed, goes up to the heavenly world. Thus it is declared in another Bráhmanam 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 *S'unaḥś'epa*)

13.

(King *Haris'chandra* wishes for a son. Stanzas praising the possession of a son.)

Haris'chandra, the son of *Vedhas*, of the *Ikshā-vaku* 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 overcame 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,¹ wearing the goatskin,² and beard?³ What is the use of performing austerities?⁴ You should wish for a son, O Brahmins!" Thus people talk of them⁵ (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;⁶ 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 *jan* to be born) when he is born in her again. The

¹ Here the *Grihasṭha* is meant.

² The *Brahmachāri* is alluded.

³ The *Vanaprastha* or hermit is to be understood.

⁴ The *Parivrdjaka*, or religious mendicant is meant.

⁵ *Avadavadaḥ*, i. e. pronouncing a blame. *Sāy.* 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 *Arsha* (the *Rishi* marriage) a pair of cows was given as a dowry. See *As'val. Gṛhy. Sūtr.* 1, 6.

seed which is placed in her she developes to a being and sets it forth.

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.

14.

(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.

15.

(Continuation of this story. Rohita, Haris'chandra's son, purchases after six years of fruitless wanderings in the forest, a Brahman boy, Sunah's'epa 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 swelled (i.e. he was attacked by dropsy). 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

* The words *ajnatavāṇi* and *apatantavāṇi* 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 Brâhman 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 Brâhman 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 Brâhman 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 Dvâpara is hovering there; the Tretâ is getting up, but the Krita happens to walk (hither and thither).⁶ Therefore, wander, wander!"

Rohita thinking, a Brâhman told me to wander, wandered for a fifth year in the forest. When he was

⁶ Sây. does not give any explanation of this important passage, where the names of the Yugas are mentioned for the first time. These four names are, as is well known from other sources (see the Sanscrit Dictionary by Boehtlingk and Roth. s. v. *kalî*, *dvâpara*, &c.), names of dice, used at gambling. The meaning of this Gâthâ is, There is every success to be hoped; for the unluckiest die, the Kali, is lying, two others are slowly moving and half fallen, but the luckiest, the Krita, is in full motion. The position of dice given here is indicative of a fair chance of winning the game.

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, *Sunahpuchha*, *Sunahs'epa*, and *Sunolangîla*. 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, *Sunahs'epa*. 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 *Varuṇa* the king (and said), "I will sacrifice him to thee!" He said, "Well, let it be done; for a Brâhman is worth more than a Kshattriya!" *Varuṇa* then explained to the king the rites of the *Râjasûya* sacrifice, at which on the day appointed for the inauguration (*abhishechaniya*), 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. *Sunahs'epa* prays to the gods to be released from the fearful death. The Rik verses which he used mentioned, and the different deities to whom he applied).

At this sacrifice *Vis'râmitra* was his Hotar, *Jama-dagni* his Adhvaryu, *Vasishtha* his Brahman, and *Ayasya* his Udgatar. 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,⁹ 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. *S'unaḥ's'epa* 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, *kaśya nūnam hatamasya* (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 prathamasya amritānām* (1, 24, 2). Agni answered him, "Savitar 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 mahadbhṛyo namo arbhaḥbhṛyo*. The Vis've Devas answered, "Indra is the strongest, the most powerful, the most enduring, the most true of the

⁹ See Alt. Br. 2, 3-5.

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, *s'as'vad 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.

(*S'unaḥ's'epa* is released. He invents the *anjan sava* preparation of the Soma. Vis'rūmitra adopts him as his son. Stanzas.)

The priests now said to *S'unaḥ's'epa*, "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 *abishechaniya*)." He then saw (invented) the method of direct preparation of the Soma juice (*anjan sava* without intermediate fermentation) after it is squeezed, and carried it out under the recital of the four verses, *yach chid dhi tram grihe grihe* (1, 28, 5-8). Then by the verse *uchchhishtam chamvor* (1, 28, 9), he brought it into the *Dronakalasa*.¹⁰ Then

¹⁰ The large vessel for keeping the Soma in readiness for sacrificial purposes, after it has been squeezed.

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after having been touched by Haris'chandra, he sacrificed the Soma under the recital of the four first verses (of the hymn *yatra grāvā prithubudhna* 1, 28, 1-4), which were accompanied by the formula *Śrādhā*. Then he brought the implements required for making the concluding ceremonies (*avabhṛitha*) of this sacrifice to the spot and performed them under the recital of the two verses, *tvāṁ no agne Varunasya* (4, 1, 4-5). Then, after this ceremony was over, S'unah's'epa summoned Haris'chandra to the Ahavaniya fire,¹¹ and recited the verse *S'unah' chichchhepam niditam* (5, 2, 7).

S'unah's'epa then approached the side of Vis'vāmित्रा (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 arāsata*) him to me." Since that time he was *Devarāta*, Vis'vāmित्रा's son. From him come the *Kapileyas* and *Babhravas*. 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 Aṅgirasah. Therefore, O Rishi, do not leave your ancestral home; return to me." S'unah's'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'unah's'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 reconcilia-

¹¹ They returned from the place of the Uttar Vēdi to the Vēdi, where the Ishtis are performed.

tion exists." "Yes, irreconcilable (is this act)" interrupted Vis'vāmित्रा.

Vis'vāmित्रा 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'unah's'epa then said, "O prince, let us know, tell (us) how I, as an Aṅgirasah, can enter thy family as thy (adopted) son?" Vis'vāmित्रा 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'unah's'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'vāmित्रा then addressed his sons as follows: "Hear ye now, *Madhuchhandah, Rishabhā, Itēnu, Ashṭaka*, and all ye brothers, do not think ¹² yourselves (entitled) to the right of primogeniture, which is his (S'unah's'epa's)."

18.

(On Vis'vāmित्रा's descendants. How the reciters of the S'unah's'epa story are to be rewarded by the King. Stanzas. On the pratigara for the richas and stanzas at this occasion.)

This Rishi Vis'vāmित्रा had a hundred sons, fifty of them were older than Madhuchhandās, and fifty were younger than he. The older ones were not pleased with (the installation of S'unah's'epa to the primogeniture). Vis'vāmित्रा then pronounced against

¹² I have parsed the word *ethana* as *etha na*. If *ethana* is taken as a 2nd person plural, as Max Müller (following Śāyana) does in his translation of the story of S'unah's'epa (History of Ancient Sanscrit Literature, page 418), the passage is to be translated as follows: "and all you brothers that you are, think him to be entitled to the primogeniture."

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*, *Pundras*, *Sabaras*, *Palindas*, and *Mútibas*, descendants of Vis'vāmītra. But Madhuchhandās with the fifty younger sons, said, "What our father approves of, by that we abide; we all accord to thee (S'unah's epa) the first rank, and we will come after thee!" Vis'vāmītra, 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 Gāthi, blessed with children, you all will be successful when headed by Devarāta; he will (always) lead you on the path of truth."

"This Devarāta, is your master (man); follow him, ye Kus'ikas! 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'vāmītra, the grandsons of Gāthi, who forthwith stood with Devarāta, were blessed with wealth for their own welfare and renown."

"Devarāta is called the Rishi who entered on two heritages, the royal dignity of Jahnú's house, and the divine knowledge of Gāthi's stem."¹⁹

This is the story of S'unah's epa contained in the stanzas which are beyond the number of the hundred Rik verses ¹⁴ (recited along with them). The Hotar

¹⁹ Jahnú is the ancestor of Ajjarta, and Gāthi the father of Vis'vāmītra.

¹⁴ Śāy. says that ninety-seven out of them had been seen by S'unah's epa, and three by another Rishi. The term *pararāśata gātham dīhyānam* means, the "story which contains besides one hundred Rik verses Gāthās (stanzas) also." The number of the latter is thirty-one.

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 Gāthās are repeated). *Om* is the Adhvaryu's response to a Rich (repeated by the Hotar), and *exam.tathā* (thus in this way it is) that to a Gāthā (recited by the Hotar). For *Om* is divine (therefore applied to *richas*, which are a divine revelation), and *tathā* human. By means of the divine (*om*) and human (*tathā*) 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'unah's epa. (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 Rājastya sacrifice.)

19.

(The relationship between the Brahma and Kshattrā.)

After Prajāpati had created the sacrifice, the *Brahma* (divine knowledge) and the *Kshattrā* (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 Kshattrā. Therefore the Brahmans only are eaters of the sacrificial food; whilst the Kshattriyas, Vais'yas, and Shūdras do not eat it.

The sacrifice went away from both of them. The Brahma and Kshattrā followed it. The Brahma followed with all its implements, and the Kshattrā followed (also) with its implements. The implements of the Brahma are those required for performing a sacrifice. The implements of the Kshattrā are a horse, carriage, an armour, and a bow with arrow. The Kshattrā not reaching the sacrifice, returned; for frightened by the weapons of the Kshattrā 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 Kshattrā 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 Kshattrā 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 Rājastuya).

Then the king is to be requested to worship the gods. They ask, If a Brahman, Kshattriya, 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 Kshattrā. Thus they say. This divine Kshattrā 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.

¹ The verse is evidently a Yajus, (and so it is termed by Sayana) but I do not find it in the Yajurveda.

(The *Ishṭāpūrta* *aparījyāni* offerings.)

Then the burnt offering called the *Ishṭāpūrta aparījyāni*² 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 spoonfulls of melted butter in the Ahavaniya fire, saying, "to the preservation of the *Ishṭāpūrta*! May Indra the mighty give us again (recompensate us for what we have sacrificed). May the Brahma give us again full compensation for what has been sacrificed."

Then after having recited the Samishṭa Yajus mantras³ which are required when binding the sacrificial animal to the pillar, he repeats the words, "May Agni Jātavedās, recompensate us! May the Kshattria give us full compensation for what we have sacrificed, Svāhā." These two Ahutis are the *Ishṭāpūrta aparījyāni* for a princely person when bringing a sacrifice. Therefore both are to be offered.

² Lit. the recompensation (*aparījyāni*) of what has been sacrificed (*ishṭa*) and filled (*ishṭāpūrta*). *Ishṭa* means only "what is sacrificed," and *pūrta* "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 (See Rigveda, 10, 14, 1 *anāgnichhasra*—*ishṭāpūrtas*, join thy sacrifices which were stored up). The opinions of the ancient Acharyas or Brahmanical Doctors, about the proper meaning of this word, were already divided, as Śāyana says. Some understood by it the duties of the castes and religious Brahmanical orders, as far as the digging of wells and making of ponds are concerned (which was a kind of religious obligation). Others meant by *ishṭa* what refers to Smārta (domestic) offerings, and *pūrta* they interpreted as referring to the solemn sacrifices (*śrāda*).

³ The Adhvaryu takes Darbha grass and melted butter (in a spoon) in his hands, and sacrifices for them. This is called *Samishṭa*. The Yajus or sacrificial formula required at the time is *deva pātuvide*. *Svāhā* must be repeated twice. (Oral information.)

(The *Ajītapunarvanya*⁴ offerings.)

Sujāta, the son of *Arūhā*, said, that it is optional for the king to perform (besides the ceremony mentioned in 21) the two invocation offerings called *Ajītapunarvanya*. He may bring them if he like to do so. He who following the advice of *Sujāta*, brings these two invocation offerings, shall say, "I turn towards the Brahma, may it protect me from the Kshattria, 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 Kshattria does not forsake. He says, "May the Brahma protect me from the Kshattria," that is, the Brahma should protect him from the Kshattria (which is persecuting him). By the words, *Svāhā to the Brahma!* he pleases the Brahma; and if pleased, it protects him from the Kshattria. Then after the recital of the Samishṭa Yajus mantras, required for binding the sacrificial animal to the pillar, he repeats, "I turn towards the Kshattria, may it protect me from the Brahma, Svāhā to the Kshattria." This, this is certainly the case; thus they say. He who turns towards the royal power (to assume it again) turns towards the Kshattria. For the Kshattria is the royal power. When he has reached the Kshattria, the Brahma does not leave him. If he

⁴ In some MSS. and in Śāyana's commentary this name is written: *ajītapunarvanya*. It means "the recovering of what is not to be lost." This refers to the Kshattria which the Kshattriya first lost by his turning towards the Brahma, but regained by his subsequently embracing the Kshattria again, which he cannot throw off if he otherwise wish to retain his sovereignty.

repeats the words, "May the Kshattra protect me from the Brahma," that is, the Kshattra should protect him from the Brahma, "*Sṛdhā to the Kshattra!*" he pleases this Kshattra. Pleased in this way, the Kshattra protects him from the Brahma. Both these offerings (*ajitapunarranyam*) are also calculated to preserve the sacrificing king from the loss of the *Iṣṭāpūrta*. Thence these two are (also) to be sacrificed.

23.

(The King is, before sacrificing, made a Brahman, but he must lose his royal qualifications.)

As regards the deity, the royal prince (Kshattriya) belongs to Indra; regarding the metre he belongs to the *Trishṭubh*; 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 Brahmanhood 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, *Trishṭubh* 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 *Ahavanīya* fire, and say, "I do not leave Indra as my deity, nor the *Trishṭubh* 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 *Trishṭubh* 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 *Gāyatri* metre, to the three-fold Stoma, to Soma the king, to the Brahma, I become a *Brāhmaṇa*." When he standing before the *Ahavanīya* fire brings this invocation offering, then although he be Kshattriya (by birth, no Brahman), Indra does not take from him sharpness of senses, nor *Trishṭubh* strength, &c.

24.

(How the King becomes a Kshattriya again after the sacrifice is over.)

The royal prince belongs, as regards the deity, to Agni; his metre is the *Gāyatri*, his Stoma the *Trivṛt* (nine-fold), his kinsman the *Brāhmaṇa*. But when performing the concluding ceremony of the sacrifice, the royal prince (who was during the sacrifice a *Brāhmaṇa*) assumes (by means of another offering) his royal dignity (which was lost) again. Then Agni takes away from him the (Brahmanical) lustre, *Gāyatri* the strength, the *Trivṛt* Stoma the life, the *Brāhmaṇas* the Brahma, and glory and renown; for they say, this man has forsaken us by assuming the Kshattriya again, to which he has returned.

Then after having performed the *Samishta* offerings^a which are required for the ceremony of binding the sacrificial animal to the pillar, he presents himself to the *Ahavanīya* fire (agnin), saying, "I do not leave Agni as (my) deity, nor the *Gāyatri* as my metre, nor the *Trivṛt* Stoma, nor the kindred of the Brahma. May Agni not take from me the lustre, nor the *Gāyatri* the strength, nor the *Trivṛt* 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 *Trishṭubh*

metre, to the fifteen-fold Stoma, to Soma the king, I enter the Kshattria, 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 Brâhmana); 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 Brâhmana)." When he speaks thus and gives an invocation offering to the Ahavaniya fire, Agni does not take away from him the lustre, nor the Gâyatri strength, nor the Trivṛit Stoma the life, nor the Brahmins the Brahma, glory and renown, though he concludes the sacred rites as a Kshattriya.

25.

(The *Pravaras* 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 (*dikshâ*), which is in the case of a Brahman being initiated, announced by the formula, "the Brâhmana is initiated,"⁶ should be promulgated in the case of the sacrificer being a Kshattriya? The answer is, The formula, "the Brâhmana 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.⁷ This, this is certainly so.

⁶ This is according to Śāy. 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.

⁷ For the Kshattriya cannot claim descent from the Rishis, as the Brahmins 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 Dikshita, with the name of his house-priest's ancestral fires, and invoke them also in the *Pravara*⁸ prayer.

⁸ By *pravara* 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 *ārshya*; the *pravara* becomes accordingly *ekārshya*, *dyvārshya*, *tryārshya*, and *panchārshya*, i. e. having one or two, &c. Rishis. This invocation takes place at the very commencement of the sacrifice, after the fire has been kindled under the recital of the *Sūmikṣhant* 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 *Dikshâ*, *Pravargya*, &c. a *Dikshita*. Aśval. gives in his *Śrîta Sûtras* (1, 3), the following rules regarding this rite:

यजमानस्यार्षेयप्रवर्जने वाच्यः सः परं परं प्रथमं । पितृदिवा-
ब्राह्मणराजर्षीणां राज्ञो र्षेयं मानवेति वचने. i. e. the Hotar particularly mentions the fires of the Rishi ancestors of the sacrificer, as many as he may have (one, or two, or three, or five). He mentions one after the other, but the first (in the general enumeration) is to be made the last (at the time of sacrificing). If the sacrificer happen to be Kshattriyas or Vaisya's, he mentions the fires of the Rishi ancestors of their *Purohitas* (house-priests), or the princely Rishis (*rajarshi*, who might have been their ancestors). If there should be any doubt, the word *manava*, i. e. descended from or made by Manu, may be used in the case of all kings.

This explanation of the terms *pravara* and *ārshya* have been already given by Max Müller (History of Ancient Sanscrit Literature, page 360) according to the authority of Aśvalâyana, and *Bâuhya*. It has been doubted, of late, by Dr. Hall (in his paper on three Sanscrit Inscriptions in the Journal of the Asiatic Society of Bengal of 1862, page 115), but without any sufficient reason. He says "*pravaras* 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. Visvâmitra, Jamadagni, Bharadâja, Gautama, Atri, Vashishtha, Kaśyapa, and Agastya. These occupy with the Brahmins about the same position as the twelve sons of Jacob with



(The Kshattriya is not allowed to eat sacrificial food.
The Brahma priest cuts his portion for him.)

As regards the portion of sacrificial food which is to be eaten by the sacrificer, they ask, whether the Kshattriya should eat or whether he should not eat it? They say, if he eat, then he commits a great sin, as having eaten sacrificial food although he is an *ahntād* (one not permitted to eat). If he do not eat, then he cuts himself off from the sacrifice (with which he was connected). For the portion to be eaten by the sacrificer, is the sacrifice. This is to be made over to the Brahma priest. For the Brahma priest of the Kshattriya is in the place of (his) Purohita. The Purohita is the one-half of the Kshattriya; only

the Jews. Only he whose descent from one of these great Rishis was beyond doubt, could become the founder of a Gotra. In this genealogy there is no proper place for the *pravaras* according to Dr. Hall's opinion; for a family calls itself generally only by the name of its founder. From a genealogical point of view, therefore, only the names of the patriarch (one of the great Rishis) and those of the founders of the Gotras were important. The institution of the *Pravaras* is purely religious, and sacrificial. The *pravaras* or *drshyas* which are used as synonymous terms, are those sacrificial fires which several Gotras had in common; it was left to their own choice, to which they wished to repair. This had a practical meaning, as long as fire worship was the prevailing religion of the Aryas, which was the case before the commencement of the properly so-called Vedic period. In the course of time it became a mere form, the original meaning of which was very early lost. That the *drshyas* refer to the sacrificial fire, may be clearly seen from the context, in which they occur. Their names are mentioned in the vocative, as soon as the fire is kindled. After they have been invoked the Hotar begins at once the invocation of Agni, the fire, by various names, such as *devadā*, *marutidā*, &c. kindled by gods, kindled by Manu, &c. (As'r. S'r. 8. 1, 3). That this rite of invoking the *drshyas* must be very ancient, proves the occurrence of a similar or even the same rite with the Paria. They invoke up to this day, in their confession of faith, those ancestors and beings who were of the same *varṇa*, i. e. the same caste, religion, as they are. The term for "I will profess (a religion)" is *pravarāṇā*, which is exactly of the same origin as *pravaras*, (See Yas'na 18 in my Essays, page 161).

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 Kshattriya) to be given up to the Brahmā.

Some sacrificial priests, however, sacrifice this portion to the fire, saying, "I place thee in Prajāpati's world, which is called *vidhān* (shining everywhere), be joined to the sacrificer, Svāhā!" But thus the sacrificial 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 singed 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 Rāma Mārgaveya to the King Viśvantara.)

27.

(Story of the Syāparṇas. Rāma defends their rights.)

Viśvantara, the son of Sushadman, deprived the Syāparṇas 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 Vēdi.¹ On observing them Viśvāntara said (to his attendants), "There sit those Ś'yāpāṇas, the scoundrels, who endeavour to sully another's fame. Turn them out; let them not sit in the Vēdi." The attendants obeyed and turned the Ś'yāpāṇas out. They then cried aloud, "When Janamejaya, the son of Parikṣit, was performing a sacrifice without the *Kas'vajas* (who were his hereditary priests), then the *Asitamrigas* from among the *Kas'yapas*, turned the *Bhūtārins* (who were officiating instead of the *Kas'yapas*) 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,² who might by force take away this Soma beverage (that we might administer it ourselves)?" "This your man am I," said Rāma Mārgareya.³ This Rāma belonged to the Ś'yāpāṇas, and had completed the sacred study. When the Ś'yāpāṇas rose to leave, then he said to the king, "Will (thy servants), O king, turn out of the Vēdi even a man (like me) who knows the sacred science? (The king answered), "O thou member of the vile Brahman brood,⁴ whoever thou art, how hast thou any knowledge (of such matters)?"

¹ This place is to be occupied by the priests and the sacrificer only.
² In the text is *śamḍha* instead of *śamḍha*.

³ Son of a woman *Mrigavya* or *Mriganiya* (both forms are used).
⁴ Ś'y. He is quite different from Rāma, the hero of the Rāmāyana.

⁵ Ś'y. explains, *brahmanabandha* by *brāhmaṇa adharma*, i.e. lowest Brahman. No doubt there is something contemptible in this expression.

(Why Indra was excluded from his share in the Soma.
 The Kṣattriya race became also excluded.)

(Rāma 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 scorned¹ Viśvarūpa, the son of Tvashtar, cast down Vritra (and killed him), thrown pious men (*yatis*) before the jackals (or wolves) and killed the *Arumughas*,² and rebuked

¹ In the original, *abhyamaṇta*. This cannot mean (according to etymology, "he killed" as Ś'y. supposes, misguided by the story told in the Taittir. Saṁh. 2, 4, where Indra is said to have cut the three heads of Viśvarūpa, which were *śamḍhānam* (drinking of Soma), *śurūpānam* (drinking of spirituous liquor), and *śamḍhānam* (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, &c., 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, &c. 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. Viśvarūpa being a Brahman, Indra thus became guilty of the horrible crime of Brahman murder (*brahmanahatyā*). 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 Viśvarūpa, 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 (*vardhāra*) into an enemy of Indra." This became the terrible foe of Indra, known in the legends by the name of Vritra. Indra succeeded afterwards in killing him. See the same legend in the Kāushitaki Upanish. 3, 1.

² In the Kāush. Up. 3, 1, we find the form *Arumugha*. Ś'y. thinks them to be Asuras in the disguise of Brahmans. With this explanation agrees Maṅkara Aśvārya on the whole in his Commentary on the Kāush. Up. (page 75, ed. Cowell). He divides the word into *arumugha*, 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) Brihaspati. 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 Kshattriyas (at whose head he is) were likewise excluded from it. But he was allowed a share in it afterwards, having stolen the Soma from Tvashtar. But the Kshattriya race remains excluded from the Soma beverage to this day. There is one here who knows the way in which the Kshattriya who is properly excluded from the Soma beverage, may relish in this juice. Why do thy men expel such a man from the Veda?" The king asked then. "Dost thou, O Brāhmaṇa, know this way?" Rāma answered, "Yes, I know it." The king then replied, "Let me know it, O Brāhmaṇa." Rāma 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 Brahmins, then thou wilt favour the Brahmins by it. Thy progeny will be distinguished by the characteristics of the Brāhmaṇa; 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.

ing to him, "in whose mouth is not the study of the Vedas." This explanation is quite artificial and unsatisfactory. The Arumaghās (this is probably the right form) were no doubt a kind of degraded Aryas, very likely a tribe of the ancient Iranians, in whose language (the Zend) the words *arum* and *magha* are frequently to be met with.

† That is to say, thou wilt when regenerated in thy son and grandson, be accepted by the Brahmins as a member of their caste.

When there is any fault on the Kshattriya (who when sacrificing eats the Brāhmaṇa 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 Brahmanship, 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 Kshattriya (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 Shūdras, then thou wilt please the Shūdras by it. Thy progeny will have the characteristics of the Shūdras, 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 Kshattriya (who when sacrificing eats the Shūdra portion), then his offspring will be born with the characteristics of the Shūdras, and in the second or third degree he is capable of entering the condition of the Shūdras, 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 Nṣagradha.)

These are the three portions (*bhākshas*), O King, of which the Kshattriya, when performing a sacrifice,

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*, *A'svatha*, 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-ubjan*) the Soma cups, whence the *Nyagrodha* trees grew up. And by the name of *Nyubja*, i. e. tilted over, they are now called in Kurukshetra, where they grew first; from them all the others originated. They grew descending the roots (*nyācho rukanti*). 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 juices in these Soma cups which went downwards became the descending roots, and of the other which went up, the fruits were produced. That Kshattriya, 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 (*kshakha*). Further, he thus obtains the Soma beverage by means of a substitute, though he does not enjoy

* The word is traced to the root *ruh* to grow, the older form of which is *rudh*; compare *accedha* "the descending roots."

the real Soma, but only in the form of a substitute; for the *Nyagrodha* is just this substitute of the Soma. The Kshattriya (when drinking this juice of the *Nyagrodha*) enters the form of the Brahman 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 Pravara of his Purohita. The Kshattria (ruling power) occupies (among men the same place as) the *Nyagrodha* among the trees; for the Kshattria 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 Kshattriyas over the whole earth). When the Kshattriya 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 Kshattria his own Self. He then is in the Kshattria, 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 Kshattriya who enjoys, when sacrificing, this portion (as food) has a firm footing, and his rule cannot be overthrown.

* The tree (a kind of the *Ficus indica*) is very strong.

(The symbolical meaning of the fruits of the *Udumbara*, *Asvattha*, and *Plaksha* trees. What implements are required for this quasi Soma feast of the King.)

As to the fruits of the *Udumbara* tree, which originated from the vigour which is in food, and in which there is all the vigour of the trees, furnishing nourishments, the *Kshattriya* (when drinking the juice prepared from its fruits) places in the *Kshattria* food, and what yields nourishment from the trees.

As to the fruits of the *Asvattha* tree which sprang out of lustre, and which has the sovereignty over the trees, the *Kshattriya* (when drinking the juice prepared from its fruits) places in the *Kshattria* lustre and the sovereignty over the trees.

As to the fruits of the *Plaksha* tree, which sprang out of glory, and in which there is the independence and brilliancy of the trees represented, the *Kshattriya* places in this way the independence and brilliancy which is in the trees in the *Kshattria*.

When all these things (the roots of the *Nyagrodha* tree, &c.) are in readiness for him, then the priests buy the Soma, and perform for the king the several ceremonies preceding the eve of the festival just in the same way as the real Soma is treated. Then the day before the celebration (of the feast) the *Adhvaryu* should have all these things ready which are required for the preparation of the Soma juice, such as the (goat) skin (placed below), the two boards required for squeezing, the *Drouhalas'a*, the cloth (for purifying), the stones, the *P'utabhrit*, the *Adharaniya*, the *Sikhū*, the *Udanchanam*, and the *Chumasa*.¹⁰ Then

¹⁰ Here are the principal implements required for squeezing, preparing, keeping, sacrificing, and drinking the Soma juice mentioned. A detailed knowledge of them constitutes one of the principal qualifications

they should make two parts of what is squeezed for the king (the roots of the *Nyagrodha*, &c.); one is to

tions of an *Adhvaryu*. Their description is therefore to be found principally in the *Śūtras* of the *Yajurveda* (see the 9th and 10th *Adhyāya* of the *Kātyāyana Śūtras*, the 8th and 9th *Pras'na* of the *Hiranyakeśi Śūtras*, *Śāyana's* Commentary on the 4th *Prapāṭhika* of the 1st *Kāṇḍa* of the *Taittiriya Saṁhitā*, founded on the *Apastamba Ś'rauta Śūtras*).

In order to make the use of these vessels 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 sacerdotal priests of the *Dekkhan* 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 *Poonā* 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 some teaspoonfuls.

The juice is obtained in the following way: The *Adhvaryu* first spreads a skin (*charuṣa*), and puts on it the Soma shoots which are called *amśu* or *vullī*. He now takes two boards, *adhishatvā*; the first is placed above the Soma. He beats the board with one of the so-called *grāhāṇas*, i. e. Soma squeezing stones, takes the shoots (as many as he requires for the particular *Savana*) from below the board, ties them together, and places the other board above them. He then pours water from the *Vasativari* 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 *Upāṁśu Grahā*, 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 shakes them thrice in the *Chamasa* (cup) of the *Hotar* towards the right side. This is the *Nigrābha*. He wets them with the waters of the *Vasativari* pot. Now he puts them on a large stone, places upon them some *grāhā*, and beats the shoots in order to extract the juice. The technical term for this beating is, *abhishepatī*. Each *abhisheka*, or complete extracting of the Soma juice consists of three turns (*paripāṇas*); in the first the *Adhvaryu* beats the shoots eight times, and makes the *Nigrābha* 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 *Nigrābha*. The juice which the *Adhvaryu* catches at the end of each turn with his hand, is thrown into a vessel (at the first *abhisheka* in the *Upāṁśu Grahā*).

After this first or preliminary *abhisheka* follows the *upābhisheka*.

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 for¹¹ sacrificing, then they shall lift up the cup of the sacrificer

or the great squeezing ceremony, performed exactly in the same way as the first, with the only difference, that the Adhvaryu takes from between the two boards as many Soma shoots as are required for the rest of the Savyanam (libation). If the juice is extracted, it is poured in the *Adhvanīya*, a kind of trough. Thence it is poured in a cloth, in order to strain it. This cloth is called *Pavitra* or *Dadipavitra*. Below the cloth is another trough called *Pātābhīti* (i. e. the bearer of what is strained, purified). The Udgātā must hold the cloth, when the juice is strained.

Single shoots of the Soma, and drops of its juice are put in several *sthālis* or small vessels generally used for keeping butter. The libations are poured from two kinds of vessels, from the *Graha*s (see page 116), and the *Chamasa*s (cups.) Each offering from a *Graha* consists of a certain number of *Dhārā*s or portions (of a liquid substance). So for instance, the offering from the *Agravyana Graha* at the evening libation consists of the following four *Dhārā*s: that one which is in the *Agravyana sthālī* (not the *Graha*) taken by the Adhvaryu; the two portions which remained in the *Aditya Graha* (the libation from which precedes that from the *Agravyana*), and in the *Ajya sthālī* (the pot with melted butter); these two are taken by the *Pratipanthātā*; the fourth *Dhārā* is taken from the *Adhvanīya* trough by the *Unnetar*. Each of the four *Dhārā*s is first strained by a cloth held over the *Pātābhīti* vessel. The *Unnetar* takes his *Dhārā* with a vessel, called *Udāchanā*, or with a *Chamasa*. These four *Dhārā*s are then filled from the *Pātābhīti* in the *Agravyana Graha*, and sacrificed in the usual way. Certain offerings are filled in the *Graha* from another very large trough, the so-called *Dronakalāsa* (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 *Pātra*, the vessel itself, the small cup, was called *atigraha*), is also filled; this is called *atigraha*.

¹¹ They are called here *trāita chamasa*. There are on the whole ten such cups; therefore *trāita* cannot be referred to *tri*, i. e. three. In all likelihood the word is connected with *Trita*, who was the first physician, and the Soma being the best of all medicines, supposed to have invented such cups. *śāyana* 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 *Vaushaṭ!* After having thrown the first, the priest repeats the verse, *adadhikrāṇo akūriṣham* (4, 39, 6) concluding with *Scāhā* and *Vaushaṭ*. After having thrown the second *Dharba* stalk, he repeats the verse, *ā dadhikrāḥ s'arasā* (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 *Hotar* then calls the *Iti* (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 *Kshatriya* who, when sacrificing, drinks only this portion described, becomes strong, and is not to be shaken.

Commentary on the *Altareya Brīhmaṇam*; but his attempt at an explanation in that on the *Taittiriya Saṁhitā* (II. page 263, ed. Cowell) shows that he had 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 now enough; one should see, that *trāita* means 'good, excellent,' (*prāśasta*)."¹² But we need not despair of making out its meaning. If we compare the term, *trāita chamasa* with that of *nardakāśa chamasa* (in 7, 34), we can pretty clearly see what it must mean. As I have stated above (in note 9) on page 184-185) the *Chamasa* are *Nardakāśa*, that is to say, they belong to the deity *Nardakāśa*, after one has drunk out of them, sprinkled water over them, &c. Now from a *Chamasa*, they generally drink twice. What is filled in for the first time is *trāita*, i. e. belongs to *Trita*; afterwards it is cleaned and filled again. Then is the *Nardakāśa* 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, *ápyáyassa sametu* (1, 91, 16) and *sañ te payáñsi 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'añsa 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'añsa cup, and by the recital of the verse, "O thou divine Soma, who knowest my mind, who art drunk by Narás'añsa, and enjoyed by the *Uma-Pitaras*," "I enjoy thee!" In this way the king enjoys the Narás'añsa portion at the morning libation. At the midday libation he repeats the same mantra, but says, "enjoyed by the *Urva-(Pitaras)*," and at the evening libation he says, "enjoyed by the *Kávyas*."

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, *av*, but it has so many meanings that it is difficult to state satisfactorily the meaning. Another division of the Pitaras, see on page 236.

(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 *Kávyas*. 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'añsa 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 (*ápyáyannam*) 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 Visvantara, the son of Sushadman. The king then, after having been told it, said, "We give thee a thousand cows, O Brūhmaṇa. My sacrifice is to be attended by the *S'yáparnas*."

This portion (*bhāksha*) was told by *Tura*, the son of *Kavasha*, to *Janamejaya*, the son of *Pariikshit*; then by *Parvata* and *Nārada* to *Somaka*, the son of *Sahadava*; thence (this traditional knowledge) passed to *Sahadava Śárjaya*; thence to *Babru Dairávriddha*; thence to *Bhīma Vaidarbha*, and *Nagnajit Gándhāra*.

This portion further was told by *Agni* to *Samas'ruta Arindama*; thence it passed to *Kratuvid Jánaki*. This portion was further told by *Vasishtha* to *Sudda*, the son of *Pijavana*.

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 Râjasûya.)

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 Aikâhikas (Soma sacrifices of one day's duration); for both these libations at the Aikâhika 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 Pavamâna performance (of a sacrifice) which requires both Sâmans with the Brihat for the Prishthâ Stotra has been told;¹

¹ The expression *ukta* "told" appears to refer to 4, 10, *ubhe bṛihad rathantara pavamânayor bhavataḥ*. But the reference is not quite exact. The author wishes doubtless to advert to the peculiar circumstance, that both the principal Sâmans are used at one and the same day, viz. on the Soma day of the Râjasûya. 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 Vṛidasûha sacrifice with its Rathantara and Brihat days clearly shows. There are only three exceptions to this rule, as far as my knowledge goes, viz. on the *Abhihit* and *Vishuvan* days, and on the *Abhishechaniya* day of the Râjasûya, which is performed according to the rites of an *aikâhika*.

for the chanting of both Sāmāns (the Rathantara and Brihat) is performed. The verse, *ā trá rathāñ yathotaya* (8, 57, 1-3) is the beginning (required for the Śhastra) belonging to the Rathantara Sāman; the verse *idam vaso sutam andha* (8, 53, 5-7), the sequel required for the same Śhastra. This Pavamāna Uktham (the just-mentioned Śhastra) is just the Marutvatiya Śhastra, to which the Rathantara Sāman (at the Agnishtōma, for instance) belongs. They perform the Rathantara chant at the Pavamāna 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 Brahman; the Brihat is the Kshattra.³ The Brahman certainly precedes the Kshattra. For the

Soma sacrifice (see 8, 4). The particulars of the ceremonies of the Abhijit day are not given in our Brāhmanam; but we learn them from the As'val Sūtras (8, 5). There it is said: *Abhijit Brihat-prishtha ubhayaśāma yadyapi Rathantaram yajunayajināshāne*, i.e. the Abhijit sacrifice requires the Brihat as its Prishtha Stotra (at the midday libation), and (thus) both (the principal) Sāmāns, if the Rathantaram (is used at the evening libation) instead of the Yajunayajiya Sāman (used at the evening libation of the Agnishtōma). The exceptional use of Brihat and Rathantaram on the Vishuvan day has been stated by our author (4, 19, compare As'val. 8, 6). On the use of both these Sāmāns at the Rājāsūya sacrifice, As'val. (9, 3) makes the following remark: *ukthyo brihat prishtha ubhayaśāma ahnikachaniyah*, i.e. on the inauguration day the Ukthya sacrifice takes place, with the modification that the Brihat is the Sāma of the Prishtha Stotra, and that both (the principal) Sāmāns (Brihat and Rathantaram) are required. Both are, as we learn distinctly from our Brāhmanam, required at the midday libation; the Rathantaram being chanted first, and the Brihat after it. The former forms here part of the Pavamāna Stotra (the first at the midday libation), the latter is the (principal) Prishtha Stotra which follows the first. The Śhastra belonging to the Pavamāna Stotra is the Marutvatiya (see 3, 12-20), that for the Prishtha Stotra is the Nishkevalya (see 3, 21-24). At the Rāja-śya sacrifice the first goes by the name of *Paramāna-uktham*, the latter by that of *Gruha-uktham*.

³ The royal sacrifice differs from the Brahmanical here by the employment of both the principal Sāmāns at the same time, whilst at the latter sacrifice either is employed separately.

king should think "when the Brahman is at the head, then my royal power would become strong and not to be shaken." Further, the Rathantara is food; if placed first, it procures food to the king. The Rathantara 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 Indra³ near remains the same without any modification (as in the Brahmanical sacrifices), this Pragātha belonging to (all) Soma days. The Pragātha addressed to Brahmanaspati,⁴ which has the characteristic of *ut (utrishtha, rise!)* is appropriate to both the Sāmāns which are chanted. The Dhāvyās⁵ are the same without any modification; they are those appropriate for the Ahina sacrifices, whilst that Marutvatiya Pragātha⁶ which is peculiar to the Aikūhikas, is chosen.

2.

(The remainder of the Marutvatiya Śhastra, and the Nishkevalya Śhastra.)

The (Nivid) hymn (of the *Paramāna uktham*) is *janishthā ugra* (10, 73).⁷ It contains the terms, *ugra* strong, and *śahas* power, which are characteristic of the Kshattra. The word *ojishtha* "the strongest" is also a characteristic of the Kshattra. The words, *bahu'ubhimānah* (in the first verse) contain the term *abhi*, which means, "to overpower, defeat," (which is a characteristic of the Kshattram

³ See about it 3, 16. It is repeated on all Soma days, and forms always part of the first Śhastra of the midday libation. Hence it is also necessary at the Rājāsūya.

⁴ See 3, 17 (page 184).

⁵ See 3, 18.

⁶ See 4, 19.

⁷ See pages 168-69. It is the same as at the Marutvatiya Śhastra.

also). The hymn consists of eleven verses, for the Trishṭubh comprises eleven syllables, and the Kshatṛiyas share in the nature of the Trishṭubh. *Ojas* (in *ojistha*) is Indra's power, *'ryam* (strength) is Trishṭubh; the Kshatṛa is power (*ojas*), and the Kshatṛiya race is the strength (as to progeny). Thus he (the priest) makes him (the Kshatṛiya) successful in strength, royal power, and progeny. By this Gauriviti hymn⁶ the Marutvatiya Shastra becomes successful, on which a Brāhmaṇam⁷ has been told.

(Now follows the Nishkevalya Shastram.)

The verse *tram iddhi havāmahe* (6, 46, 1-2) forms the Brihat Prishṭha. For the Brihat Sāma is the Kshatṛam; by means of the Kshatṛa the king makes complete his royal power. If the Brihat is the Kshatṛa, then the soul of the sacrificer is the Nishkevalya Shastra (to which the Brihat Sāma belongs). That is what the Brihat Prishṭha becomes (for the sacrificer). The Brihat is the Kshatṛa; by means of the Kshatṛa the Brihat makes him successful. The Brihat is further precedence, and in this respect it makes him successful also. The Brihat is further excellence, and in this respect it makes him successful also.

They make the Rathantara Sāma, *abhi trā s'ūra* *nonamaḥ*, the Anurūpa¹⁰ to the Brihat. For the Rathantara is this world, and the Brihat is that world. That world corresponds to this one, and this

⁶ *Janish/dugraḥ* (See above). The Rishi is supposed to be Gauriviti.

⁷ It begins, *tad vā atad yajamāna-jananam*. See 4, 19 (page 65 of the text).

¹⁰ That is to say, the Hotar repeats as counterpart to the Stotriya of the Nishkevalya Shastra, which is at this occasion the text of the Brihat Sāma, the text of the Rathantaram, which is quite unusual.

world to that one. Therefore they make the Rathantara the Anurūpa to the Brihat, for thus they make the sacrificer enjoy both worlds.

Further, the Rathantara is the Brahma, and the Kshatṛa the Brihat; thus the Kshatṛa is then placed in the Brahma, and the Brahma in the Kshatṛa. There is then prepared for both the Sāmans the same place. The Dhūyā is *yad vāvāna* (10, 74, 6), of which a Brāhmaṇam¹¹ has been already told. The Sāma Pragātha is, *ubhayam s'riṇa-vachcha* (8, 50, 1-2); for it is a characteristic of both Sāmans which are sung (on account of its containing the word *ubhayam* both).

3.

(The Nivid Sūktu of the Nishkevalya Shastra).

The hymn *tam a shṭhi yo abhibhūtīyojā* (6, 18) contains the characteristic *abhi* in the word *abhibhūti*. Its words *ashūlham* (unconquerable), *vgram* (strong), *sahamānum* (being strong), contain characteristics of the Kshatṛa also. It consists of fifteen verses; for the number fifteen is strength, sharpness of senses, and power, the Kshatṛa is strength, the royal prince, is might (*viryam*). The hymn thus makes the king successful in strength, royal power and might. It is a hymn of Bharadvāja. The Brihat Sāman was seen by Bharadvāja also (and) is in direct relationship with the ancestral fire¹². The sacrifice of the Kshatṛiya which has the Brihat for its Prishṭha

¹¹ This Brāhmaṇam is, *to devā abruvan sarvaṃ* vd. See 3, 22 (page 67 of the text.)

¹² Śāy. explains the expression *drakheyā saloma* in the following manner: *drakhe bhavadvājamaṇṇa-bandhaḥ, lomaś'ndena kṣaṇyukto marddhipalashyate, salomaś'nsirishak cānpūrṇa ity arthaḥ*. The word *loma* means, according to him, "the head with the hair"; and to *śaloma* 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, Brâhmanâchâmsi, and Achhâvâka) required (at the sacrifice of a Kshattriya) are those allotted to the Aikâhika sacrifices. For these Aikâhika 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 Ekâhas are not complete as to the number of Stomas and Prishthas, there are the Aikâhika performances of the minor Hotri-priests required,¹⁰ then it (the sacrifice) becomes completed.

This sacrifice (performed by a Kshattriya) should be the Ukthya which has fifteen Stotras and Shastras.

at the proper meaning of the obsolete term *anuloma*, we have to consult the cognate words *anuloma* and *pratiloma*, both applied to deterioration of lineage by mixing with lower castes. In reference to these terms I translated the passage.

¹⁰ For the Ekâhas which are *caranastoma* and *sarvanprishtha*, the following six Stomas are required, *trivrit*, *pañchadasâ*, *aptâlasâ*, *chavinsâ*, *trishâ*, *trayastriṅśâ*; and the following Prishthas: *Brihat*, *Rathantara*, *Vairâpa*, *Vâirdja*, *Sâkrara*, *Katcata*. In the Kshattriya sacrifice there are only the Brihat and Rathantara required. It is therefore incomplete, the defects are to be supplied by the minor Hotri-priests.

Such is the opinion of some. For the sharpness of senses is a power (*ojas*), and the number fifteen is strength; (further) the Kshattria is power, and the Kshattriya is strength. Thus the priest makes him (the Kshattriya) successful by means of power, Kshattria, (and) strength. This sacrifice requires thirty Stotras and Shastras (viz. fifteen each). For the Virâj consists of thirty syllables. The Virâj is food. When he places him (the sacrificer) in the Virâj, 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.¹¹ For among the Stomas, the Trivrit (nine-fold) is the Brahma, and the fifteen-fold Stoma is the Kshattria. But the Brahma precedes the Kshattria: (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 Shûdras. If these two Stomas (the seventeen and twenty-one-fold) are employed, then they make the Vais'yas and Shûdras 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 Jyotishṭoma-Agnishṭoma alone is required (and not the Ukthya).

¹¹ 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 Kshatriya who is inaugurated as a sacrificer, and whose Kshattram is in (such a way) new born.¹ After having undergone the ceremonies of ablution² and performed the animal sacrifice (*anubandhya*), he performs the concluding *Ishti*.

After this *Ishti* is finished (and thus the Soma day of the *Rajasuya* 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 *Muñja* 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,³ drawn by a wooden sword (*sphya*) in the Vedi, the front part

¹ The term is *śalyate*, containing an allusion to the name of the sacrifice *rajasuya*.

² This is the so-called *anubandhya* ceremony which takes place at the end of the sacrifice before the concluding *Ishti*.

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.

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 Kshattrā (royal power) of the beasts in the forest. The Kshattrā is the royal prince; by means of this Kshattrā the king makes his Kshattrā (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,⁴ and holding the throne with his hands) prays over it the following mantra:—

“May Agni ascend thee, O throne, with the *Gāyatrī* metre! May Savitar ascend (thee) with the *Ushnih*, Soma with the *Anushtubh*, *Bṛihaspati* with the *Bṛihat*, *Mitra* and *Varuna* with the *Pañkti*, *Indra* with the *Trishtubh*, and the *Viśve 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-

⁴ This particular posture is called *śarvachya*. The *Hotar*, 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 Prajâpati, 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 Gâyatri, Savitar with the Ushnih, Soma with the Anushtubh, Brihaspati with the Brihati, Mitra and Varuna with the Pañkti, Indra with the Trishubh, the Vis'vedevâh with the Jagati. The two verses (where the joining of the gods to their metres is mentioned) commencing, *Agre Gâyatri abhavat* (10, 130, 4-5) are then recited.

The Kshattriya 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

* Gâyatri with 24 syllables comes first; 24 + 4 = 28 is Ushnih; 28 + 4 = 32 is Anushtubh; 32 + 4 = 36 is Brihati; 36 + 4 = 40 is Pañkti; 40 + 4 = 44 is Trishubh; 44 + 4 = 48 is Jagati.

* This is the translation of the word *Yoge-Ashtama*.

a Kshattriya 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, "bhûr," &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 Kshattriya, 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 Prajâpati 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 thee with the arms of the As'vins, with the hands of Pûshân, with the lustre of Agni, the splendour of Sûrya, 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,* then he shall pronounce (when sprinkling) the sacred word, *bhûr*. If he wishes that two men (son and grandson) should enjoy this benefit together with him, then he shall pronounce the two sacred words *bhûr*, *bhuvah*. If he wishes to benefit in this way three men (son, grandson, and great grandson), or to make (the king) un-

* The arms of the As'vins, &c. are here regarded as the instruments by which the ceremony is performed in a mystical way on the king.

* 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, ⁹ 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 *Jabālā*, 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 apportioned to him)." But *Udilālaka 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 Kshattria, the sap, nourishment, the essence of water and herbs, the character of holiness (*brahmacarchasam*), the thriving consequent on food, the begetting of children, and the peculiar form of the Kshattria (all that it comprises). And as further regards the sap for (producing) nourishing substances, the Kshattria is the protection of the herbs (the fields of grain, &c. being protected by the Kshattriyas, these things must be kept). If he therefore brings those two invocation offerings before the inaugura-

⁹ *Aṭṭhavaṇṣa*, i. e. by what is beyond the whole mantra, that is, the sacred words *bhūr, &c.* which are added to it.

tion ceremony, ¹⁰ then he places the Brahma in this Kshattria (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 (surā) 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 Kshattria, and further, the juice in the food; thus both the Kshattria and the juice in the food, are placed in him.

The *Dūrvā* grass is Kshattria; for this is the ruler of the herbs. The Kshattria, viz. the princely race, is represented by it, as it were, spread everywhere; the Kshattriya 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 *Dūrvā*, which have,

¹⁰ See above 7, 22, one to the Brahma, the other to the Kshattria. "I enter the Brahma," &c.

as it were, a firm footing on the earth. In this way the Kshattrā 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, *svādisṭhaya madisṭhaya*, &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."¹¹ After having put the spirituous liquor into his hand, the priest repeats a propitiatory mantra¹² (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).

¹¹ This interpretation is given by Śāyana, 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.

(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, Kshattrā, and these three worlds." Finally he stands firmly through the universal soul (*sarā-ātma*, 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,¹³ he then stands inclining his body (*upastham kṛtvā*) with his face towards the east, and utters thrice the words, "Adoration to the Brahma!" Then he says aloud, "I present a gift for the attainment of victory (in general), of victory everywhere (*abhijiti*), of victory over strong and weak enemies (*vijiti*), and of complete victory (*sañjiti*)."

¹² It is with some variations to be found in the Vājasaneyi Smṛitī (19, 7).

¹³ *Pratyavartānya* instead of *ruhya*; long ā instead of short a being a Vedic form.

By thus making thrice salutation to the Brahma, the Kshattria 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 Ahavaniya 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, Svâhâ! " 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 so¹⁴ 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 vidvāṅgo 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 havishâ* (10, 174) shall he turn his chariot, and when reciting the *Apratirutha* (10, 103 *âśuh śisāno*), *Sâsu* (1, 152 *sâsa itthâ*), and *Sarporna* (*pru dhârâ yantu madhuna*) 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-

¹⁴ Sây. refers this address to the king who is sitting in his chariot. A Kshattriya is speaking these words. He asks first the king's permission to perform the ceremony mentioned. The person to whom the Kshattriya addresses his words is only hinted at by the demonstrative pronoun, but never explicitly mentioned. I think it refers to the Puruhita or house-priest, who has always to accompany the king when going to fight a battle, and give him his advice. Sâyana's opinion is hardly correct.

eastern direction) recites then when going to his palace (the verse) calculated to drive away all enemies altogether. (This verse is), *upa prácha* (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 Prapada¹⁵ form, in order that he might be protected from disease, injury from any loss, and enjoy perfect safety.

11.

(The repetition of three mantras with insertion of a certain formula. Its effect. Junamejaya's opinion on the effect of this magical performance.)

(The verses to be recited in the Prapada way follow) *Paryá shu prádhava* (9, 110, 1), i. e. acquire everywhere riches in order to grant them (to thy worshipper). In the midst of the word *ritráni* (of the just mentioned mantra), after *á* and before *ni* he inserts the words, "*bhúr, brahma, práṇam* (breath), *amritam* (ambrosia) is such one (the name is required)

¹⁵ Skt. adduces for explaining this term a memorial verse (*śhrīh*):
Páda paryáśrūtu yávanto yávand akṣarairamritaṇ.

Et-ny ad-payanam steshām prapadam tad vidur ándhā.

i. e. the wise call that recital of the (several) páda's of a Ník verse *prapada*, when they all are measured by the syllables of which they consist. This means that each syllable of the páda is to be pronounced quite distinctly, and that there should be a stop at the end of each páda. 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 páda 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 sakshanir*, &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 tvá sutam*, &c. (9, 110, 2). In the midst of the word *samarya* in the second páda, after the syllable "*ma*" the word *bhuvr, brahma*, &c. (the remainder just as above) are inserted.

(Now follows the third verse), *ujjano hi paramāno*, &c. (9, 110, 3). In the midst of the word *śakmaná* after *sa* and before *ma*, he inserts the words *svar, brahma*, &c. (just as above). After the last word of the interpolation, viz. "*pasubhir*," he then proceeds to finish the verse recommencing by *kmaná*.

The Kshattriya, 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 Kshattriya 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 (*nishādas*) robbers, murderers, seize a wealthy man (when travelling) in a forest, and after having thrown him into a ditch, run away with his property.

Janamejaya, the son of *Purikshit*, 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,¹⁰ 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 Mahābhisheka or grand inauguration ceremony of Indra.*)

12.

(*The elevation 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 (*mahābhisheka*) of Indra. The gods, headed by *Prajapati*, 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 (*mahābhisheka*) on Indra. They brought for him that throne-seat, which is called the *Rik*-formed.¹ They made the *Brihat* and *Rathantara* verses its two forelegs, the *Vairūpa* and *Vairāja* verses its hind-legs, the *Sūkvara* and *Raivata* (verses) its top-boards, the *Nāudhasa* and *Kāleya* its side-boards. The *Rik* verses were made the threads of the texture which went lengthwise, the *Sāmans* were the threads which went crossways, the *Yajus* verses the intervals in the texture. They made (the goddess of Glory its covering, and (the goddess of) Fortune its pillow, *Savitar* and *Brihaspati* were holding its two fore-legs, *Vāyu* and *Pūshan* 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 *Gāyatrī* metre, with the *Trivrit Stoma*, with the *Rathantara Sāma*. After them I then ascend for obtaining universal sovereignty. May the *Rudras* ascend thee with the *Trishtubh* metre, the fifteen-fold *Stoma*, and the *Brihat Sāma*. After them then I ascend for obtaining increase of enjoyment. May the *Adityas* ascend thee with the *Jagatī* metre, the seventeen-fold *Stoma*, and the *Vairūpa Sāma*. After them I ascend for obtaining independent rule. May the *Viśve Devāḥ* ascend thee with the *Anuṣṭubh* metre, the twenty-one-fold *Stoma*, and the *Vairāja Sāma*. After them I ascend for obtaining distinguished rule. May the divine *Sādhyās* and *Aptyas* ascend thee with the *Pāfkti* metre, the *Triṇava* (twenty-seven-fold) *Stoma*, and the *Sūkvara Sāma*. After them I ascend for obtaining royal power. May the divine *Marutas* and *Aṅgiras* ascend thee with the *Atichandas* metre, the thirty-three-fold *Stoma*, and the *Raivata Sāma*. After

¹⁰ In the original, *abhitviri*. Say. *abhitv yuddhārtha-mudayuktā parakīḍaṁ sand*.

¹ It was composed of all the sacred mantras of the *Rigveda*. On the different *Sāmans* mentioned here see the notes on page 222.

them then I ascend for obtaining the fulfilment of the highest desires for becoming a great king, for supreme mastership, independence, and a long residence." By these words one should ascend the throne-seat.

After Indra had seated himself on this throne-seat, the Vis'v Devâh 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 proclaiming 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 proclaiming 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 Kshatriya is born; the Kshatriya is born; the supreme master of the whole creation is born; the devourer of the (hostile) tribes is born; the destroyer of the hostile castles 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, Prajâpati when being just about performing the inauguration ceremony, recited over him (consecrated him with) the following mantra:

13.

(The mantras by which Indra was consecrated. He was installed by Prajâpati.)

"Varuna, the faithful, sat 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). Prajâpati, 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 Udumbara, together with that of a Palâsa tree, reciting the three Rik verses, *imâ ūpah s'ivatamâ*, i. e. these most happy waters, &c. (Ait. Br. 8, 7); and the Yajus verse, *devnsya trâ* (Vâjasan. Samh. 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 universal sovereignty. Hence all kings of eastern nations in the eastern regions are inaugurated to universal sovereignty, and called *samrâj*, 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 mentioned), 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 *bhoja*, 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 *Nichyas* and *Apūchyas* in the western countries, are inaugurated to independent rule, and called "independent rulers."

Then the *Viśve Devāḥ* 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 *Uttarukurus*, *Uttaramadras*, are inaugurated for living without a king (*vairājyam*), and called *Virāj*,³ i. e. without king.

Then the divine *Sūdhya*s and *Aptya*s inaugurated Indra during thirty-one days in the middle region, which is a firmly established footing (the immovable centre) to the kingship (*rājya*). Hence the kings of the *kurupañchūlas*, with the *Vas'as* and *Us'i naras*, are inaugurated to kingship, and called kings (*rājā*).

Then the divine *Marutas* and *Angiras* inaugurated him during thirty-one days in the upper (*ūrdhra*) 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 *Prajāpati*.⁴ He conquered in all the various ways

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 *janapada*s, i. e. people in opposition to the king mentioned as *abhisikta*, i. e. inaugurated, whilst in all other passages of this chapter, we find instead of them, the *rājānā* or kings.

⁴ This whole sentence is only a translation of the full import implied in the words, *pramāṇāḥ prajāpati*.

of possible conquest⁵ and won all people. He obtained the leadership, precedence, and supremacy over all gods. After having conquered the position of a *saṃrāj* (universal ruler) &c. he became in this world self-existing (*śrayamāṇaḥ*) an independent ruler, immortal,⁶ and in the heaven-world, after having attained all desires wished for, he became immortal (also).

FOURTH CHAPTER.

(The *Mahābhisheka* ceremony performed on a King. What *Rishis* performed it, and for what Kings they performed it.)

15.

(The consequences of the *Mahābhisheka*. The oath which the King must take before the priest performs the ceremony.)

The priest who, with this knowledge (about the *Mahābhisheka* ceremony) wishes that a *Kṣhattriya* 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,⁷ 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

⁵ Lit. he conquered all the conquests (*śūla*, i. e. *abhisikta*, *vijit*, *saṃjiti*, &c. see above.)

⁶ Here *Sāyana* explains it as "long-lived."

shores bordering on the ocean; such a priest should inaugurate the Kshattriya with Indra's great inauguration ceremony. But before doing so, the priest must make the king take the following oath: "What-ever pious works thou mightest have done during the time which may elapse from the day¹ 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 Kshattriya 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 Mahâbhisheka.)

The priest then shall say (to his attendants), "Bring four kinds of wood: Nyagrodha, Udumbara, Asvattha, and Plaksha." Among the trees the Nyagrodha is the Kshattria. Thus by bringing Nyagrodha wood he places in the king the Kshattram. The Udumbara representing the enjoyment, the Asvattha 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 (*avshadha tokmakṛita*), viz. rice with small grains, rice with large grains, Priyaṅgu, and barley. For amongst herbs rice with small grains represents the Kshattria. Thus by bringing sprouts of such grains, he

¹ In the original, *ratrī* night. The day commenced at evening as it appears.

places the Kshattria 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 Priyaṅgu 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 Mahâbhisheka.)

Now they bring for him a throne-seat made of Udumbara wood, of which the Brûhmaṇam has been already told (see 8, 8). The ladle of Udumbara wood is here optional; instead of it a vessel of the same wood (*pâtri*) 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 fore-legs are the Bṛihat and Kathan-taram Sâmans, &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 spirituous 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 vigorous; 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 (*amṛita*).

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 Kshattriya (*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, *śrād-iskthayā*, &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 beverage² 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.³ (After having drunk this mystical Soma) he should repeat the

² The spirituous liquor is here a substitute for the Soma, which the Kshattriyas were not allowed to drink.

³ By means of mantras the liquor was transformed into real Soma. We have here a sample of a supposed miraculous transformation of one matter into another.

following mantras, *apāma Somam* (8, 48, 3), *i. e.* we have drunk Soma, and *ś'an no bhava* (10, 37, 10), *i. e.* Be it propitious to us!

The drinking of spirituous liquor, or Soma, or the enjoyment of some other exquisite food, affects the body of the Kshattriya who is inaugurated by means of Indra's great inauguration ceremony, just as pleasantly and agreeably till it falls down (on account of drunkenness), as the son feels such an excess of joy when embracing his father, or the wife when embracing her husband, as to lose all self-command.

21.

(What Kings had the *Mahābhisheka* ceremony performed; their conquest of the whole earth, and the horse sacrifices. Stanzas on Janamejaya, Vis'vakarmā and Marutta.)

Tura, the son of *Karasha*, inaugurated with this great inauguration ceremony of Indra, *Janamejaya*, the son of *Parikshit*. Thence Janamejaya went every where conquering the earth up to its ends, and sacrificed the sacrificial horse. To this fact refers the following *Gāthā* (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 *Sāryāta*, the son of *Manu*, was inaugurated by *Chyavana*, the son of *Bhrigu*. Thence *Sāryāta* went conquering all over the earth, and sacrificed the sacrificial horse, and was even at the sacrificial session held by the gods, the house-father.

With this ceremony *Somas'ushmanā*, the son of *Vájaratna*, inaugurated *Satānika*, the son of *Satrajit*.

Thence S'atānika went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony *Parrata* 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 *Purrata* and *Nārada* inaugurated *Yudhāms'raushti*, the son of *Ugrasena*. Thence *Yudhāms'raushti* went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony *Kas'yapa* inaugurated *Vis'vakarmā*, the son of *Bhavana*. Thence *Vis'vakarmā* went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

They say that the earth sang to *Vis'vakarmā* the following stanza: "No mortal is allowed to give me away (as donation),⁴ O *Vis'vakarmā*, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to *Kas'yapa*."

With this ceremony *Varishtha* inaugurated *Sudās*, the son of *Pijarata*. Thence *Sudās* went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony *Saṃvarta*, the son of *Aṅgiras*, inaugurated *Marutta*, the son of *Avikshit*. 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 *Stotra* chanted: "The *Maruts* resided as distributors of

⁴ The king had promised the whole earth as gift to his officiating priest.

food in the house of *Marutta*, the son of *Avikshit*, who had fulfilled all his desires; all the gods were present at the gathering."

22.

(Continuation of the preceding. Stanzas on the liberality of *Aṅga*, *Udamaya*, and *Virochana*.)

With this ceremony *Udamaya*, the son of *Atri*, inaugurated *Aṅga*. Thence *Aṅga* went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse. This *Aṅga*, who was not defective in any respect (thence called *alopāṅga*), 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 (*ślokas*) were sung:—

(1) "Whatever cows 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 *Purohita*."

(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 *Avachanuka*, the *Brahman*

⁵ *Udamaya*, the son of *Atri*, was at this time himself the sacrificer. The *Priyamedhas* were his officiating priests.

⁶ A *Badva* is, according to *Śāyana*, 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 *baēvera*, which means "an thousand."

⁷ This *śloka* does not refer to king *Aṅga*.

(Atri's son) being tired, desired his servants (to take charge) of Añga'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. Stanzas 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 *Badras* (large flocks) of elephants^a of a dark complexion with white teeth, all decked with gold, in the country *Mashnāra*.

(2) At the time when *Bharata*, the son of *Dhushyanta*, constructed a sacred hearth in (the country of) *Sāchiguna*, the Brahmins 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 *Yamunā*, and fifty-five on the *Gangā* for *Indra*.^b

(4) The son of *Dushyanta*, after having bound (for sacrificing) one hundred and thirty-three horses,

^a *Mṛiga* in Sanscrit. Śāy. says, that elephants are to be understood here. *Mṛiga* appears to be a general term for a wild beast.

^b *Yūtiragana*. Śāy. takes it, however, as name of a country, for which I see, however, no reason.

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,¹⁰ can touch with his hands the sky.

The Rishi *Bṛihad Uktha* communicated this great inauguration ceremony to *Durmukha*, the *Pañchāla*. Thence *Durmukha*, who was no king, being possessed of this knowledge, went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

The son of *Satyahavya* of the *Vasishṭha* Gotra, communicated this ceremony to *Atyarāti*, the son of *Jununtapaya*. 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 *Vasishṭha* 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 *Sushmipa*,

¹⁰ *Pañcha mādandā*. Śāy. explains the four castes with the *Nishādas* as the fifth. But I am rather inclined to take the word in the sense of *pañchakṛishṇi*, or *pañchāshṭhi*, i. e. five tribes frequently mentioned in the *Saṁhitā*. It then denotes the whole human race, including the superior beings. See page 214.

¹¹ In the north of the Himalaya. Śāy.

the son of *S'ibya*. Thence a Kshattriya 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 Brahman.)

24.

(The necessity for a King to appoint a house-priest. In what way the King keeps the sacred fires. 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 even when (not) intending to bring a sacrifice, should appoint 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, however, the use of the (sacred) fires (without having actually established them) which lead to heaven; for the Purohita is his Ahavaniya fire, his wife the *Gârhapatya*, and his son the *Dakshina* fire. When he does (anything) for the Purohita, then he sacrifices in the Ahavaniya fire (for the Purohita represents this fire). When he does (anything) for his wife, then he verily sacrifices in the *Gârhapatya* fire. When he does (anything) for his son, then he verily sacrifices in the *Dakshina* fire. These fires (which are led by the Purohita) which are thus freed from their destructive power,¹ (for the Kshattriya, i. e.

¹ Literally, the bodies of which are appeased.

they do not burn him) carry, pleased by the wish for sacrificing,² the Kshattriya to the heaven-world, and (make him obtain) the royal dignity, bravery, a kingdom, and subjects to rule over. But if the Kshattriya has no wish for sacrificing (by not appointing a Purohita), then the fires get displeased with him, and being not freed from their destructive power, throw him out of the heaven-world, (and deprive him) of the royal dignity, bravery, his kingdom, and subjects over whom he rules.

This Agni Vaisvanara, which is the Purohita, is possessed of five destructive powers;³ one of them is in his speech, one in his feet, one in his skin, one in his heart, and one in the organ of generation. With these (five) powers which are burning and blazing, he (Agni) attacks the king.

By saying, "Where, O master, hast thou been residing (for so long a time)? Servants, bring (kus'a) grass for him," the king propitiates 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 by it 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

² The king manifests his wish by appointing a Purohita.

³ They are called *monit*. *Sâd*, explains *paropadravahârit* *brahmanâd sâd*.

Agni, or his representative, the Purohita, is here treated as a guest.

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 Vaisvânara, 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 pratijanyāni*, &c. (4, 50, 7) i. e. the king defeated by his prowess and bravery all his adversaries. By *janyāni* 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) *Brihaspatim yā subhritam bibharti*, i. e. "who (the king) supports Brihaspati who is well to be supported." For Brihaspati is the

Purohita of the gods and him follow the Purohitas of the human kings. The words "who supports Brihaspati 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) *valyati vandat pūrvabhāgam*, 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 iśhetti sudhita okasi sve* (4, 50, 8), the idea is expressed, that he (the Purohita) lives in his own premises; the word *okasi* means *griha*, i. e. house, and the word *sudhita* is the same as *sukhita*, i. e. well-disposed, pleased. (The second half of the verse) *tasmā ilā pinvate visvadvānim*, 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 (*pūrva 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), *prati janyāni uta yā sajanyā*. By *janyāni* are enemies and adversaries to be understood; he conquers them without meeting any opposition. (In the third quarter) *arasyave yo varivah karoti*, there is said, "who (what king) not being possessed of any wealth renders service (*varivah*) to a very indigent (Purohita)." (In the last quarter of the verse) *brahmanyā rājā tam uvanti derāh*, 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, Bhuvah, Svar, 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 Sāman, 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" (*brahmaṇḥ 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

perceive him (the enemy), then he (the king) should say, "With the death of the rain 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 moon at the time of the new moon, is absorbed by the sun, &c. When they do not perceive him (the enemy) then (the king) shall say, "With the death of the moon, my enemy shall die, and disappear. May they never get aware of him!" Instantly then they not perceive him (the enemy), for he will be killed.

The sun, when setting, is absorbed by Agni, (fire) &c. The king then shall say, "With the death of the sun 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 fire when extinguishing, is absorbed by Vāyu, &c. The king then shall say, "With the death of the fire 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.

These (five) deities are then born again. The fire is born out of Vāyu (wind). For it is produced by friction practised with (great) force, and restraining the breath. After having seen the fire new born, the king shall say, "May Agni be born, but may my enemy not be born (again); may he go far off!" Then he goes far off.

Out of fire the sun is born. Having seen him, the king shall say, "May the sun be born, but may my enemy not be born; may he go far off!" Then he goes far off.

* The production of fire by means of friction is very fatiguing, as I can assure the reader, from having tried it once with the proper apparatus, used at the sacrifices for this purpose.

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 be 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 be 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 be far off." Then he goes far off.

This is the *Brahmanah parimarah* (dying around the Brahma). *Maitreya*, the son of *Kushāru*, told it to *Satoan* the son of *Kiris'i*, 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).

CORRIGENDA.

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14 The 6th paragraph of the first Chapter, commences with "The Virāj metre possesses" &c.

57 The sentence from "Upāviḥ" to "unusually big" is to be translated as follows: *Upāviḥ*, the son of *Janas'ruḍā*, said in a Brāhmaṇam about the Upasada, as follows: "from this reason (on account of the Upasada) 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 offering, 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 devāya*, &c.

189 line 14 of the note: read *ब्रह्मवा* instead of *ब्रह्मव*

" " 17 " " *ब्रह्मदिः* " " *ब्रह्मदिः*

210 " 2 " " *विह्वी* " " *विह्वी*

212 " 3 " " *ब्रह्मव* " " *ब्रह्मव*

490 My opinion on the Traita cups rests on a doubtful reading. See the corrections to Vol. I.

492 line 21, *Narāśaṃsa* (not being in the text) is to be enclosed in brackets.

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